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The Musical Digest

History of the
N. Y. Symphony
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VOL. VII. NO. 1. (Published Weekly) NEW YORK, TUESDAY, OCTOBER 21, 1924 (Copyright, 1924, by MUSICAL DIGEST, Inc.) 15 CENTS A COPY

Frieda Hempel, soprano, has just commenced her first tour in the British Isles. Her bookings for 1925-1926 in the United States will be made by George Engles.

Bulletins of News

Amsterdam, Oct. 17.—Willem Mengelberg, conductor of the New York Philharmonic Orchestra, who has been ill here for several weeks, has quite recovered. He will commence rehearsals of the Concertgebouw Orchestra on Monday, Oct. 21, and appear in his first public concert two days later.

Two more orchestras will commence their New York seasons this week. The first of the ten concerts of the Philadelphia Orchestra in Carnegie Hall will take place this evening, with a Brahms-Stravinsky program, which will include the First Symphony of the former and the Fireworks, Firebird excerpts, and Volga Boatmen's Song of the Russian composer. The first State Symphony program will consist of Bruckner's Third Symphony, and Wagner's Dreams and Rienzi, Faust, and Tannhauser overtures. This concert will take place tomorrow evening in Carnegie Hall. Messrs. Stokowski and Stransky will conduct their respective orchestras.

Paul Kefer, formerly first cellist of the New York Symphony Orchestra, a member of different chamber music organizations, and a soloist, has accepted the invitation tendered to become first cellist of the Rochester Philharmonic Orchestra, cellist of the Kilbourn String Quartet, and to teach the cello in the Eastman School of Music.

Mr. Kefer succeeds the late Joseph Press, whose sudden death recently caused sorrow and regret. The resources and experience of Mr. Kefer make him most worthy of his new posts, which he will take up in Rochester today.

The week-end program of concerts in New York included appearances of Vladimir de Pachmann, Harold Samuel, Pavlowa, Florence Stern, Andrew Haigh, Sigmund Schwartzenstein, Isa Kremer, Carlos Sedano, Jean Nolan, Godfrey Ludlow, Feodor Chaliapin, New York Chamber Symphony, Vladimir Rosing, Edwin Ideler, Ernesto de Curtis, Sara Grossman, Giuseppe Danise, and other artists. Digests of the reviews of these concerts will appear in this issue of the Musical Digest, or will be published next week.

Concerts Mark Opening Of Chickering Music Hall

THREE concerts are being given to mark formally the opening of the Music Salon of the New Chickering Hall, 27 West 57th St., New York, this week. The concerts w ll take place on three consecutive evenings beginning tonight. The programs will include compositions by Schonberg, Schumann, Sowerby, and American Jazz composers. The assisting artists will be Joseph Lhevinne, Dorothy Moulton, and the Lenox Quartet; Leo Sowerby, Hans Kindler, and Ruth Rodgers; and Alfred Mirovitch, Helen Davis, Victor Young, and Vincent Lopez with his orchestra.

Chaliapin and Pavlowa Return

What has been announced as the last tour of Anna Pavlowa and her company in the United States commenced last Friday evening in the Manhattan Opera House, New York. Among the other week-end concerts which marked the reappearance of artists known in New York, was the recital of Feodor Chaliapin last Sunday evening in the Manhattan Opera House.

Mme. Pavlowa began her three weeks' New York season with a novelty, Don Quixote. Alexandre Volinine and Laurent Novikoff are accompanying her in her appearances here, and the orchestra is under the direction of Theodore Stier. Deems Taylor in the World considered the music of Mr. Minkus, who supplied the score of Don Quixote, "rather pleasant," with "good rhythm" and "an ingratiating tunefulness."

The reviewer of the Times was typical of all the commentators in his judgment. He said, "Mme. Pavlowa demonstrated triumphantly her gifts as not only one of the greatest executants of the period, but an artist who by physical means reveals poetic beauty."

Whatever anxiety there may have been regarding the condition of Chaliapin's voice, was dispelled when he appeared last Sunday evening, and sang as American audiences have been accustomed to hear him in the past. The reviewer of the Times said of the Russian basso, "His expressive use of a voice of wide tonal and dynamic range showed no marked effect of a slight nasal operation, reported from Europe before he sailed."

Lawrence Gilman in the Tribune commented on the basso's personality, writing that "Chaliapin is a lyric dramatizer of unparalleled genius," but questioning his perfection of taste, for, wrote Mr. Gilman, "He is too exuberant and tornadic a genius to be wholly an inerrant artist."

Produce Novelty In First Concert Of Philharmonic

Respighi's Sinfonia Drammatica Shares Program With Mozart Symphony.

83RD PHILHARMONIC YEAR

The New York Philharmonic Orchestra, Willem van Hoogstraten conducting, gave the first concert of its 83rd season, and the 1377th of its career, last Thursday evening in Carnegie Hall. Two symphonies were on the program, Mozart's Jupiter, and Ottorino Respighi"s Sinfonia Drammatica. This was the first New York performance of the latter composition, although it was composed in 1914 and was played last season in Philadelphia. Weber's Euryanthe overture and Wagner's Meistersinger prelude completed the program.

The reviewers agreed that Respighi's piece was unmistakably eclectic in construction, practically all of them naming Tschaikowsky, Wagner, and Strauss as origins, and several of them referring also to Rimsky Korsakoff and Brahms.

Mr. Henderson in the Sun gathered from the work an impression of "concentrated thought and little inspiration." He found some beauty in the codas of the three movements, but believed they were too long drawn out. Ernest Newman thought that the work of Respighi was "the distillation of the thoughts of bigger men," and could see little behind the "rhetoric."

Deems Taylor in the World was perhaps most favorable, referring to the "masterful scoring" of the piece. He said also, "Wherever Respighi is handling violent or grotesque moods he is at his best." This reviewer found the lyric passages "somewhat immature."

Olin Downes in the Times thought the Sinfonia Drammatica melodramatic unto opera, and saw the influence even of Puccini, from whom the younger Italian composers pretend to have turned.

In the Tribune Lawrence Gilman found little in the work which was "memorable or new," but admitted that it often was "impressive by reason of its intensity and its power." Pitts Sanborn, reviewer of the Telegram-Mail, wrote that the novelty was "appalling" in its "bombast, emptiness, and unquenchable garrulity."

All the reviewers considered the performance excellent. They were of the opinion that Mr. Van Hoogstraten's tempi in the Mozart and Wagner tended to be slow, and Mr. Newman considered the modulation from tempo to tempo not sufficiently smooth, although each section in its particular stride seemed "well carpentered" enough.

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Chicago Symphony Plays First Pair

Stock Begins Thirty-fourth Season With Program of Recent Music.

Chicago, Oct. 12.—With the first of its regular subscription pairs of concerts, the Chicago Symphony Orchestra, Frederick A. Stock conducting, opened its thirty-fourth season yesterday afternoon and this evening in Orchestra Hall. The program was as follows: Wagner's Rienzi overture, the Cesar Frank D minor symphony, Strauss' Death and Transfiguration, Borodin's A Sketch of the Steppes of Central Asia, and March and Hymn to Democracy by Frederick Stock.

Eugene Stinson, of the Journal, said of the conductor, "Mr. Stock's performance was an ideal example of his power as a conductor. There is very seldom, indeed, anything superfluous in his presentation . . . he has a genius for the analysis of tonal tension." Maurice Rosenfeld considered the selections for the afternoon's program as well calculated to show the orchestra to best advantage. "There was besides the perfection of performance," he wrote in the News, "something new in the musical rendition. A spark which, emanating from Stock's own personality, communicated itself to every member of the orchestra . . . to every nuance of shading and variation of tempo. Even the old Rienzi overture had infused into its somewhat trite themes a breath of twentieth century resilience."

The Strauss composition was played as memorial to Charles L. Hutchinson, who died Tuesday. Mr. Hutchinson was one of the original members of the Orchestral Association, and at the time of his death was a trustee and member of the executive committee.

Mr. Stock's March was called by Maurice Rosenfeld "a stupendous work, but was less approved by Eugene Stinson.

One of the early recitals of the Chicago season was the joint concert of Renee Thornton, lyric soprano, and Ulysses Lappas, Greek tenor. Maurice Rosenfeld wrote that Miss Thornton's voice "has grown somewhat in volume," and that she has "gained in authority." Edward Moore in the Tribune enthused over Miss Thornton's beautiful appearance, and praised her voice in equal terms. Eugene Stinson wrote of her "light but resonant voice," and Glen Dillard Gunn in the Herald and Examiner called Miss Thornton "one of the most interesting of concert singers."

Of Mr. Lappas Mr. Gunn spoke of his "splendid voice" which should please Chicago in opera, but regretted an absence of "pure vocal art." Mr. Stinson said that the tenor was "luxuriant of voice and feeling, and unrestrained of both," "the sort of tenor who shows up Puccini at his worst."

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Stokowski Begins Symphonic Season

Audience Votes on Modern Music; Roland Hayes Gives Philadelphia Recital.

Philadelphia, Oct. 11.—The twenty-fifth season of the Philadelphia Orchestra got under way yesterday afternoon with a concert conducted by Leopold Stokowski at the Academy of Music. In the same auditorium last evening, one of the first recitalists of the season, Roland Hayes, Negro tenor, sang before the members of the Philadelphia Forum.

Dr. Stokowski surprised his audience in the midst of his first concert by turning to them just before he was to play Alfredo Casella's Elegia Eroica, a new composition, and asking for an informal vote on the problem of modern music. The applause in favor of playing new compositions outweighed the hisses against, so that Dr. Stokowski felt that his policy of previous seasons in introducing a number of modern works in his programs was justified by the desires of his audience. Immediately after the vote he continued with the Casella work.

The rest of the program was made up, as the Inquirer reviewer put it, of "long-tried familiars, such as the Weber overture, Euryanthe, played with fine sweep and gusto; the colorful and atmospheric excerpts from Bizet's L'Arlesienne and Wagner's overture to Rienzi, while the symphony was that most popular of all the Beethoven nine, the Fifth. . . ." It was after the Beethoven number that Dr. Stokowski turned to his audience and asked them for their vote.

The reviewer in the Public Ledger wrote of Casella's Elegia: "It is extremely modern in harmony and equally vague melodically, the total effect being that it is entirely incomprehensible." The Inquirer review said, "Though, in the true modern manner, the work throws nearly all conventions to the winds, this music is, nevertheless, a deeply moving, individual expression of grief . . . there is no melodic tone and pomp to this work." The Record commentator considered the composition "extremely interesting" and with many "novel and arresting tonal effects." The judgment in the North American was that the work "lacks imagination, is dissonant without distinction, and leaves little impression."

Roland Hayes in his concert last evening, sang a program of German songs, modern English compositions and Negro spirituals. He was at his best, according to the reviews, in the English songs, among which were Griffes' In Myrtles' Shade, Whelpley's I Know a Hill and A Caravan From China Comes. "The sweetness and sympathetic quality of his voice," wrote the reviewer in the Record, "with the degree of technical proficiency he has attained, enable him to give a program in artistic style." This reviewer called Mr. Hayes' Negro songs "enjoyable" but felt that "he has, probably due to too much training, lost something of the elemental quality necessary to effective portrayal of this sort of music." The Public Ledger reviewer agreed that it was doubtful if the Negro songs were the best medium for "this fine artist."

Special comment was made of William Lawrence's accompaniments, in particular, that for A Caravan From China Comes.

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ANNA BURMEISTER
Soprano, Who Gave Her New York Recital Last Week.

Announce Concert Series

A concert series is to be given during the coming season at the Greenwich Village Theatre, New York, by Emile W. Herbert, who announces eight consecutive Sunday evenings of chamber music, beginning October 26, with a policy of experimenting with unfamiliar music rather than adhering to tried classic programs. The concerts are to be played by the Philharmonic Quartet.

Alma Gluck Again On Concert Stage

Soprano Returns After Three Years' Absence With New York Recital.

After an absence of three years, Mme. Alma Gluck returned to the concert stage in a recital on Oct. 12 at the Manhattan Opera House, New York, where she sang to a large and demonstrative audience. Mme. Gluck was assisted by Yascha Bunchuk, cellist, and Samuel Chotzinoff, accompanist.

Mme. Gluck first sang familiar classics by Haydn, Handel, Beethoven and Mozart. Her program continued through Russian songs and German lieder to a group of modern songs in English. Pitts Sanborn in the Telegram and Mail felt that, although "in the opening group her naturally beautiful voice had not its former facility . . . as the afternoon progressed her voice warmed, and the medium and low portions of her scale, now issuing freely, were of a rich and haunting beauty." The Post reviewer agreed that when she was heard in the middle of her voice "the color and beauty were most charming." Mr. W. J. Henderson of the Sun felt that Mme. Gluck's program made too much of a demand upon her voice because of its overabundance of "music of too high pitch." In Mozart's Warnung, Mr. Henderson commented on "her charming humor, archness and gayety of manner." Mr. Olin Downes in the Times spoke of the "color and limpid beauty" of the middle of her voice.

Deems Taylor in the World regretted that Mme. Gluck chose so large a hall, which, in his opinion, she strained herself to fill. He praised the "exceptional clarity" of her diction. F. D. Perkins wrote in the Tribune that Mme. Gluck's high notes showed "a sense of effort," but also he said, "The full fluent notes, smoothness and volume of tone were there as of yore."

This reviewer spoke of Mr. Bunchuk's "smooth rich tone and technical competence," with which praise the other writers agreed.

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Civic Opera Starts in Los Angeles

Merola and Company Arrive From San Francisco; Philharmonic Season On.

Los Angeles, Oct. 12.—After their series of performances in San Francisco Gaetano Merola and his company of singers came into Los Angeles for the short season of the local Civic Grand Opera Association. Andrea Chenier, the first of the five performances scheduled, was given last Monday night. The other big feature of the music season here, which commenced in the same week, was the Philharmonic Orchestra, Walter Henry Rothwell conducting, which began operations last Friday afternoon.

According to the review of Bruno David Ussher in the Express, "Gigli, as Andrea Chenier, won from the outset." This was the tenor's first Los Angeles appearance, and the writers of the Times and Record agreed also that it was a "triumph." Mr. Ussher wrote further, "His is an extraordinarily beautiful voice. It wells up nobly, evenly, tenderly lyric, yet it has emphatic strength and roundness even in high positions."

This reviewer believed that de Luca, who played Gerard, showed himself "one of the great baritones," and continued, "Muzio matched Gigli and de Luca, although one feels doubtful if the role of Maddalena is a role that suits her vocally. Her voice was not of the usual warmth and lusciousness, yet it sounded admirably."

The local chorus of sixty-four voices was praised by all the reviewers, and the remainder of the cast, which included Paolo Ananian, Francesco Seri, Louis d'Angelo, Lodovico Oliviero, Myrtle Davis, Leslie Bingham, and Ruth Shaffner also did well, according to the newspaper reports.

The Manon of the next evening made just as good an impression on music lovers and critics. Mr. Ussher, whose opinions were largely characteristic of all the reports, said of Thalia Sabanieva, who played the title role, "Her voice is fresh, volatile, often sweet, but suffers frequently from that extreme purity which is colorless."

Tito Schipa's lyric tenor took the audience by storm. The reviewers referred to him variously as "this demigod of canto," this "breaker of hearts," and enthused over his "ease of production" and "deftness of voice."

Millo Picco and Louis d'Angelo were approved in their parts, although at times they seemed "almost too robust in comedy." Paolo Ananian and Andre Fernier took parts on less than an hour's notice.

Romeo and Juliet was the third performance. The purity of Mme. Sabanieva's tone, according to William Prohme in the Examiner, was in its element here in the portrayal of Juliet's simplicity. This writer found it "difficult to be dispassionate about Gigli," who seemed to him "splendid, both as singer and actor."

The double bill of Gianni Schicchi and Amico Fritz, and La Traviata will end the opera season. Tito Schipa is scheduled for the latter tomorrow evening.

The novelty of Mr. Rothwell's first pair of concerts of the sixth season of the Los Angeles Philharmonic was Maurice Ravel's La Valse. The rest of the program consisted of Brahms' First Symphony and Strauss' Death and Transfiguration.

Mr. Ussher in the Express wrote that the orchestra has "never played more beautifully." Of Ravel's piece Jose Rodriguez in the Record wrote, "In spite of its diabolical cleverness, its assumption of seriousness, and its fashionable chromatic dress, I see no reason for its existence at all." This writer agreed that barring a few minor roughnesses the orchestral work was excellent.

Edwin Schallert, writing in the Times, spoke favorably of the "tingle of newness" in La Valse, "a dazzling adventure in musical writing." This commentator praised the orchestra and conductor for the excellence of their work in Ravell's work.

The first popular concert of the Philharmonic is scheduled for next Sunday evening.

Increase Children's Concert

The New York Symphony Concerts for Children, at Carnegie Hall, have been increased from four to five this season with a view to accomodate the extra demand for tickets. Following the regular symphony concert at Toledo on October 22, Mr. Damrosch will conduct a children's concert there on the 25th. The series of symphony concerts for young people in Montclair, N. J., will begin October 28.

Bernardo Olshansky Sings

Bernardo Olshansky, baritone, formerly of the Boston Opera, assisted by Helen Jeffrey, violin, and Max Rabinowitsch at the piano, sang at Carnegie Hall, New York, on the evening of October 11. Italian and Russian songs made up most of his program, and Miss Jeffrey added violin pieces ranging from Wieniawski to Kreisler.

France Honors McCormack

The French Government has honored John McCormack by bestowing on him the Cross of Chevalier of the Legion d'Honneur. He was one of the first singers in this country to help the French cause during the war.

WILLIAM BACHAUS
Pianist, Recently Appeared in Recital in London.

Parish Williams

Parish Williams, baritone, gave a recital last Thursday evening in Aeolian Hall, New York. The reviewers agreed that he did best in the German lieder, showing a voice, according to the writer of the Tribune, "of considerable volume and tone, at its best." Miss Smith in the World thought that he sang the French numbers "with sure delicacy which recaptured their fugitive charm." Pitts Sanborn in the Telegram and Mail considered Mr. Williams' voice "good," although sometimes not "free" in emission. The reviewer in the Evening Post believed that Mr. Williams had best not emphasize Italian songs in his programs, and the Sun commentator found in the voice a "good deal of expression."

Majestic Brings Many Artists

On its arrival in New York last Tuesday the White Star liner Majestic brought Anna Pavlowa, Albert Spalding, Mr. and Mrs. John McCormack, Florence Easton, Giorgio Polacco, and Roberto Moranzoni.

Hear Mischa Elman In First Recital

Violinist Introduces New Belgian Composition; Liza Elman Assists at Piano.

Mischa Elman, violinist, gave his first recital of the season at Carnegie Hall, New York, on October 12. Mr. Elman introduced Dupuis' Fantaisie Rhapsodique, which has never before been played in America. Other numbers on his program were the Bach-Nachez Partita in E minor; Beethoven's Sonata in G major, Op. 30, in which Mr. Elman was assisted at the piano by his sister, Miss Liza Elman; and shorter compositions by Ernest Bloch, Rode-Elman, Rubenstein-Elman, and Wieniawski.

The Sun spoke of Mr. Elman's performance as "brilliant," marked by "tonal beauty" and "much elegant nuance." The reviewer in the Times considered that he played with "his usual virtuosity . . . and that warm, carrying tone which has been one of his greatest assets." The Dupuis composition, according to the Telegram and Mail, was "melodious though modern" with three "gracefully phrased" movements. The Tribune reviewer also felt that Mr. Elman's choice of this work was a happy one. "In it," he wrote, "Mr. Elman produced a rich warm tone; a fuller one than usual, it seemed."

Miss Elman's playing in the Beethoven Sonata was well spoken of. The work gave her an excellent opportunity to "display her proficiency and aptitude as a pianist" wrote the reviewer in the Telegram and Mail. Josef Bonime was accompanist for the other numbers.

Music of the Movies

With the repetition of last week's feature at the Capitol Theatre, New York, the orchestra will play Offenbach's Orpheus Overture, and the other feature of the musical program will be the appearance of Messrs. Ohman and Arden, pianists. Tchaikowsky's Fourth Symphony, second and fourth movements, will have the main place on the Rialto program.

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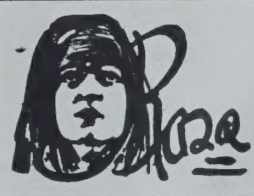
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The Musical Digest will seek unswervingly to serve only the best interests of music. It will build up; it will support steadfastly musical progress and just reform; it is pledged to the cause of whatever is musically meritorious in both composition and interpretation, regardless of nationality; it will stand firm for justice; it will belong to no musical "party" or "movement," but remain independent.

The Pleasant Thought and Word

The sun shines rather generally for those who hold kindly thoughts, and who find it natural to speak well of others.

By far the larger part of individual happiness is derived from self, as those fortunate in possessing happiness will declare.

People who are pleasant and gracious up to ten o'clock every morning rarely find the rest of the day going far amiss. It isn't easy always to do, but by keeping at it—if the will sincerely be there—will accomplish wonders.

Life offers enough rubbings and hard knocks without adding to them by thoughts and words and deeds which add to the burdens.

Music, which ought to sooth and stir the better side of musicians and the markedly musically-inclined, appears all too frequently to operate the opposite way. Or is it that those who turn seriously towards music are so constituted that they find it hard to practice the golden rule?

Whatever the cause or causes, it is a fact that in and about the music profession there is much too much unkind criticism of others. Now, just and restrained comment on the abilities of some individual or organization which is appearing or has appeared in public is right and proper. But cynical and hard-voiced remarks are so freely expressed (openly, and in concert and opera auditoriums) and so commonly accompanied by visual signs of marked disapproval as to demand a little thought.

In any New York concert-room where professional musicians appear one may hear and see what has been referred to above. In the lobbies, and in the street, and in other places (after a performance) there goes on a mass of adverse comment varying from gentle or supercilious toasting to downright roasting. It happens in music studios, in restaurants, in street and subway cars, in taxis. Men and women alike are offenders. "Roast and the music world roasts with you, praise and you praise alone" seems to be the slogan of the many.

Tolerance is a marvelous asset; and those who practise it least are often those who are hurt the deepest when they suffer through failure to find it in others.

A new music season is starting. If it were to happen that more of the milk of human kindness were distributed by those who seem to have sealed up their supply perhaps it may help the season all around.

"Isn't his voice horrible?" whispers the disappointed singer to his feminine companion, who replies sibilantly, "worse than that."

And directly in front of them the successful artist is enjoying the voice and the interpretations.

The able music teacher isn't afraid to admit that a colleague has ability.

Then along comes a whole-hearted person, with a bit of praise for a sincere musician, and puts a rosy tint into the day.

But the wisest ones are those who seek out constructive suggestions and profit by them.

Music and Literature

(Ernest Newman in the New York Evening Post)

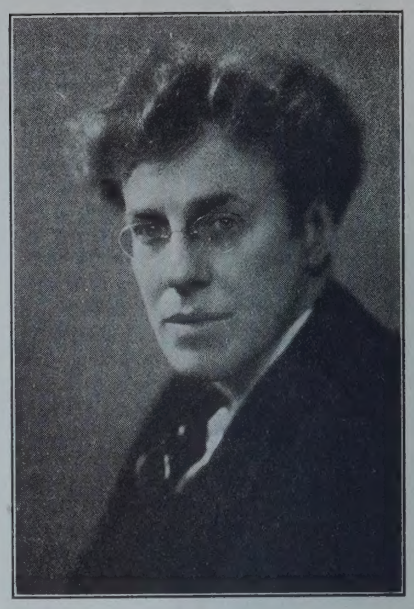
THE DEATH OF Anatole France reminds us not only that a couple of his stories were turned into operas by Massenet but that music generally lags a long way behind contemporary literature.

There are exceptions, of course. Strauss's music to Elektra is contemporaneous, in every sense of the word, with Hugo von Hofmansthal's poem; and his music to Salome even makes Oscar Wilde's drama look old-fashioned. Debussy, again, wrote for Pelleas and Melisande music that is of exactly the same period as Maeterlinck. One or two other cases might be cited; but as a rule it will be found that it takes music a generation or two to catch up with the most characteristic thought of a particular age.

For example, with all our admiration for Figaro we cannot say that it inhabits the same world of ideas as Beaumarchais' play. The Frenchman's Figaro is all agility, wit, cynicism. Mozart's Figaro is more lovable, but nothing like so clever. His mind does not move at half the speed of the real Figaro's; he has humor, but hardly any wit; and of cynicism he has not a trace. Music in Mozart's day was unequal to the task of translating a Beaumarchais or a Voltaire into music.

No musician of Goethe's day was capable of setting Faust to music worthy of it. One would have said, a priori, that this was just the subject for Beethoven, whose whole life, whose whole thinking, was a Faust-like struggle of the spirit against incomprehensible powers within him and without. But Beethoven's settings of some of Goethe's Wilhelm Meister lyrics show how far from ready the musical idiom of that day was to mate itself on equal terms with the sublest poetic thought of the day. Schubert wrote beautiful immortal music for some of Goethe's poems, but even his idiom and technique were not equal to the task of setting others of them adequately; for a genuine musical equivalent of Prometheus, for instance, the world had to wait till Hugo Wolf came, nearly a century later.

The problem, however, is not so difficult for the song writer. Wolf set the contemporary Moerike as perfectly as he did Goethe; and other composers, from Schubert down to the present day, have shown themselves the intellectual equals of the lyricists of their epoch. But as a rule the musicians either fail when they touch the bigger or subtler poetic and dramatic thought of the time, or they discreetly leave it alone. Massenet's failure with Thais is typical. He never gets past the rind of Anatole France's story; of the irony that lies at the core of it he does not seem to have the slightest inkling. And in any case Thais and The Juggler of Notre Dame are the simplest France. I should like to see Monsieur Bergeret and the Abbe Voignard reproduced in music as Goethe's Faust has been reproduced by Liszt and Schumann. But for this, I am afraid, I must wait another seventy-five years or so.



ARTHUR SHATTUCK

Someone has predicted that the annual exodus of American music students to Europe will shortly number 15,000 persons. The music courses Fontainebleau and other foreign schools seem to indicate that European training for the artist and musician is considered as important as ever before the war. Arthur Shattuck, American pianist, has lived long abroad, and has interesting information and advice on the subject.

"The value of the new point of view cannot be overestimated by the student," said Mr. Shattuck recently. "Europe supplies this.

"America is coming to know that Europe's attitude toward the arts is different from ours. The old traditions, so influential on national temperament abroad, are crystallized chiefly in art and music. Respect for beauty abounds everywhere. Paris gamins never think of marking the statues within easy reach in the Tuileries and the Luxembourg. Can we honestly say that this popular respect is equalled in New York and Chicago?

"In Europe the student of the arts feels much at home. The artist there is considered important. Then again the artistic feeling flourishes in the presence of the many art galleries and the beautifully kept public parks. In Paris particularly the maze of crossing streets set at all angles relieves inartistic monotony, and each corner turned reveals some strange sight, a quaint roof, an ancient church, a lovely statue. Most European cities are like that. Art, as the most permanent thing, the sole link between us and past civilizations, thrives best in old surroundings.

"So, abroad the American student begins to live the natural, unaffected life of art. He is enriched subconsciously because the strange surroundings continually whet his curiosity; the sense of romance gives him interest, gives him courage. Art no longer seems a thing imported, but something indigenous and in keeping with the spirit of the people."

Violin Makers Convene.

The first convention of the American Violin Makers was held at the Hotel Astor on October 18. At Aeolian Hall, on October 19, a violin contest recital was given with an American violin vs. a Stradivarius violin. The organization aims to create a high grade American violin.

The Symphony Society of New York

Chapter II: The Career of Walter Damrosch in the Musical Life of the United States

by C. E. LE MASSENA

THE first nine years of Walter Damrosch's life were full years. His father stimulated in him a love for the classics, his favorite reading being along the lines of Greek mythology, fairy tales and Biblical parables. Even at so early an age, his mind was searching out the dramatic. The artistic environment in which he lived threw him into the presence of celebrities — Wagner, Liszt, Rubinstein, von Bulow, Sarasate, Joachim, Clara Schumann and many others.

Walter and his brother Frank attended public school in New York, the former continuing his piano lessons while struggling to master a strange tongue. Walter possessed a talent for painting which he put into practice by constructing a doll's theatre in which miniature productions of opera were given. The founding of the Oratorio and Symphony Societies, together with his duties as conductor of the Arion, teacher and violin soloist, gave Dr. Damrosch plenty of work in the discharge of which Walter gradually began to assist.

Training and experience were rigidly insisted upon, so we find the son playing at the last stand of the second violins at the symphonic performances and serving as accompanist for the rehearsals of the oratories. Having played accompaniments for his father at home, Walter was assigned a similar task for the violinist Wilhelm, in 1879, and two years later he presided at the organ for the huge music festival, assisting also in the preparations by training a section of the chorus and making a piano arrangement of the Berlioz "Requiem."

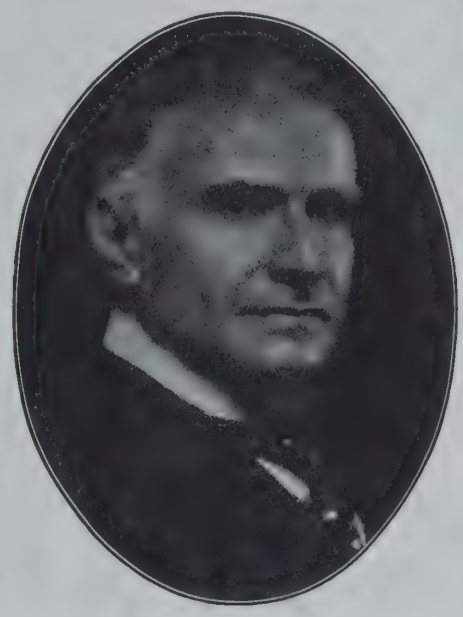
Then followed his appointment, at the age of eighteen, as director of the Newark Harmonic Society, the concerts of which were attended and analyzed by Dr. Damrosch. In 1882 Walter was sent to Europe to advance his music culture through contact with prominent musicians.

During the opera season directed by his father Walter was on hand for every rehearsal and every performance. That close confidence between father and son was destined to bear fruit. When the severance came it left the son striving to catch the vision and to carry on the work of his father. Though but three and twenty he took a firm grip on the task—one which he has never relinquished.

Transitional Period

Then came a transitional period in which the young director ran a gauntlet of professional activity such as few experience. While deeply engrossed in a multiplicity of duties, Walter became assistant to Director Stanton of the Metropolitan Opera Company and in the summer of 1885 again set sail for the land of artists, where he secured such prizes as Lehmann, Brandt, Alvary, Fischer and Seidl as conductors. Again, in 1887, another journey across enabled him during an entire summer to have the privilege of analyzing the Beethoven symphonies with von Bulow. On the outward voyage, he met Andrew Carnegie who invited him for a visit to Scotland. There he met James G. Blaine and his daughters, one of whom (Margaret) subsequently became Mrs. Damrosch. The steel magnate was later ushered into the presidency of the two Damrosch societies which incidentally included the role of chief supporter.

Walter's life became a crowded one, and four active years slipped by. The year 1891 was fruitful. At the invitation of Damrosch the eminent Russian composer Tschaikowsky came to America and as in remembrance of that visit the first American performance of the Symphonie Pathetique was given the following year under Walter's direction. Paderewski also



WALTER DAMROSCH TODAY

was first heard here with orchestra under his direction. With the formation of the Damrosch Opera Company, in 1895, other distinguished singers were introduced to American audiences—Sucher, Brema, Ternina, Nordica, Klafsky, Bispham, in German opera as well as some of the later Wagner music-dramas. He again conducted German opera at the Metropolitan in 1900 under Grau. Still in the most of his duties Damrosch found time to compose an opera, The Scarlet Letter, produced in 1896, the Manila Te Deum in 1898, Cyrano de Bergerac in 1913, and the incidental music to the Greek plays produced by Margaret Anglin in 1913.

First Beethoven Cycle

A first Handel Festival in 1892 and a first Beethoven Cycle in 1909 (repeated in 1924 in New York and Paris) also were identified with the name of Damrosch.

Saint-Saens played an American engagement under Damrosch, in 1908, and there were first performances of many works including Parsifal in concert form, also a first Samson et Delila in 1912. Walter then gave over the baton of the Oratorio Society to his brother, Frank, who presided over the forces from 1898 to 1912, resigning to become director of the Institute of Musical Art. Walter again resumed control, in 1919, for three seasons, in turn handing it to Albert Stoessel, its present conductor.

Novelty and experiment were part of Walter Damrosch's scheme of progress. He inaugurated the Sunday Symphony Concerts, developed the

FORTY YEARS AGO

Young People's Symphony Concerts, started by his brother Frank, and made possible the morning Symphony Concerts for Children with explanatory talks.

The coming season will be the fortieth of Dr. Damrosch with the Symphony Society of New York.

Great Changes.

The changes affecting conditions during the forty-seven years' existence of the New York Symphony Orchestra have been numerous and varied. In the beginning players assembled but rarely with only three rehearsals for each of the six concerts, which were preceded by a public rehearsal. They therefore had to add to their income by other means. Today the activities have so increased as to embrace over 100 concerts a season (with daily rehearsals), a summer engagement, with special concerts outside the schedule—including those of the Oratorio Society.

Few realize in this era of well-balanced zeal what it meant in those days to be a pioneer in the orchestral field or what up-hill work it meant to keep organizations alive and lay foundations for future substantiality. In its embryonic period the Damrosch Orchestra was employed at the Metropolitan Opera, but it was difficult to secure enough work to hold it together as a symphonic body. The little subsidy contributed by the directors of the society was sufficient only for the regular concerts, so the young leader was continually casting about for other engagements that would keep the men in town.

For four years Walter Damrosch maintained the opera company at home and on tour, but at the end of the Metropolitan engagement he decided to withdraw from the field and to confine his efforts to the development of symphonic music in America. He gave his services for years without remuneration.

With the advent of Mr. Carnegie as president and chief supporter and with the opening of Carnegie Hall in 1891 the affairs of the society took on an aspect which led in 1907 to a complete reorganization. By means of a substantial guarantee fund both orchestra and conductor were engaged on a salary basis covering the major part of the year—a plan that has been continued ever since. The New York public was faithful in its support and stood by the director recognizing both his ability and his sincerity of purpose.

Under the new policy the revenues increased to a point where, with an annual guarantee fund of $50,000, it was possible to maintain an orchestra of ninety-five players as against sixty-five in certain other cities having a greater guarantee, the necessary difference being made up from extended tours embracing many places which, in this manner, received their first and only symphonic entertainment.

As early as 1903 Harry Harkness Flagler had evinced a deep interest in and appreciation of the Damrosch idea and ideal. He supported them liberally and vigorously, steadily increasing his contributions and taking over the collections and subscriptions. As expenses increased with succeeding years the duties likewise became more exacting and more difficult.

Finally, however, even his infinite patience wore down under the continuous strain, resulting in his magnanimous offer, in 1914, to assume the entire financial responsibility himself and to donate the funds necessary for the proper maintenance of the orchestra. This act of generosity in behalf of musical art has resulted in an extension of activities at that time undreamed of.

Personal Management.

When war broke out there were thirteen nationalities represented in the ranks, including all the hostile nations, but Damrosch diplomatically succeeded in relieving all tension, in keeping down strained relations and inducing harmonious fellowship. The present policy on tour is to allow each member, in addition to his salary, a certain amount for meals and beds, in contrast to the former method of including hotel bills as part of the daily expense. During a long New York season and a subsequent tour, only most efficient management could solve the many attendant difficulties, but with a devoted staff of executives, guided by George Engles, general manager, Rudolf Rissland, orchestra manager, and Hans Goettich, librarian, accomplishment resolves itself into a balanced machine functioning without friction and without mishap.

Other members of the staff associated with Mr. Engles are Gino Baldini, assistant manager, and C. E. LeMassena, publicity director. Associated with Mr. Flagler, president of the society, are Paul D. Cravath and Henry Seligman, vice president; Edwin T. Rice, treasurer; Richard Welling, recording secretary, and Grace Bristed, executive secretary The directors are Walter Damrosch, William S. Hawk, Henry W. Taft and Felix M. Warburg, in addition to the officers. There are some 125 associated directors, persons prominent in social and musical circles.

In 1902, when Walter Damrosch took the conductorship of the Philharmonic Society for a season, Mr. Flagler was secretary of the permanent orchestra fund and, as such, was in hearty sym-

(Continued on page 7)

On The Music Highway

MARIA CARRERAS, Italian pianist, has been engaged for the first concert of the Maria Carreras Club in St. Louis on November 21. The club was organized after her appearance in that city last season. Mme. Carreras will also have a master class in the Yeargain Piano School, St. Louis, from November 10 to 28.

Three Italian composers will be represented on the program of Alberto Sciarretti at his piano recital in Aeolian Hall tomorrow evening.

Mischa-Leon, tenor of the Paris Opera, is now in New York and will make his American debut as a concert singer at Aeolian Hall on October 31. With Walter Golde at the piano, Mr. Mischa-Leon will sing French, Spanish, English, German, Danish and Norwegian songs.

Marguerite Sylva, who arrived from France last week, will remain in New York for a brief rest. While in Paris, Mme. Sylva bought one of the comedy successes of the stage there and, after it has been adapted in English, she will present it in New York with herself in the star role.

Following his song recital at Carnegie Hall two weeks ago, Rhys Morgan, Welsh tenor, was engaged for a second appearance with the Spartanburg Music Festival. Mr. Morgan had previously been engaged to sing the tenor solo in The Messiah on Oratorio Night, and his second appearance will be on Opera Night.

Marguerite D'Alvarez, mezzo-contralto, has changed the date of her first New York recital in order to appear with the Boston Symphony Orchestra. Mme. D'Alvarez will be heard on November 14 instead of November 18 as announced. She will sing a joint recital with John Charles Thomas, baritone, on November 11 in Bayonne, N. J., immediately after her return from Europe.

There will be but two changes in the personnel of The Symphony Players this season. Walter Thalen, formerly of the Minneapolis Symphony, will replace G. Langenus as clarinetist, and John Leoncavallo, late first oboe of the St. Louis Orchestra, takes the place of Rene Corne.

Edwin Hughes' appearance of October 9 in Buffalo was one of the features of the National American Music Festival. Mr. Hughes presented a program of novelties. He has been engaged for the Tenth Annual Festival next year.

Returning after a month's rest in the north of England, Florence Easton, of the Metropolitan Opera Company, arrived last week in New York on the Majestic. Miss Easton will open her season with two appearances as soloist with the New York Symphony Orchestra in Brooklyn and New York on November 1 and 2 respectively.

John Barclay returned to America last Thursday and will begin his season on this evening at Williamsport, Pa.

Appearing with two San Carlo Grand Opera companies, Elda Vettori has begun her season's work. Miss Vettori made her season's bow at Bridgeport, Conn., a week ago tonight as Leonora in Il Trovatore, and appeared the next evening in Stamford for the first time anywhere in the title role of Madame Butterfly. Her only appearance in New York was as Santuzza in Cavalleria Rusticana.

Ruth Rodgers has been engaged to sing in New York on October 22, and in Elmira on October 23.

Paul Kochanski has been engaged to play the Szymanowski violin concerto with the Philadelphia Orchestra on February 13 and 14 in Philadelphia and with the same organization in New York on February 17. The work was first performed at the Prague Music Festival May 31 last by Kochanski. This will be the first American performance.

Florence Stern, American violinist, gave a violin recital at Carnegie Hall on Saturday afternoon, October 18.

The Kibalchich Russian Symphonic Choir, which made its debut in two New York recitals last April, will start its current season with another New York recital at Town Hall on October 28.

Rafaelo Diaz will leave towards the end of the month for his first tour of the season which will take him all the way to Texas. He will return to New York in December for his appearance with the Metropolitan Opera Company.

Under the auspices of the Bialystoker Center and Bikur Cholim Organization, Rosa Raisa, soprano of the Chicago Opera Company, and Giacomo Rimini, baritone, made their only New York appearance this season a week ago Saturday. Magdeleine Brard, French pianist, also appeared on the program.

Douglas Stanbury, late of the Capitol Theatre, New York, and now of the Chicago Civic Opera Company, has been engaged as soloist on Opera Night with the Spartanburg Music Festival, scheduled for May 7. Mr. Stanbury will sing several of the baritone roles in the current repertory of the Chicago company.

Elena Gerhardt will give a Schubert program at her first recital of the season in Aeolian Hall on November 2.

Gerald Maas, 'cellist, will start the season by giving a joint recital with Claire Brockhurst, contralto, at Scranton, Pa., on October 26.

Following her New York debut at Aeolian Hall on Thursday, Ruth Breton, young American violinist, will give a Boston recital. Miss Breton's Boston appearance is scheduled for November 6.

Mme. Leschetizky, widow of the famous Viennese teacher, arrived in New York today. Her first concert will not be open to the public, but will be a private affair for the piano students of the City Music League of New York. The American debut of the pianist will be as soloist with the Chicago Symphony Orchestra on November 7 and 8.

The program for the opening concert of the season at Carnegie Hall, Friday evening, October 31, by the New York Symphony Orchestra, Walter Damrosch conductor, will comprise the fifth symphony of Beethoven, Fantasia on theme by Thomas Tallis, for double string orchestra, by Vaughan Williams, L'Isle Joyeuse by Debussy, orchestrated by R. Molinari (first time in New York), and the Istar Variations of D'Indy.

Renee Chemet has added another college to her itinerary this season. Contracts have just been signed for her appearance at Grinnell next January.

Maria Kurenko, Russian coloratura soprano, will make her American debut at Carnegie Hall on Monday evening, October 27. She will then make a concert tour and several appearances in opera.

Another arrival on the Majestic last week was John McCormack, who returned to America to open his season at Boston with two concerts in Symphony Hall on October 19 and 21. His first New York appearance will be in Carnegie Hall on October 26.

Contracts have recently been signed between Frederic Baer and Haensel and Jones for a term of several years. Mr. Baer is a young baritone who has sung with the New York and Cleveland Symphonies, and at the Oberlin, Worcester and other festivals. He made his New York debut a year ago last January and at present is baritone soloist at the First Presbyterian Church, Brooklyn, where R. Hunting Woodman is organist.

Arvida Valdane, soprano of the Ocean Parkway Methodist Church, will be heard in Brooklyn in the Community Concert on November 9.

Anna Burmeister, soprano, will sing in a joint recital with Ossip Gabrilowitsch in Chicago this evening. From there she will go to Toledo where she has a concert scheduled. On December 28 Miss Burmeister will appear in the Messiah with the Chicago Apollo Club.

Josef Stransky will play three symphonic poems by Frederick Smetana at the first Sunday afternoon concert of the State Symphony Orchestra at the Metropolitan Opera House to mark the one hundredth anniversary of the birth of the composer.

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THE CRITICAL SCALES

Raul Paniagua

Another New York debut last week was that of Raul Paniagua, Central American pianist, who was heard in a recital in Aeolian Hall on October 15. Mr. Paniagua played, with "a fluent, well-developed technique" according to the Tribune reviewer, Bach's D minor Toccata and Fugue; Brahms' Variations and Fugue on a theme by Handel; Liszt's F minor Concert Etude; a set of variations in B flat by Chopin; Louis Campbell-Tipton's Sonata Heroica; the Chopin A flat Polonaise and his own Valse de Concert.

This imposing program was played with "technical finish" and the performance was smooth, polished and vigorous," the Tribune reviewer wrote. In the World, Deems Taylor reported that Mr. Paniagua's playing was rather "immature" but that his finger dexterity was "prodigious," his tone "good," and his interpretations individual.

Anna Burmeister

At Town Hall, New York, on October 12, Anna Burmeister, soprano, gave a song recital with the assistance of Frederick Schauwecker, accompanist. Her program ranged from Bach through German, French and American songs. Her singing of the difficult Bleed and Break air from the St. Matthew Passion was especially commented on by the newspapers. The Sun reviewer felt that Miss Burmeister had a "clear, pleasing voice" which, in the song mentioned, was "well-used with a sympathetic interpretation of the text." The Tribune complimented her for "a voice of pleasant freshness; smoothness of tone . . . and an expressive manner." The Times reviewer also thought that the soprano sang the Bach air "with much charm and sincerity."

Harold Berkley

The seldom played Conus Concerto in E minor was included in the program offered by Harold Berkley in his concert on October 15 in Aeolian Hall. Bach, Szymanowski, Hubay, Albert Spalding and Sarasate were also on Mr. Berkley's program.

The Conus Concerto was called "dull" and "only mildly tuneful" by the Tribune reviewer, who felt that "the performance was better than the piece." This same reviewer said that Mr. Berkley showed a "broad, smooth tone, not roughened or thinned by complicated passages." Alison Smith of the World felt that the Bach suite in E minor illustrated his "obvious technical ability." The Times review spoke of the violinist's style as "facile and forceful."

Hugo Kortschak

Hugo Kortschak, violinist, opened his recital at Aeolian Hall, New York, on October 10, with a violin and piano sonata in A minor, Op. 51, by David Stanley Smith, dean of the Yale University School of Music. The composition, which is dedicated to Mrs. Frederick S. Coolidge, was heard for the first time. Francis Moore was the assisting pianist. Mr. Kortschak also played the Bach G minor sonata and, assisted by Vera Giles at the piano, Noren's Suite in E minor.

The newspaper reviewers divided the laurels for the evening between Mr. Smith's sonata and Mr. Kortschak's playing. The Times reviewer thought the music "showed a strong modern tendency and moments of individualism" and was "well-played" by Mr. Kortschak and Mr. Moore. The writer in the Tribune found the music "well-written, not swamping the violin or slighting the piano, and combined melodiousness with a twentieth century flavor" and considered Mr. Kortschak "a skilled and sympathetic exponent" of the work. Alison Smith of the World admitted that the composition made up in dignity and "scholarly structure" what it lacked in "divine fire." Miss Smith enthused over the violinist's rendition of this "vastly contrasted program."

Beatrice Mack

Beatrice Mack, soprano, was heard in her New York debut on the concert stage at Aeolian Hall on October 14. Miss Mack was "especially happy," Alison Smith wrote in the World, in "recapturing the fugitive moods of old Spanish and Italian songs." This writer said of Miss Mack that she had a "wistful" charm and a "very definite promise." In the Telegram and Mail she was called "a singer of intelligence and refinement . . . who sings musically." Her 'taste" and "facility" were admired by the Sun reviewer; the Times praised her "fresh and beautiful" voice; and the Tribune found that she could reach and sustain high notes "with considerable strength and smoothness."

Boy Violinist Gives Concert

Milton Schwartz, violinist, a lad in knickerbockers, appeared in joint recital with Dorothy Paca, soprano, in Aeolian Hall, New York, on October 11. His playing, according to the reviewer of the Times, "showed vigorous tone and musical individuality beyond the mere prodigy order."

Dorothy Miller Duckwitz

Dorothy Miller Duckwitz, pianist, made her first appearance in New York in a recital at Aeolian Hall on October 13. Mme. Duckwitz's program, which ranged from Bach and Chopin to Debussy, Ravel, and Cyril Scott, was well received by her audience. The Times called her program "an unusually inviting one" and Deems Taylor, in the World, thanked Mme. Duckwitz "for offering a program that, although familiar in content, possessed some individuality in arrangement."

Pitts Sanborn, in the Telegram and Mail, found Mme. Duckwitz's playing earnest, "determined" and possessed of a "sustained vigor." Mr. W. J. Henderson spoke of her rendition of Bach's familiar D minor toccata and fugue as arranged by Tausig as "clear and suave," and as having "intelligence and repose."

New York Chamber Symphony

The New York Chamber Symphony Orchestra gave its first concert of the season, Max Jacobs conducting, at the Earl Carroll Theatre on October 12. Included on the program were selections from Mozart, E. H. Mehul, Rachmaninoff, Sibelius, Lalo and Debussy. A feature of the entertainment was the tone poem, In the Bayou, by C. Linn Seller. The small orchestra acquitted itself most creditably. Ernest Newman in the Post called their playing "workmanlike," and Pitts Sanborn in the Telegram and Mail said that they were "deserving of hearty commendation." This writer considered that David Robinson "distinguished himself" by his delivery of the violin solo of a Vocalise by Rachmaninoff. The Herald-Tribune said that Miss Alma Simpson, soprano, who was the soloist of the evening, gave "an effective performance." She was assisted by Grace Cassady, pianist, and Eugenio Cibelli, guitarist.

Official History of The Symphony Society

(Continued from page 5)

pathy with the Damrosch reorganization proposition for eliminating the player-management regime which had been in vogue since the beginning, though unacceptable to the old Philharmonic orchestra. This led to the withdrawal of the conductor and incidentally to the reorganization of the Symphony Society on the subsidy plan.

Mr. Flagler was a constant attendant at the concerts of the society before becoming an active member of the organization, but with the institution of the new plan he came forward as a subscriber to the fund. During these reconstructive days the relations of Mr. Flagler with Mr. Damrosch and the orchestra became more and more intimate. His devotion and interest increased and manifested itself in larger contributions and in personal service, and shortly he took over the arduous task of raising and collecting the necessary maintenance funds.

In the spring of 1914 Mr. Flagler proposed personally to assume the entire financial responsibility. His letter to Damrosch making the offer is characteristic of his modesty and generosity. With such a guarantee the society entered upon a career of progress and development that has been consummated in an aggregation of virtuosi without superior as a symphonic body.

As president of the society Mr. Flagler is active in the discharge of the duties of that exacting office. He is a faithful attendant at the concerts and a keen analyst of them. From early youth he has had a passion for music. As a young man he attended concerts, going to the Wagner opera and developing a love for and a knowledge of the great music-dramas. Mr. Flagler is a pianist of skill, a musician in thought and culture, an ardent lover of the true and beautiful and a delightful personality.

(Installment III will appear next week.)

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PIERRE KEY'S OBSERVATIONS

OUT IN ST. LOUIS Rudolph Ganz is going over the music top. He is about to start his fourth year as conductor of the St. Louis Symphony Orchestra, and the future holds a definite brightness. Ganz has had a difficult task, which makes his progress the more noteworthy. He had, at the outset, to lift to an adequate level the entire symphony situation in the Mississippi town; then to convince that he was a conductor as well as a pianist; and finally to get St. Louis citizens to support their orchestra in the degree imperative to making it a civic asset so generally recognized that there would gradually ensue an all-sided support.

People who know St. Louis are aware of its conservatism. The community has an abundance of wealth, very many bright minds, and enough pep for whatever its townsfolk decide is worthy their peppy activities. But until St. Louis is completely "sold" on something it is inclined to hang back; to practice, in brief, a policy of watchful waiting.

Before Ganz took hold of the St. Louis Symphony it had wandered on in an aimless fashion. There wasn't much discipline amongst the men, and there wasn't a first rate playing quality. It may have thought it was a symphony band, and perhaps some St. Louisans may have thought it was. The fact is it was nothing of the sort—which is now apparent to those who remember what the organization once was and what it is today.

A DRIVE to raise a guaranty fund to provide for deficits took place in St. Louis nearly a year ago. The drive lasted a week and netted a considerable sum, though not all that was required. Still, it was a significant outcome to what was regarded in some quarters as a ticklish undertaking.

Ganz will soon be back in the city where he is to preside for three years more over the destinies of what may be made to become a fine institution. It he has aid of the kind all other representative symphony orchestra conductors in this country receive, St. Louis will be in a fortunate position in 1927. It will have the satisfaction of standing shoulder to shoulder with other progressive communities which do things in music, and that in this day and age is a sign of culture and progressiveness.

There are other things in life apart from amassing money, or getting into the social register, or chatting over some pleasant topic in one's club. St. Louis has the means and the ability to make a music place for itself if it has the mind to. If it disregards its present opportunity it will eventually be sorry. And most of us know that making "a recovery" is generally attended with more and greater obstacles than pushing on at the outset straight to a goal.

CHARLIE HACKETT got back from Australia a few days ago. Newspaper accounts which preceded the American tenor record a series of public successes which enlisted also the approval of the newspaper music reviewers, and in that Antipodes there are a number of writers who discriminate.

When an artist makes good in Australia he is asked, and insistently, to appear oftener than the original plans called for. In Hackett's case he had to put in extra appearances; and since the programmatic standards are high in the Australian cities it meant additional preparation. So a part of the tenor's time which should have been given over to singing was put in in getting ready appropriate songs, which was fatiguing to both body and nerves.

And yet some people hold to the idea that the career of a successful singer or instrumentalist is pleasant and easy. Well, at times and in certain circumstances it is, but . . . having to make hay in the sunshine keeps a musician's metaphorical nose rather close to the grindstone, and now and again a bit of skin gets rubbed off.

FROM ALL ACCOUNTS Serge Koussevitsky put vim enough into his first Boston Symphony concert to set cool Hub residents by the ears. He appears to have gone in chiefly for warmth and color and spontaneity, being content to let the sandpapered fineness of the Boston band players take care of itself.

It follows as a rule that what Boston approves New York turns from, and vice versa. If the exception does not occur in this instance Koussevitsky may find himself propelled suddenly into popularity among Gothamites. Otherwise he will be looked at, his readings listened to, and thereafter be cut into small pieces by the supporters of other conductors who have loyal followers in this city.

Whatever happens, it should cause an interesting situation. So, with a new opera conductor in the person of Tullio Serafin (at the Metropolitan) and a newcomer symphony leader whose methods seem vigorous and intense New York may experience a few of those thrills which most music patrons are prone to welcome.

IT TOOK COURAGE to return to the New York concert platform after a several years' absence, and with the consciousness that her every effort would be given microscopic scrutiny—yet Alma Gluck did not flinch. She was nervous, at the outset, and it was disclosed in her singing. But she did not attempt to dodge the issue by selecting songs with few or no high notes. She picked out songs she has presented when in her vocal prime, and went through with matters to the end.

Elsewhere in this issue of The Musical Digest appears a digest of the opinions of the foremost daily newspaper New York reviewers. Their opinions will be eagerly sought throughout the country.

THE WORCESTER FESTIVAL attracted me, week before last, and sitting through the performances brought recollections of days when the greatest artists were glad to appear there (to quote Joe Priaux, of the Ditson firm) "for little more than their board and lodging."

The $5,000 deficit this year will be met by Theodore T. Ellis, publisher of the Worcester Telegram and the Worcester Gazette. It was a fine piece of civic spirit, and should set an example to Mr. Ellis's fellow townsmen who have abundant means.

There really should be an endowment fund large enough to yield an income to cover any possible future deficit, and it is possible that President Hamilton B. Wood may start such a ball rolling.

One thing is certain: If something fundamentally sound is not soon started up Worcester way, and the people of Worcester county do not rally back of this fine old enterprise, it may lapse, which would be a pity.

A CERTAIN New York manager whose firm represents a number of fine artists said to me the other day: "Why don't you write something for the Digest about the need of our getting for local managers the program which the attraction plans to sing or play—thirty days ahead of scheduled appearances?"

The suggestion would seem to be one which every far-sighted artist or organization might wish to consider. Such a course would benefit the attraction through making it possible to inform people about what was to be presented well in advance of the proposed concert. Music club officers could comment on the compositions and the composers to their fellow members; school supervisors might explain some points to their advanced pupils; and general publicity in the newspapers could scarcely fail to be of help to both the attraction and the concert.

Incidentally, sending on a program a month in advance would make it possible to make any pertinent changes . . . which sometimes are in order. For if an artist purposes singing or playing some work that may have been given in that community once or twice (or three times, as occasionally is the case) within a recent season or so the substitution of another composition would seem a wise thing to do.

As the early bird catches the worm, so must the attraction which practices forehandedness in the matter of being prompt with a program further its own cause.

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THE Concert-Giving Industry

Article VII.

CIVIC SUPPORT

CONSIDERATION of the artist-attraction, the wholesale music bureau, the local management, and the public as set forth in the preceding articles in the Concert-Giving Industry series now appearing in The Musical Digest discloses excellences and shortcomings in each group. Although these articles have touched only upon the general fundamentals it is apparent that the most successful attractions are not unfailingly the best; that the strong wholesale bureau is alert and industrious; that the prosperous local managament (whether individual or organization) is commonly intelligent and active; and that the public of this country, while often discriminating, is not as completely up to the appreciative mark as some people assert.

Perhaps in no other legitimate form of human endeavor is there to be found a greater degree of laxity of procedure. The striving by mediocre artist-attractions for the impossible; the unreasoning attitude of some established attractions; the happy-go-lucky methods of certain wholesale bureaus; and the utter inability of many local managements to look after their own interests are facts which cannot be escaped. Their scrutiny by men and women engaged in commercial or other professional fields might result, at first, in the refusal to believe that such things exist.

Concert Industry Unique

Now there can be no disputing that in the Concert-Giving Industry certain conditions prevail which are not met with elsewhere. For it is an unique business (if indeed one may term it a business) and, as some persons insist, it probably calls for unique ways of operation. Still, it does seem that if it were more than fifty per cent. right, we would hear far less complaining than is heard... from those who are a part of each of the four groups who figure directly in participating in, selling, presenting, and listening to and seeing what takes place in concert and opera auditoriums.

For it is only the small percentage of artist-attractions, wholesale music bureaus, and local managements who express satisfaction with their welfare—an amazingly small percentage. In such circumstances it is natural, and doubtless correct, to assume that the greater percentage of those occupied in one of the three aforementioned branches of the Industry are by no means completely satisfied with the way their affairs are progressing.

Allowing that an overcrowded market is one cause (i. e. competition so severe that it is a menace to the welfare of the majority—artist-attractions and local managements most specifically), are there other causes? If so, what are those causes?

In the preceding articles in this series some vital facts have been clearly set forth. There is therefore no occasion to dwell upon them again at any length. But it has been shown that perhaps one of the great needs is the more complete development of many of our local managements—of their understanding of attractions and their artistic and public value; of laying out a course and engaging for it attractions at right prices; of securing from wholesale music bureaus proper cooperation; and then of utilizing every available resource to present advantageously that course to the public.

Here and there in different parts of the United States are local managements (individuals, music clubs, other organizations, music departments in universities and colleges that conduct concert-courses) which hold generally to a commendable artistic level, satisfy their patrons, and make money.

Intelligent Management

These local managements have not succeeded by accident or through luck. They may have been favored now and again by fortunate circumstances, but most of them have been alert to inform themselves on matters essential to them in their business, and—they have worked hard.

In nine cases out of ten the successful local management has made sure before deciding to start a series of concerts and allied attractions that there was either a demand for such a series or that it could be developed. Such a management has charted the situation and discovered from it that he had the public, and that he could secure a suitable auditorium (one properly located, sufficiently large in seating capacity, and having other essential requirements). He has been either musical himself or else has had available in an advisory capacity some friend or friends with whom he could confer concerning the kind of attractions to consider and... the specific attractions eligible in the various classes desired.

Far Sighted Procedure

That local management has thereafter learned from trustworthy sources the lowest fee possible to secure each of the desired attractions for; and before signing a contract he has made sure he could secure the auditorium on the desired date. He has estimated his costs carefully—attraction, rent of auditorium, newspaper advertising, and all other local expenses—and then (if he has been wise) he has based his returns from that proposed performance at about sixty per cent. of the auditorium's seating-capacity—unless the attraction chanced to be an almost sure - fire - box - office attraction, bought either outright or secured on a percentage basis fair to him.

That local management has then turned to the stirring of civic pride and interest for much of the desired support for his project—for therein lies a strong card for the local management wise and vigorous enough to see and take advantage of it.

We know that in the very largest cities the appeal to civic cooperation must be made on lines different than can be practised in communities of a quarter of a million or less. In these latter cities and towns there is often a keener activity in this respect than prevails in the New Yorks, Bostons, Chicagos, and Philadelphias. And in these less densely populated places one finds men and women joining hands wholeheartedly in promoting whatever will improve the individual and collective happiness and welfare of the people.

But this support can be secured only through personal effort, and much of it, on the part of local management. It will not come at a single call. Sitting before a desk and wishing for it will not help in the least. Influential citizens must be seen and appealed to . . . one by one. First the most prominent man, then the next; following on with the women, whose assistance always can be obtained and utilized to striking advantage.

Developing civic interest in a music project is dependent largely upon the resourcefulness, the enthusiasm, and energy of the person back of it. Such interest may grow by itself, to an extent; but never does it become a vital force—a force moving the people to becoming interested in and supporters of such a project—until it is harnessed completely by a group of individuals who are spurred on to such ends by one person.

Since each community differs from other communities in certain respects it is imperative that the local manager who is desirous of arousing and stimulating civic interest in music shall study the problem which exists in the place where he lives. He may discover after an analysis of the situation that it is seemingly advisable to begin in a way which might not fit into the conditions which obtain in another community; and that successive steps in furthering his aims differ from those taken elsewhere.

Fundamentals Are General

But there are fundamentals which apply to all communities, and one of them is personal effort. No achievement worth talking or writing upon was brought about through half-hearted methods.

For the most part, however, cooperation of the character above referred to is readily possible. The local manager who goes personally before every organization (each music club—if there be more than one—the Chamber of Commerce, Rotary club, Kiwanis club, etc.) and explains his undertaking usually will find a response. And out of that response there can be gradually built up a force which will prove a conspicuous factor in making any series of concerts a success.

Local managements with whom The Musical Digest has conferred have explained their methods of operation in this respect; and without exception they place the utmost value on the cultivation of this element in their respective cities.

[*Publicity and Promotion is the title of Article VIII in The Musical Digest series on the Concert-Giving Industry. It will appear in the next issue.*]

San Francisco Opera Ends

Association Realizes a Profit on Eight Performances Under Gaetano Merola.

San Francisco, Oct. 6.—The second week of the local opera season began with a performance of Massenet's Manon, in which Tito Schipa had the leading role. The critics were unanimous in their praise of him, and the audience compelled Director Merola to allow him to repeat La Reve. Thalia Sabanieva was the Manon, and she too was received with favor.

Performances of Tosca, L'Amico Fritz, Gianni Schicchi, and La Traviata completed the opera season, which included besides a gala evening in honor of Director Gaetano Merola on Oct. 3.

The reviewer of the Chronicle wrote of Manon, "Schipa's triumph was not one of power or of volume of tone, but one of exquisitely refined vocalism and impeccable artistry. Sabanieva has an agreeable quality of voice, and she blended well with Schipa." The writer of the Examiner thought that "last night's performance of Manon enriched us with the beautiful art of Tito Schipa" and called Mme. Sabanieva "a lovely Manon."

The commentator in the Herald felt that "last night was Schipa night. His command of tonal nuance was superb. Sabanieva's sparkling tones were as lovely as ever."

On Tuesday night Tosca was given to the biggest house of the season, with Claudia Muzio in the leading role. The critics all agreed that it was the best performance of the season, and that Muzio was a glorious Tosca. Ray Brown in the Chronicle said, "Muzio had her hour of triumph last night in the title role of Puccini's Tosca. Her voice had a potent magic that had been only partially disclosed in Andrea Chenier. Hers is the most glorious Tosca I have seen or expect to see."

Charles Woodman in the Call believed, "The singing of Gigli in Tosca was the best he has ever given us. Muzio is a great artist although I still admire her acting more than her singing. De Luca had the part of Scarpia, in which he distinguished himself as without a peer."

In the Examiner Mr. Mason went on to say, "Muzio shows great artistry in Tosca. The art with which she uses her voice is as perfect as the voice itself. Gigli revealed subtle beauty of voice that we had not previously heard. De Luca was superb."

Helen Bennet in the Herald thought that "Tosca of last night was without a peer among the score of famous casts which have given the opera in this city. Muzio was glorious in voice and acting, Gigli sang as he has never sung in San Francisco before and de Luca was a Scarpia equal to Scotti—greater praise I can not give him."

On Thursday evening Mascagni's L'Amico Fritz was given, followed by Puccini's Gianni Schicchi.

The critics felt that the first opera dragged a bit and that Gianni Schicchi was somewhat of a relief, sparkling and dancing with humor and excitement. The writer in the Chronicle felt that "Schipa was as entrancingly lyric as ever, and his tones had a warm glow that deepened to ardency in the last act. Thalia Sabanieva not quite fitting physically the part, made a vocally creditable Suzel." Of Gianni Schicchi the same writer thought that "De Luca was the inimitable protagonist, dominating the scene as only a master can."

The Herald writer went on to say that "romance and comedy vied with each other last night with L'Amico Fritz and Gianni Schicchi. Schipa's voice again made its remarkable appeal and Sabanieva was equally delightful."

Friday evening, Oct. 3, Director Gaetano Merola was honored by the visiting artists and the people of San Francisco with a program in which all the artists appeared. The first act of Butterfly, the second act of Manon, the second act of Tosca and the whole of Gianni Schicchi were given. The director received hearty greeting every time he came to the stand, shared curtain calls with the artists after every act and had his well-earned ovation after the third curtain, accompanied by a laurel wreath, floral baskets and an orchestral "tush."

The San Francisco Civic Opera closed its second week with Muzio and Schipa in La Traviata, the critics being all most favorable.

According to Bradford Mills, executive manager, the close of business after the first week showed that attendance had been twenty-five per cent. ahead of last season at the same time. The opera played to more than 47,000 people in the eight performances, with average box office receipts of better than $15,000 a performance. Not only has the Association realized a profit, but it has besides about $20,000 worth of scenery and properties all of which were paid for from the season's receipts.

Other San Francisco musical activities are scheduled to begin shortly.

YVONNE D'ARLE

Is at Present in Paris, and Will Start Her Season in the United States Late This Year Because of Her Engagements in Central America.

The Alice Seckels' Matinee Musicals will open their fifth season on Oct. 20 with Ina Bourskaya. The concerts of this series will take place in the newly arranged ballroom of the Fairmount. Besides Miss Bourskaya Claire Dux, Mieczyslaw Munz, Alberto Salvi, the de Reszke Singers, and Royal Dadmun will be soloists in these concerts.

Louis Graveure, baritone, is scheduled to sing Oct. 12 in the Curran Theatre under the direction of Selby Oppenheimer, and the same artist will sing in that theatre the second time on Oct. 26. On Oct. 19 Claire Dux will appear in recital in the same hall and under the same auspices.

The San Francisco Chamber Music Society has announced that it will open its season on Oct. 28 in the Scottish Rite Auditorium. M. J. C.

San Carlo Closes New York Season

With a program consisting mainly of presentations already seen in the earlier weeks, the San Carlo Opera Company ended the fourth and last week of its engagement last Saturday night in the Jolson Theatre. The two new presentations were those of Andre Chenier on Monday evening and Lohengrin Saturday matinee.

Other performances of the last week were Madame Butterfly (special Columbus Day matinee), Barber of Seville, Trovatore, Cavalleria and Pagliacci, Carmen, and, to close, Aida. The Pavley-Oukrainsky Ballet took part in every performance.

Immediately after the closing New York performance the company left for Memphis, Tenn., where it is appearing in a number of presentations in dedication of a new civic auditorium. From there it will move on to Boston, and then to Philadelphia for a fortnight season in each city. The Gallo organization will then go on tour.

A new Tosca, Gladys Axman, sang in the repetition of the Puccini opera on October 10. Pitts Sanborn, in the Telegram and Mail, said: "As is her custom, Miss Axman sang with intelligence, musicianship, and fine taste." He felt that the lower part of her scale is not so well developed as the upper, but that this singer's "vocal utterance has gained in freedom and fulness." The reviewer thought well of Miss Axman's acting. The Times writer spoke of her "well considered interpretation," and the Tribune of the improvement in the quality of her voice over her last appearances.

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IN CONTINENTAL CAPITALS

Recitalists Fill Berlin Halls

Julia Culp Returns After Five Year Absence; Several Debutants Score Success.

Berlin.

Julia Culp appeared once more in concert the other day in Berlin after an absence of five years. Everyone who is anyone in Berlin was present when she sang. Gerhart Hauptmann, German poet, sat in the first box to the left; Fritz Kreisler had the corresponding stall on the right; Fritzy Massary, the queen of Berlin musical comedy, was there; Lucy Kieselhausen, the best of all German dancers, sat not far away; Prof. Grunfeld, 'cellist; Carl Flesch, violinist; Walter Straram, conductor; Eleanor Painter-Graveur, Ganna Walska, Mafalda Salavatini, were also on hand. The tenor Jadlowker, Elisabeth van Endert, Max von Schillings, Oskar Kaufmann, the leading theatrical architect of Germany, and an immense number of concert and opera singers, composers, young artists, and diplomats could be seen in the starry sky of the stalls.

Once Napoleon caused the actor Talma to appear before an audience of kings. The kings of art who listened to Julia Culp can stand comparison with Talma's public.

Those present had a few misgivings at first. Few artists can give up their work for an extended period without causing their art to suffer. But as soon as the first song was finished, all were reassured. The expressiveness, the delivery, the effectiveness of this rare artist seemed up to her highest standard.

The critic of the Nationalzeitung was quite right when he wrote: "We do not care to be one of those whose first thought was for the volume and sensual sound of her voice. We were delighted enough to enjoy the art of a highly gifted woman without drawing cheap parallels between days long past and the present."

Mind Over Matter

The Morgenpost, too, extolled the victory of mind over matter accomplished by Mme. Culp, whose voice this reviewer freely admitted was not as faultless technically as it used to be. "What does a little loss in the higher notes matter?" this writer said. "It is indeed a unique pleasure to receive from this intelligent mouth the sure structure and lyric spirit of whatever she chooses to sing."

The impression made by Selma Kurz, formerly one of the most brilliant coloraturas of the Vienna State Opera, was not so overwhelming. The sweetness, brilliancy, and surety of this voice have obviously passed their prime, and now it is on the decline. Mr. Pisling expressed his disappointment very discreetly: "Every time Selma Kurz comes to Berlin the critic renders silent thanks for the unforgettable hours of pleasure in Vienna. Those were glorious days." Prof. Weismann was more favorable in his review. He wrote, "The best in Kurz is still alive."

But the advancing season is doing more than revive the past. New discoveries are being made. There was for example Leo Sibiriakoff, a basso of the Petrograd Opera, who made his first appearance here recently. The enthusiasm which this singer aroused is exemplified by the remarks of Mr. Stolzenberg in the Welt am Montag: "I announce a new star of the first magnitude. Here is an artist of mature age: Leo Sibiriakoff, a bass with voice that seems God-given. The tone is at once gigantic and beautiful; the voice is thoroughly trained. I had a feeling throughout the whole evening as though I were confronted by indestructible great Holy Russia herself."

Other Reviewers Agree

The other writers agreed. "He is a fine chap of Asiatic origin, a powerful bass stretching up into the baritone range. His ease in all registers is delightfully assuring," said the Boersen Courier.

Alexander Kipnis, before returning to the Chicago Opera, also gave a recital which was well attended by celebrity. The audience was particularly friendly, but the critics had reservations attached to their praises. It is true that Dr. Leopold Schmidt acknowledged that "this Russian singer possesses one of the best bass voices we know of"—but he added besides, "He brought it back uninjured from America, but his artistry has not improved. There is a lack of decision in his singing which keeps it from great heights. Spoiled by early successes he is in danger of resting midway." The Boersen Courier also mixed praise with censure: "The great strong bass of Kipnis holds its ground alongside the voices of other great Russian singers, but his treatment of the natural organ is not the same."

Another traveller to America said good-bye to the Berlin concert public in his star parts. This was Rudolf Laubenthal, heroic tenor of the New York Metropolitan. Prof. Taubmann provided this traveller with an excellent passport, writing, "His voice is beautiful and brilliant in all ranges; a genuine heroic tenor." Prof. Weismann was more critical and a little readier to attack: "It appears that one can get along in America too with mere prettiness. . . . Nevertheless it must be said that the voice is as brilliant as it was before."

An American Pianist

America not only takes, but also gives. Leonora Cortez, a young pianist of the school of Mr. Alberto Jonas, came across the big pond, played, and conquered.

The Berliner Tageblatt confirmed the "rare pleasure" of the meeting between Miss Cortez and Berlin. "Although a debutante," this writer remarked, "her talents are unmistakable. Not only the technical maturity of her playing is remarkable, but also the feeling of quietness and surety with which she masters all problems. And what a program for a beginner! She played the Chaconne of Bach as arranged by Busoni, Beethoven's Opus 110, pieces by Chopin, Jonas, Arensky, and Debussy, Liszt's Mephisto Waltz, and the Variations on a Theme of Paganini by Brahms. It appears that piano literature has few mysteries for her, and her memory no boundaries."

The Vossische Zeitung greeted the young American in similar wise: "She is one of the most genuine piano talents we have experienced in a long time, although for the present her work is still lacking in great depth."

Gabrilowitsch Plays

We comprehended anew what depth, noble maturity, and distinguished virtuosity in a pianist mean when Ossip Gabrilowitsch in the course of his second concert relinquished his baton to Leonid Kreutzer, and he himself sat down at the piano. The press was not niggardly in its praise. One reviewer said, "The same harmonious gesture with which Gabrilowitsch let the Unfinished grow up flowing and strong was to be seen in the manner in which his fingers conjured Mozart from the keys. The second Gabrilowitsch concert brought further information about the personality of this highly valuable musician. He is a true artist."

The mastery of Weingartner blossomed forth to the full in his first concert of the year. He is in the midst of his artistic regeneration. Max Marschalk was quite right when he pointed out that every artist has his moments of weariness.

This writer said, "We were put in mind of Arthur Nikisch, who was beginning to be considered old lumber when he surprised everyone with his wonderful regeneration. Weingartner, too, had to submit to this natural law from which he could not escape. His last concert proved, however, that he, too, has gathered fresh energies which will produce music as fine as any that he gave us in his best years."

The soloist of this wonderful evening was the glorious Emil Sauer, a grand master of the piano, an elegant, amiable, finished supporter of the highest and most refined traditions. The true spirit of Franz Liszt could be

ARTHUR KURSCHNER.

Modern Works for Paris

Paris, Oct. 8.—The Societe des Concerts is scheduled to commence its season on Oct. 19 at the Salle Gaubert. The repertory includes works of Stravinsky, Ravel, Schmitt, Roger-Ducasse, d'Indy, Caplet, Hue, and others. Among the soloists already engaged are MM. Szigeti, Darrieux, Benedetti, and Prokofieff.

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OLD-WORLD HIGHLIGHTS

Revive Old Works in Vienna

Forgotten Compositions of Beethoven and Gluck Share Festival Programs With Modern Music.

Vienna.

The great Viennese art festival continues, and already, although it is but half finished at this writing, it may be said that the authorities in charge of it are showing to their greatest advantage the artistic craftsmanship and spirit of the musicians of the city.

In respect to the theatre part of the festival, operatic works have so far predominated. The State Opera put on a cycle of the works of Mozart beginning with Die Entfuhrung, and after that carried their presentations through the operas in the repertory which have been the work of contemporary Viennese composers. Only Bittner, Kienzl, Schmidt, and Korngold figure among this latter group, and, unhappily, as many persons think, Schreker is not one of them.

Revive Old Works

The State Opera did another interesting thing when it revived as part of the festival several forgotten works of Gluck and Beethoven. On one evening Gluck's tragic pantomime, Don Juan, and Beethoven's Ruins of Athens were performed in a single program.

The ballet of Gluck was composed in 1761, and was performed a great deal in its time, both in London and in Paris. In our time it has been quite forgotten, and only recently it was brought to the public attention once more in a historical collection called Memories of Music in Austria.

Gluck and his ballet-master, Angiolini, were of the opinion that a ballet could be used as much in tragic situations as in others, and to prove their point they chose the Don Juan story in a version borrowed from Moliere. The duel of Don Juan, the feast in his palace, the visit of the stone guest, and his journey to Hell are in Gluck's ballet combined into three short scenes, accompanied by music of the greatest loveliness and full of dramatic power. This music must be heard only once for the hearer to know that it belongs to the great line in the history of the art.

Richard Strauss himself conducted the piece, for which the ballets were prepared by Kroller. The splendor and taste of the performance excited universal remark.

The Ruins of Athens followed, or rather a selection of the best music available in this piece, which Beethoven composed in 1811. The text was revised by Hofmannsthal, who made the performance ever so much more interesting and practicable. Hofmannsthal introduced on the scene a poet of the year 1811, very suggestive of Goethe, who strives ardently after the loveliness of the old classical world. He is carried up to Olympus, and at this point in the story the music of Beethoven's youthful composition, Prometheus, is introduced. When the poet finds himself again in the ruins of Athens the march of rejoicing from the later composition is used, and the symbol intended is that of the union of German poetry and the Greek world of the gods, just as Goethe portrays in the second part of Faust.

Strauss Conducts

This work also was directed by Richard Strauss, and the ballet was trained again by Kroller. Alfred Roller prepared for the presentation some very fascinating scenery of the Acropolis. It was one of the most beautiful evenings that the Opera has offered in some time.

In concert some very important works have already been presented. Particularly interesting was the performance of the latest composition of Arnold Schonberg, a Quintet for wind instruments. Another new composition heard for the first time was the Orchestra Suite of the radical Viennese composer and musical theorist, Josef Matthias Hauer. Bruckner's F minor Mass and a number of new piano compositions of E. W. Korngold were performed in a choral concert and in a piano recital. It was interesting to note the difference in the results obtained by Hauer and Schonberg, each of whom in his own way has exhausted and broken away from any definite chromatic progression in tones. The piano concert of Korngold was an extremely brilliant affair.

The climax of the festival is scheduled to come with the performance of Schonberg's Gluckliche Hand, a drama with music, and of the posthumous Tenth Symphony of Mahler. The State Opera and the newly flourishing Volksoper, now under the direction of Fritz Stiedry, are preparing these performances.

Mahler's Tenth Arouses Interest

The Mahler work is arousing particular interest. Details regarding it are being kept secret. It is said that he conceived this work while in the United States, and that he probably began writing it before he left New York.

In the finale the composer has used a muffled drum as an introduction, and this device is said to have been first thought of in New York where he heard a drum so played at a funeral. Partly because the death of Mahler followed within a year upon the composition of the Tenth and partly because the spirit of the piece is solemn throughout, although that is characteristic of much of his work, critics have already begun to read programs of death and fate into the posthumous composition.

PAUL STEFAN.

Paris to See New Ballets

Paris, Oct. 5.—A new ballet by Alfredo Casella, La Vengeance de la Lune, and another novelty by Roland-Manuel, Golf Links, will be presented by the Swedish Ballet in Paris this season.

Berlin Will Hear Renard

Berlin, Oct. 4. — Igor Stravinsky's Renard has been announced for production shortly at the State Opera in Berlin.

Galli-Curci Gives Concert in London

Mme. Galli-Curci made her first appearance in England on October 12 in Albert Hall, London. The immense auditorium, which seats 10,000 persons, was sold out many weeks in advance, according to reports. The concert was repeated Sunday, October 19.

A special cable to the New York Times gave excerpts of the reviews of the writers of the London papers. H. C. Colles wrote in the London Times, "Galli-Curci began with old Italian arias, a brave thing to do since Bononcini and Pergolese are not the sort of thing to take by storm such an audience as hers. A little inequality in certain notes of the former and curiously long breaks between phrases of the latter's Se tu m'ami were possible evidence of her anxiety.

"Generally what one admires about Galli-Curci is that she can do so much with a voice confined to one color and that a pale one. She is herself the pretty mocking-bird of which she sings with such agility. One must not expect to be emotionally swayed by her or hope for new light on masterpieces of song."

The Daily Mail's music reviewer wrote, "She sang with a lyric soprano voice which was never of less than engagingly musical quality, and was, at its best, perfect and lovely. Ease, freedom, purity, spontaneity in song—how delightful these are, and how rare! They induce us to forgive a lot in a singer, and parts of Mme. Galli-Curci's concert were badly in need of forgiveness.

"The childish section of the public likes a display of agility high up among the ledger lines. Mme. Galli-Curci indulged them. She can do that sort of thing, but, frankly, she does not do it surpassingly well. Where she surpasses is in singing the suave and aristocratic old music of Italy in her normal soprano range."

The Westminster Gazette said, "It may be said without any hesitation that she abundantly fulfilled all expectations. Her voice, without being very big, is of exquisite quality, and she employs it with surpassing ease and skill."

In the Daily News the music reporter wrote, "I should hesitate to proclaim her voice as one of the voices of the century, but Mme. Galli-Curci has some qualities which give her a place of her own among the singers of the generation. Her sustained singing is as perfect as her brilliant passage work. She has a great command of a variety of color such as coloratura singers seldom have, and she has temperament."

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FOREIGN MUSIC ACTIVITIES

London Concerts Gain in Numbers

John McCormack Makes Post-War Debut; Two Pianists Among Early Season Recitals.

London.

The arrangements of London's purveyors of music are such as to shatter for two consecutive weeks the accustomed Sunday calm of the metropolis. Yesterday (October 5) John McCormack returned to the English concert stage for the first time in a dozen years. Next Sunday Amelita Galli-Curci makes her debut appearance here in a recital which has been sold out ever since it was announced last June or earlier.

Mr. McCormack's house — the Queen's Hall—had been sold out long in advance. And "Not often at public recitals are there to be witnessed such demonstrations of enthusiasm as those which greeted" him on this occasion, as the Telegraph writer put it, continuing: "The return of Mr. McCormack marked a red-letter day in the history of London concerts. Only the welcome accorded Fritz Kreisler when he first played here after the war is at all comparable to the scene yesterday."

As to his artistry, the same writer says: "Had the singer proceeded no further than his first group, the audience would have known him for a master of phrasing and diction, even if only a few knew that he was performing feats of breath-control that were proof of the highest technique. But as in sincere art the technique is only the means toward a desired end, so in the airy of the classical period and in the lieder which followed one thought less of how they were sung than of the songs themselves, of their beauty and of their essential mood. This seems to be McCormack's almost incomparable gift. Truly it was a memorable recital, and the program itself was a masterpiece of selection."

Irish Tenor Praised

The tenor, according to the Morning Post, gave "object lessons in the refinements of vocalization," "models of legato phrasing," "enunciation of every syllable clear to a degree." And his Irish folk-songs were, of course, "perfect in their genre." The Times commended Mr. McCormack's program as "very substantial" and different from the hackneyed bill which "many famous singers considered good enough for a Sunday audience"; "one often has to praise the intelligence of artists whose technique is defective," the reviewer continues, "but Mr. McCormack has used his complete vocal control to serve interpretative ends."

Another singer known to American audiences (an American, in fact) made a reappearance during the week of September 29-October 5: John Barclay, the baritone who created quite a favorable impression here last spring at his debut. He "showed" the Times writer "a baritone of good compass and ringing quality. If tone and enunciation were both a little calculated," the writer continues, "that is a defect which experience will cause to disappear, and meanwhile we listen to an art with some body in it, as well as freshness and hope." The Post critic thinks "the balance is on the interpretative side," although he calls the voice "powerful." The Telegraph makes reservations over its "congratulations" of the singer's first appearance, but on the score of interpretation; his voice still displayed at this second recital "many admirable qualities—of resonance, diction, and so forth." "Monotony' of interpretation is the Sunday Times' complaint as well.

The body of Enrico Caruso will be transferred to his own chapel in the Cimitero del Pianto (left) in Naples as soon as the last decorations are finished. The altar (right) inside the chapel has in the center the famous bas-relief of the Madonna by the Master of the Marble Madonnas. This work of the XVth century was always in Mr. Caruso's studio, and his heirs have thought it fitting that it be placed in his tomb. The chapel has been erected by his widow.

Pianists Appear

The youthful but lusty season had two pianists to offer during its second week: Wilhelm Bachaus, who played on October 1, and Mark Hambourg, who played on the 4th. Mr. Bachaus won his usual plaudits, the Sunday Times writer declaring, for example: "One could not but marvel anew at the extent of his finger control. He can command an exceptional range of tone with the fingers only, without calling for power to any appreciable extent, on the wrist or arm muscles." Only in a Schumann sonata did he, in this reviewer's opinion, permit himself "a mere high-colored display of an admittedly astonishing technique."

Mr. Hambourg, it was generally felt, gave too much rein to brilliance. Nevertheless, the Telegraph says: "Whatever he did, he did with that air of authority that never forsakes him. He did things that do not appear in the cold black and white of the printed page of music, but he did them marvelously well."

The same evening the Pavlowa season at Covent Garden came to an end. The Royal Opera was full, and a long queue waited many hours for admission down the length of Floral street, winding around the shops of the fruit wholesalers to whom the neighborhood has been made over. The farewell ovation may be imagined; in addition, Theodore Stier, the conductor, was presented with a gift by the members of the orchestra as a token of esteem.

P. L.

Leginska Conducts Abroad

Munich, Oct. 9.—Ethel Leginska made her first appearance as conductor of a symphony orchestra when she appeared this week in Munich directing the augmented Konzertvereins Orchestra at the Tonhalle. Her program included Weber's Oberon Overture, Beethoven's Seventh Symphony and two of her own poems after Tagore. It was the first time a woman conductor has been heard in Munich.

Soviet to Revise Operas

According to the Russian newspaper Pravda, the Administration of the Soviet State Theatres has instructed the chief of the theatrical section of the Commissariat for Education to revise and rewrite the librettos of Tosca, Les Huguenots, Rienzi, and of Stravinsky's ballet, Chant du Rossignol, using as the basis for revision a revolutionary theme for the story.

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THE STUDIO EASY CHAIR

BORIS LEVENSON, composer and teacher, has resumed his classes in theory, harmony, sight-reading, sight-singing, ear-training and solfeggio at his studio at 47 West Ninety-second street, New York City. Mr. Levenson, who was a pupil of Rimsky-Korsakoff and was graduated from the Petrograd Conservatory of Music, is also offering special classes in counterpoint, composition and orchestration.

Grace Huebner, teacher of piano, has been engaged for another year in the High School and Junior College of Ontario, California, with an increased number of pupils. Besides this engagement, Mrs. Huebner will continue to take private pupils.

The Brooklyn Academy of Musical Art, at 240 Quincy street, Brooklyn, announces the following free scholarships for 1924-25: piano, advanced, with Dorsey Whittington; junior, with Frances Kohlovna, accompanying, with Charles King; vocal, men, with Carl Schlegel, baritone of the Metropolitan Opera Company; women, with Mme. Emma Howe-Fabri.

Pietro Yon, organist and teacher, will return to the United States next Saturday. Mr. Yon spent his summer in Italy with a party of American musicians, among whom were Mrs. Yon, Mr. and Mrs. M. R. Kernochan, E. Braender, Annabelle Boyer, Lulu Kissling, Josephine Russell, R. Porter Campbell, W. Chenoweth, Mae Braender, and his brother Constantin.

The party left New York on the Conte Verde on May 31. En route they took part in a benefit concert in which more than $1,000 was raised for the seamen's fund. On arriving in Italy the group visited Turin, Pisa, Rome, Venice, Florence, Milan, and Como, and played at St. Peter's Basilica, the Vatican, at the Pontifical Superior School of Sacred Music, at the Academy of St. Cecilia, and in other places.

The trip included also a number of visits to high points in the Alps, and several recitals, including one each in the Vicenza Cathedral, in Milan, and at the Liceo Musicale in Turin.

The Heartt-Dreyfus Studios of voice and languages reopened for the season in the MacDowell Club Building, Los Angeles, California.

Richard Czerwonky, violinist, has made an innovation in his classes at the Bush Conservatory by establishing a class in sight-reading for all players of violin and other orchestral instruments for the study of music used in movie-houses, hotel and restaurant orchestras, theatres, etc. This class is designed to fill a want in the preparation of students for so-called "business" playing, wherein many fail for want of practical experience who are otherwise skilled soloists.

The Sixth Biennial National Contest for young professional musicians has been announced by the National Federation of Music Clubs, of which Mrs. John F. Lyons, of Fort Worth, Texas, is president. In this preliminary announcement, the purposes, organization, judges and prizes are mentioned. There will be national prizes as well as those for states and districts. National prize winners will receive cash awards of $500 each, or, if preferred, the contestant may secure one year's scholarship, including living expenses, under a teacher of the highest standing in a music school of national reputation. Also, two concert appearances, in some cases with orchestra, are guaranteed the scholarship winners following their year's study.

The entire United States has been divided into fifteen districts from which the contestants for the National contest will be chosen. State try-outs are to be held in each state between February 15 and March 30, and the district contests shall be held from April 15 to May 5. The finals will be in Portland, Oregon, in June, 1925.

DAVID MANNES
Director of the School of Music in New York Which Bears His Name.

Kendall K. Mussey, director of the Brooklyn Music School, who not long ago returned from a European trip, said that Lady Astor has become interested in the music school settlement plan and is preparing to put it in practice in England.

New members of the faculty of the David Mannes Music School which is well started on its ninth season, are Melville Smith, who takes the place of David McK. Williams as teacher of organ, William L. Calhoun, Helen Shimanovsky, Edwin Ideler, Walter Charmbury and Parker Russell.

The recently published work, The Art of Violin Playing, by Carl Flesch, is now obtainable in this country in an English translation published by Carl Fischer. The book is the result of many years' experience and observation and, technically, is an important contribution to musical literature. Fritz Kreisler said of it: "In my opinion it is the most important work which has been written on this subject."

The need for better music and better song leaders in the church schools is responsible for the innovation in the training of church school leaders which is being introduced by Reginald L. McCall, who will conduct a training school in church school music at the Training School for Christian Workers, 7 Gramercy Park, New York.

This school offers an opportunity to church school song leaders to become more than haphazard leaders of their audiences. The school opened for registration on October 14, and sessions will begin this evening, continuing throughout the season. The enrollment is limited to sixty.

"The untrained but willing Sunday school teacher is practically a person of history. The teacher of today must be trained in modern methods of teaching the Bible if he is to maintain a class," said Mr. McCall recently. To meet the need for trained teachers the religious education department of the Greater New York Federation of Churches has established in various parts of the city community teacher training schools. This year one will be conducted at Union Theological Seminary, 3041 Broadway, with the co-operation of Columbia University Extension.

The school opened on the evening of October 13 and will continue for twenty-four Monday evenings, omitting the Christmas holiday season.

Other training schools will be conducted in the Bronx and in southern Manhattan. There is one also for church school workers of the colored churches, which meets in Abyssinian Baptist Church, having begun October 13 and continuing throughout the season.

Friends of Calmon Luboviski recognized him as the second of the Three Generations of Fiddlers pictured on this page last week, even though his name appeared as Luvitsky. Theodore Spiering, his teacher, and Louis Putlitz, his pupil, represented the other two generations.

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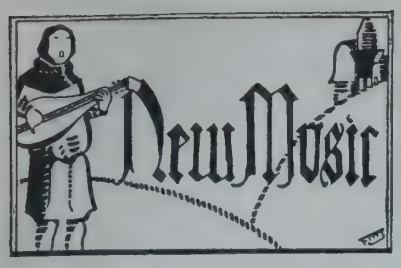

ANOTHER volume has been added to the eighty-eight already included in the Musicians Library of the Oliver Ditson Company. This is volume II of Early Italian Songs and Airs. Volume I includes compositions Caccini to Bononcini. In the second of the pair of books are represented Provenzale, Stradella, Torrelli, Steffani, Fedeli, Alessandro Scarlatti, Vivaldi, Bononcini, Perti, Gasparini, Lotti, Caldara, Mancini, Astorga, Durante, Marcello, Leo, Bencini, Pergolesi, Traetta, Paisiello, Giordani, and other composers of the seventeenth and eighteenth centuries.

A preface to the volume includes short biographical sketches of the composers and notes on the particular compositions included in the volume. The texts of the songs are published in English as well as in the original Italian. The works included are of varied moods and sentiments, and they are admirably chosen from a great mass of songs among which choice is difficult.

Vocal students, mature artists and teachers will find here a veritable gold mine of what is likely to be pleasing in their study and work. The second volume of Early Italian Songs and Airs, clearly published and appropriately arranged by Pietro Floridia, is a fit companion to the other numbers in the Ditson Library.

Henry Litolff, one of the principal music publishers of Central Europe, who issues editions of minature scores, sheet music, and orchestral parts, has just established an exclusive American agency in New York. The International Music Company, at 5 Columbus Circle, have become sole agents in the United States of the Litolff Edition.

Two Left Hand Studies for the piano by Eric Mareo are published in London by Elkin & Co. (Ricordi, New York). The first is called Lament, and is a piece in a semi-jazz style, which gives the left hand plenty of problems in lithe movement and differentiation of tone quality. The piece is not too difficult, and the intervals are rarely so wide that the pedal and broken chords must be brought into use. The Scherzo is much swifter, and is more difficult of performance.

The same house has just published Brian Hope's Chansonette for piano, a singing melody for the middle range of the piano set off by a simple choral off-beat accompaniment; Nicolas D'Averil's Little Sea Pictures, which are twelve five finger pieces for children who have been studying the piano for some months; and Eric Mareo's Children's Suite, consisting of a Pastorale, Doll's Dance, Minuet, See Saw, and Russian Dance for the piano pupil of early grades.

A recent Chester publication consists of two songs by John Dowland from his Pilgrim's Solace. In this edition they have been transcribed for voice and piano with violin obbligato. Peter Warlock and Philip Wilson have done the editorial work. From Silent Night is a piece of solemn, almost Hebraic, sentiment, and Go, Nightly Cares, is similarly pensive. The violin part is unusually free in its movement from the trends both of the voice and the piano, so that the polyphonic character of the piece is distinctive and interesting.

The series of Secular Choruses, Schirmer Edition, has been augmented by many new numbers. Among them are The Big Brown Bear, by Mana-Zucca, which is in for four part men's chorus; Dawn, by Carl Deis, arranged for several choral combinations, four part chorus of men, four part mixed chorus, and three part chorus of women; Summer Winds, by Wilson Bishop, for two part chorus of women; Now Sleeps the Crimson Petal, by Mark Andrews, four part chorus of men; Moon Madness, by Gustave Ferrari, four part chorus of women; Brunette, by H. Alexander Matthews, four part chorus of men; A Bowl of Roses, by Mark Andrews, for the same combination; and Sidney Homer's Requiem.

The Question Box

1. Is Leopold Stokowski Russian or Polish?
2. What is the lowest tone sounded by a musical instrument?
3. When did Theodore Thomas die?
4. Has Mendelssohn's Midsummer Night's Dream ever been presented at the Metropolitan?

Last Week's Answers

1. Igor Stravinsky became 42 years of age last June 5.
2. The Prix de Rome is a stipend granting four years' study in Rome awarded by the French Government each year to the pupil of the Paris Conservatory winning first place in its annual competition. Every other year a similar prize is awarded by the Brussels Conservatory.
3. Although Mischa Levitzki was born in Russia of Russian parents he is a native American citizen, since he was born during a visit of his parents to Russia after they had become naturalized American citizens.
4. Dr. Thaddeus Rich is concertmaster of the Philadelphia Orchestra.

MARIA THERESA
One of the Six Original Duncan Dancers, Appearing in Recital in New York This Week.

MY LIFE, an autobiography of Emma Calve, which appeared not long ago in one of the most popular American magazines, is published in book form by D. Appleton and Company. The translation from the French of Mme. Calve was done by Rosamond Gilder.

To a large extent it is accurately descriptive of Mme. Calve's book simply to report that it did appear serially in a periodical of tremendous circulation. One would hardly expect such an autobiography to dig deep into the surface of the personality and the experience of the subject. My Life is not profound. It is rapid, light, and readable, and leaves much untold.

Mme. Calve has been without a doubt one of the most colorful characters who ever appeared on the concert stage or in opera, and to be most colorful in these colorful worlds is to be vivid indeed. Yet the Calve temperament, known to whoever has been even distantly acquainted with that great artist, is barely hinted at in this autobiography. Often one feels in reading it that were the name of some other successful singer inserted wherever in the chronicle that of Mme. Calve appears, the reader would feel rarely that there was any discrepancy.

In other words, the individuality of Mme. Calve is not clearly drawn. To a large extent her book is a polite chronicle, a succession of surface descriptions, a report of audiences stirred and applauding. That does not make the life of Calve any more than an account of the concert tours of Paderewski without reference to his ambitions and deeds in Poland would be the story of his life.

It may be said that allowance must be made in view of the fact that the book was originally written for popular magazine circulation. Yet here it has been put into book form, and in this more pretentious and more expensive edition it is due to the reader of the book that it consist of solid material.

Too often persons who catch the public eye and the public ear allow their names to help sell books which they have written or dictated very hurriedly, or which have been written for them. If this autobiography of Emma Calve does not fall into this class, it is safe to say that it comes very near to it. Much of the time it is interesting; practically never is it important.

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The Rialto String Quartet, which takes part in the musical program of the Rialto Theatre, New York, from time to time, poses with four valuable instruments of the sixteenth century, loaned by the Wurlitzer Company, which the quartet played last week in connection with the First Convention of the American Violin Makers in New York. Left to right are Willy Stahl, Herman Saleeski, Gaston Dubois, and William Eastes.

Harold Samuel Plays Bach in N. Y. Debut

In an all-Bach program, Harold Samuel, English pianist, made his New York debut at Aeolian Hall October 14. Mr. Samuel came through the ordeal of a one-composer program with brilliant success, according to the newspaper reviewers. In the World was the comment: "It is a heroic test both of audience and performer, but in this case the pianist was so thoroughly a part of his music that you forgot the magnitude of the undertaking with the first sure notes of the D major Fugue."

W. J. Henderson in the Sun felt that Mr. Samuel "played Bach excellently" and complimented him for his "incisiveness of rhythm" and his "clarity of enunciation." This writer continued in his praise of the pianist: "He proved himself to be an artist of solid merit, a pianist of breadth and insight and an interpreter of Bach entirely free from the trammels of convention." F. D. Perkins, writing in the Tribune, characterized his playing as "fluent, delicate, each note receiving a due and calculated value, but at the same time spirited and vigorous."

Mr. Samuel's playing of the sarabande of the English F major suite was particularly well spoken of. The Times reviewer, Olin Downes, felt that it was presented with "technical clarity" and "musicianly gusto"; Pitts Sanborn, in the Telegram and Mail, wrote: "At this juncture Mr. Samuel and Bach both came into their own"; Mr. Henderson considered that the pianist gave "a fine and eloquent rendition of this composition.

The program consisted of the Adagio in G major, the Fantasia and Fugue in D major, the English suite in F major, four preludes and fugues from the Well-Tempered Clavichord, and the Chromatic Fantasia and Fugue.

Cincinnati Hears Pianist

Cincinnati, Oct. 17.—The concert season here was started with a recital by Vladimir de Pachmann on October 10 and a concert of Sousa's band in the Emery Auditorium. De Pachmann received unanimous praise from the local press. Sousa's band played to large and enthusiastic audiences.

A record crowd attended the fifth annual community song and music festival in Eden Park on October 12. Will R. Reeves directed the chorus of music lovers who filled the huge amphitheatre. Seventy-five musicians from the Cincinnati Symphony Orchestra, under the direction of William Kopp, provided the instrumental music. Dan Beddoe, tenor, was soloist.

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Lines o' News AND Chatter

It was back-again and gone-again last week for Giorgio Polacco, of the Chicago Opera forces, and Edith Mason (Mrs. Polacco). They arrived in New York on the SS Majestic and not many hours later found them hurrying further westward. On the same steamer was the newly appointed Chicago Opera conductor Roberto Moranzoni, who departed for the Windy City on Sunday. He will make his debut in that city leading Tosca on November 6.

* * *

Among the many who heard the opening New York Philharmonic Orchestra concert last Thursday evening was Alexander Smallens, conductor of Philadelphia's Civic Opera Company.

* * *

Charles Henry Meltzer was also present; taking time off from his English libretto writing for that occasion.

* * *

Festival singing appears to agree with William Gustafson, the Metropolitan Opera basso. He is home again, after having filled several recent engagements . . . with several pounds added to his weight.

* * *

The symphony orchestras appear getting off to excellent starts this season. Reports state that they are revealing more improved qualities—which means that in the aggregate they are the foremost in the world.

* * *

Lines-o'-Newser knows Vincente Ballester is in New York. He met the Metropolitan baritone four times recently in two days.

* * *

Some splendid activities for the American Orchestra Association (fostered by Mrs. E. H. Harriman) are reported for the coming season by Chairman Franklin D. Robinson. And Conductor Chalmers Clifton will be a rather busy person, too.

* * *

The Chicago Opera administration is pleased over news received from Comm. Scandiani, general manager of Milan's La Scala. Both Puccini and Toscanini have selected three members of the Chicago Opera Company for the world premiere of Turandot: Mmes. Edith Mason and Rosa Raisa and Giacomo Rimini.

Louis Eckstein, the genial chief of the Ravinia Opera Company, arrived in New York last week. He will remain with us until the opening of the Metropolitan.

* * *

Over in Philadelphia the duties of music reviewer for the Public Ledger will be filled by Samuel L. Laciar, formerly serving in that capacity for the Evening Public Ledger. Fullerton Waldo is relinquishing his former post to devote himself entirely to work in the editorial department of the morning Public Ledger.

* * *

The music reviewers are on the job again, and their pens, pencils, and typewriters will be worked hard for some months to come.

* * *

Tullio Serafin, the Metropolitan's new conductor, is on the job rehearsing the orchestra. All the members like him . . . "yes sir." Giuseppe Danise, a baritone mainstay of Don Giulio Gatti's organization, is showing Serafin the New York sights, in Danise's motor-car.

* * *

Herbert Johnson, assistant to President Insull of the Chicago Opera, was a New York visitor last week. Don't be surprised if Mr. Johnson announces soon the engagement of a tenor well known. Incidentally Gioconda will open the Chicago season. Tosca, Prophete, The Pearl Fishers, Aida, Lucia, Tanhauser,. and Samson will follow soon.

* * *

Arnold Bennett has finished the libretto of a one-act opera which is to be set to music by Eugene Goossens. Is not this Mr. Goossen's first venture into opera? At any rate, it is hoped in England that the British National Opera Company will get it in time for production next season.

* * *

Mario Marchesi, the veteran prompter of the Met, looked a little bewildered—and very much pleased—the other day when Mr. Gatti presented him with a gold watch, on the back of which was inscribed in the director's own handwriting, "To Mario Marchesi, from Giulio Gatti-Casazza,—Scala, 1899-Metropolitan, 1924."—twenty-five years of faithful service.

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The Musical Digest

History of the N. Y. Symphony
See Page 5

VOL. VII. NO. 2 (Published Weekly) NEW YORK, TUESDAY, OCTOBER 28, 1924 (Copyright, 1924, by MUSICAL DIGEST, Inc. 15 CENTS A COPY

Carlos Sedano, young Spanish violinist, made his American debut in a recital at Carnegie Hall, New York, on October 19.

Bulletins of News

Mme. Anna Pavlowa, at an informal reception last Thursday, confirmed the announcement that this would be her farewell tour of the United States. An occasional New York appearance is not impossible, however. At the completion of her United States tour Mme. Pavlowa will go to Mexico City, thence to Berlin. She will not tour Australia as originally announced.

Giovanni Martinelli, Miguel Fleta, Olga Forrai, Paul Bender, Graziella Pareto, Flora Perini, Pietro Yon and George Liebling were among those arriving from Europe and South America during the last few days.

The Chicago Civic Opera Company announces the first week's repertory of operas and the artists scheduled to appear in the leading roles. The opening opera on November 5 will be a revival of La Gioconda, with Rosa Raisa, and with Giorgio Polacco conducting; Thursday evening, Tosca, with Claudia Muzio and Mariano Stabile, and with Roberto Moranzoni conducting; Friday evening, a revival of Le Prophete, with Louise Homer and Charles Marshall, Mr. Moranzoni conducting; Saturday matinee, The Pearl Fishers, with Graziella Pareto, Charles Hackett, Giacomo Rimini and Edouard Cotreuil, Mr. Polacco conducting; Saturday evening, Aida, with Rosa Raisa, Augusta Lenska, Forrest Lamont, and Cesare Formichi; Monday evening, Lucia, with Toti dal Monte; Tuesday evening, Tannhauser, with Olga Forrai, Cyrena Van Gordon and Joseph Schwarz, Henry G. Weber conducting.

Among the New York week-end concerts, full report of which will be given in the next issue of the Musical Digest, were appearances of Maria Theresa, Tomford Harris, Anne Hull and Mary Howe, Ota Gygi and Marion Vadie, Anna Pavlowa, Roland Hayes, Hipolito Lazaro, Ossip Gabrilowitsch, Nina Tarasova, Friends of Music, Louise Homer and Louise Homer Stires, John McCormack, Letz Quartet, Rose Raymond, Dora Rose, the Beethoven Association, Clara Clemens, Bertha Farner, Edmund Burke, and Mme. Leschetiszky.

"Leningrad" on Concert Program Angers Boston

BOSTON, Oct. 19.—The newspapers this morning are carrying first page stories concerning the anger aroused among certain patrons of the Boston Symphony concerts by the use of the name "Leningrad" as a designation for the capital of Russia in the programs of the orchestra. The use of Leningrad in place of Petrograd, which has become customary in many of the leading American newspapers since the Russian Government changed the name of its leading city in honor of the dead Lenin, was attributed by some to Serge Koussevitsky, new Russian conductor of the orchestra. Mr. Koussevitsky has denied responsibility. In his statement he said that he had noted the name on the programs of his concerts with displeasure, but that he had avoided mention of his feelings for fear of giving offense to Boston music lovers.

The excitement was aroused largely by an editorial in a weekly newspaper, the Commercial Bulletin. This paper is owned by Courtenay Guild, a patron of music here, who wrote the editorial.

Income Tax Figures Cause Disturbance

For several days past the daily newspapers have been publishing long lists of names of prominent persons and firms and the amounts they have paid the United States Government for their 1923 income taxes.

While it had been announced officially that after October 23 access might be had to the income tax lists to determine what had been paid by an individual or firm or corporation, there arose at the last moment confusion as to the legality of giving publicity to such matters in the public prints.

The Musical Digest believes there is another element involved than strict legality concerning the publishing of income taxes paid by persons and organizations active in music or closely identified with it. That element is good taste.

There can be no doubt that a certain interest obtains amongst people generally in knowing what some have paid to the government in federal taxes.

The Musical Digest could, if it were so minded, print in this issue a list of musicians, music organizations, and individuals who have paid federal taxes for 1923 and the amounts paid.

Anyone who has sufficient reason to wish to obtain that information concerning some person or firm or corporation can obtain it through the channels provided by law, viz: by going to the office of the proper Internal Revenue district.—[The Editor.]

Stokowski Opens In Carnegie Hall

New York Hears Philadelphia Orchestra in First of Series of Ten Concerts.

PLAY STRAVINSKY PIECES

Leopold Stokowski opened the New York season of the Philadelphia Orchestra at Carnegie Hall on October 21 with a program which was cordially received by the large audience. Mr. Stokowski started the concert with the Brahms symphony in C minor, and then played three Stravinsky numbers: Fireworks; extracts from L'Oiseau de Feu; and an arrangement of the Song of the Volga Boatmen which was heard for the first time in New York.

Ernest Newman, visiting music critic of the Post, regretted that, in England, "we have no orchestra at present that can compare in quality of material and in discipline with the Philadelphia Orchestra." He praised Mr. Stokowski for "a highly personal and extremely interesting" reading of the Brahms symphony, in which he had the "steadiest control imaginable of his own fire." Except for the "slight aggressiveness" of the oboe tone, the playing throughout the evening was "a pure delight."

Other reviewers were equally enthusiastic over the performance, and, unlike the Philadelphia reviewers, found more merit and interest in Brahms than in Stravinsky. Pitts Sanborn in the Telegram and Mail said that the presentation of the symphony was "vivid, vital and engrossing" and the entire concert was played by the orchestra with the "cleanness, the rhythmic spirit, the resilience for which it has become famed." Deems Taylor of the World thought that the orchestra "played beautifully throughout the evening" and that Mr. Stokowski's reading of Brahms was an eloquent and at times, a thrilling achievement." W. J. Henderson, writing in the Sun, agreed that the conductor's reading had never before "attained quite such repose and dignity." Mr. Stokowski and his men excelled, according to Olin Downes of the Times, and the conductor "had not only his wonted command of the orchestra, but an even greater command of himself."

Lawrence Gilman, the Herald Tribune reviewer, thought the new Stravinsky number, his arrangement of the Volga Boat Song, "vaguely ungratifying." Pitts Sanborn was not much impressed by the work, either, and wrote that it was a pleasure to turn to the "melodious, iridescent Fire Bird suite." Deems Taylor "could find little" in the Boat Song except a sort of "steely brilliance."

Boston Conductor Plays Beethoven

Serge Koussevitzky Wins Praise for Interpretation of Fifth; Recitals Frequent.

Boston, Oct. 20.—Serge Koussevitzky's second Boston Symphony audience was no more hesitant in registering enthusiasm than that which witnessed his debut last week, and now that original impressions have been confirmed Boston is symphonically happy.

Philip Hale, writing in the Post, found "nothing but praise" to offer for Mr. Koussevitzky's interpretation and the orchestral performance of the program, which consisted of four movements of Handel's Concerto Grosso in D minor, Florent Schmitt's Reves, De Falla's Love of the Sorcerer and Beethoven's Fifth Symphony.

Mr. Hale thought the new conductor's reading of the Beethoven Symphony "conspicuously sane and noble." The reviewer of the Monitor was not in sympathy with the tempi and believed that Beethoven was not music that "brought out Mr. Koussevitzky's best powers as a conductor." It is recorded, however, that Mr. Koussevitzky was recalled again and again after the last movement, and Warren Storey Smith, of the Post, thought this the "most exciting music of the afternoon."

The Schmitt work was given its first Boston hearing and the De Falla composition was an American premiere. Although Mr. Koussevitzky conducted both with "care and eloquence" the novelties failed to impress the reviewers. In comparison "the lustre of Handel's simple music remained undimmed."

On the 15th Harold Samuel was heard at Jordan Hall in a piano recital of Bach compositions.

The reviewers were in agreement that Mr. Samuel acquitted himself with credit in the "heroic task" of holding the attention of an audience through an entire program of one composer, especially Bach. According to the Christian Science Monitor, Mr. Samuel played with "delicacy and grace" but "at times forcing the tone of the piano." The Herald's reviewer thought Mr. Samuel "did not feel the poetry of Bach" at all times but in the E flat and F minor Fugues "rose nobly to the splendor of the music and played exquisitely." H. T. Parker, in the Transcript, summed up his impressions with: "The pedagogues and purists would tie Bach under the pent-house of tradition. Mr. Samuel gives him wing."

A warm welcome was given Alma Gluck when she sang at Symphony Hall on the 18th after an absence of four years. Press comments emphasized the pleasure of hearing Mme. Gluck's "admissibly clear enunciation," and according to the Globe report "except for the top register Mme. Gluck's voice still has its warmth and peculiar timbre that distinguished it of old." Despite an "obvious nervousness" Mme. Gluck delighted her large audience which tarried to demand its quota of encores. The "sympathetic and discreet accompaniments of Samuel Chotzinoff" impressed the Globe reviewer.

John McCormack's recital on the 19th "went the usual way of McCormack concerts—the hall filled to the last inch of space, enthusiasm mounting high, encores clamored for and graciously bestowed. Mr. McCormack, in splendid voice, singing with technic which few can equal today and none can surpass, and with even more than his curious power of lending lustre to a pebble till for the moment it gleams like a pearl." This comment in the Herald was representative.

Metropolitan Opera Bill

MONDAY, NOVEMBER 3

Aida—with Mmes. Rethberg, Matzenauer, and Wells; and Messrs. Martinelli, Danise, Mardones, d'Angelo, and Paltrinieri, with Tullio Serafin making his debut as conductor.

TUESDAY

Boheme—with Mmes. Bori and Hunter and Messrs. Fleta, de Luca, Rothier, Ananian, Paltrinieri, d'Angelo, and Picco; Mr. Bamboschek conducting.

WEDNESDAY

Tannhauser—with Mmes. Jeritza, Gordon, Delaunois, Bonetti (debut), Hunter, Egener, and Ryan; and Messrs. Laubenthal, Whitehill, Bender, Meader, Bloch, Schlegel, and Gustafson; Mr. Bodanzky conducting.

THURSDAY

Boris Godunoff—with Mmes. Dalossy, Gordon, Delaunois, Howard, and Wakefield; and Messrs. Chaliapin, Chamlee, Rothier, Ananian, Bada, Altglass (debut), Paltrinieri, Picco, Reschilian, d'Angelo, and Tibbett; Mr. Papi conducting.

FRIDAY

Tosca—with Mmes. Jeritza and Wakefield; and Messrs. Fleta, Scotti, Ananian, Malatesta, Reschilian, Bada, and Picco; Mr. Serafin conducting.

SATURDAY

Gioconda (matinee)—with Mmes. Easton, Matzenauer, and Alcock; and Messrs. Gigli, Danise, Mardones, Malatesta, d'Angelo, Reschilian, and Paltrinieri; Mr. Serafin conducting.

Romeo and Juliette (evening)—with Mmes. Bori, Anthony, and Egener; and Messrs. Errolle (debut), de Luca, Rothier, Didur, Ananian, Gustafson, Bada, Picco, and Paltrinieri; Mr. Hasselmans conducting.

Clara Clemens Begins Cycle

The first of the cycle of seven concerts by Clara Clemens, entitled The Development of Song, took place in Town Hall, New York, last night. This concert was devoted to national folk songs. Other programs will take up the Classical Song, the Romantic Song, and four recitals will consist of songs of the most important modern European countries.

RUTH RODGERS
Sang at the Second Concert of the Series Which Formally Opened the Music Salon of Chickering Hall, New York

Orchestra Concerts in Sacramento

Sacramento, Oct. 10.—The Sacramento Symphony Orchestra, directed by Franz Dicks, will give four concerts this season, one each in October, December, February, and May.

Pianist Gets Polish Degree

The University of Posen last week adopted a resolution conferring an honorary degree upon Ignace Padewski.

Swedish Singers Coming

Official patronage of the crown has been extended to the Stockholm Student Singers' tour of the United States, which is to take place next year. The party will consist of fifty selected singers, including prominent soloists, and will leave Stockholm late in April.

Breton Gives Recital

Ruth Breton, violinist, made her New York debut last Thursday evening in Aeolian Hall. On her program were Lalo's Spanish Symphony, a Vitali Chaconne, and other numbers. A complete digest of the reviews of the recital will appear in the next issue of the Musical Digest.

Stransky Plays Bruckner Music

State Symphony Begins Second Season With Memorial for German Composer.

The second season of the State Symphony Orchestra of New York opened on October 22 with a concert, Josef Stransky conducting, at Carnegie Hall. Featured on the program was Anton Bruckner's third symphony in D minor, performed by Mr. Stransky in commemoration of the centennial of Bruckner's birth.

The reviewers devoted a great amount of space to Bruckner and his compositions, but Mr. Stransky and his orchestra came in for due comment. Lawrence Gilman in the Herald Tribune said that the conductor was in his best form, "buoyant and vivid, and filled with contagious enthusiasm for the task that he had taken in hand." Ernest Newman wrote that he "worked devotedly at the symphony" and W. J. Henderson of the Sun agreed that Mr. Stransky "worked hard to revivify the composition." Deems Taylor, who found the Bruckner symphony dull and lacking in inspiration, admitted that "Mr. Stransky's men weathered the fifty-five minutes of Bruckner with admirable endurance and generally commendable skill."

Beside the Bruckner work, the program consisted entirely of Wagner.

Of the Bruckner symphony, W. J. Henderson wrote: "It has fleeting moments of melodic suggestion and rhythmic promise; but they are overbalanced by bad quarter hours of placidity, aridity and vapidity." Olin Downes, in the Times, found the "strongest" movement of the symphony in the scherzo.

Lawrence Gilman felt more kindly toward the work and found now and then "the irrepressible genius of Bruckner" welling up into the music. Pitts Sanborn also found parts of the composition which appealed to him. "The glory of this symphony," he said, "is the exceeding jollity of the scherzo."

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Stock Plays Honegger Piece

Chicago Season in Full Swing; Whiteman Orchestra Plays; Many Recitals.

Chicago, Oct. 20.—The music season got well under way here last week with the second pair of concerts by the Chicago Symphony; the first of the orchestra's series of popular concerts; the appearance of Paul Whiteman and his band; and several artist recitals.

Pacific 231, the novelty by Arthur Honegger, which Frederick Stock, conductor of the orchestra, offered as the feature on last week's program, evoked much comment in the press. Some of the reviewers liked it, others were merely interested in it as a novelty. They all agreed that Mr. Stock's presentation of it was excellent. Maurice Rosenfeld in the News said that "the orchestra gave it a remarkably vivid and spirited rendition under Mr. Stock's direction." Even more enthusiastic were the reviewers over the playing of Rachmaninoff's Second Symphony. Its interpretation was one of Mr. Stock's "greatest achievements," wrote the Herald and Examiner critic, and the "artists of the orchestra sang it for him with a variety and perfection of detail." Karleton Hackett felt that it was "superbly" played and that Mr. Stock's reading of it was "masterly."

Of the Honegger composition Eugene Stinson of the Journal wrote: "Honegger has a sure and dexterous hand, a bold and dominating courage." Herman Devries, writing in the American, considered it a "clever" score, "daring, graphic, intensely interesting." Karleton Hackett called it a "free-hand sketch in black and white."

Other numbers on the program were Chabrier's Bouree Fantastique; a scherzo from Reger's Romantic Suite; and Borodin's dances from Prince Igor.

The first of the popular concert series was well-received by a large and cordial audience. Glenn Dillard Gunn of the Herald and Examiner feared that he would grow tiresome with his "continuous praise of the orchestra," but he felt that the performance was "flawless." Mr. Stock selected for his offerings the Unfinished Symphony of Schubert; Wagner's Rhine Journey; Nicolai's overture to the Merry Wives; Massenet's Neapolitan Scenes; the Spanish Caprice of Rimsky-Korsakoff and Johann Strauss' waltz, The Bat.

The concert given by Paul Whiteman's band was hailed by Maurice Rosenfeld as "the genuine American music." Karleton Hackett seemed surprised to find that jazz as played by Whiteman was founded on melody and he called the individuals in the orchestra "master-craftsmen." Glenn Dillard Gunn discovered that jazz has risen from ugliness to beauty in the last few years and that Paul Whiteman had an orchestra as "expert" as any symphony. The Tribune commentator, Eduard Moore, felt that it was light music at its best, and that Mr. Whiteman's men were "deft musicians and expert showmen." He found almost incredible the "swift, effortless dexterity of their effects."

Among other artists appearing here recently were Geraldine Farrar, with her own company in a "modernized version" of Carmen; and in recital: Tito Schipa, Isador Berger, violinist; Oliver Smith, tenor; Allan McQuhae, tenor, and others.

Los Angeles Opera Will Be Repeated Next Year

Los Angeles, Oct. 14.—As a result of the success of the five performances of the Los Angeles Opera Association under Gaetano Merola, each of which drew a record house, the executive board of the organization has announced that another series of performances will be given under the same direction and auspices next year. In the announcement, which was made by Judge Bledsoe, president of the Association, were included thanks to the community which supported the five performances of this year, and to the San Francisco Opera Association, which aided by the loan of many facilities.

Toronto Orchestra Plays

Toronto, Oct. 16.—The third year of the Toronto New Symphony Orchestra has just commenced. The orchestra is again under the leadership of Mr. von Kunits, who presented in the first program a reading of Schubert's C Major Symphony, which was much praised for its lucidity and its delicacy of feeling. This was the first Toronto performance of the Schubert Symphony in more than a decade.

The orchestra, which is made up for the most part of amateurs, has at present seventy-nine members. Last season they gave twenty late afternoon programs, the presentation of which took place between five o'clock and six-thirty.

Gigli Sings in Denver

Following his opera engagements on the Pacific Coast Beniamino Gigli came to Denver for a short stop, during which he appeared in recital as the first attraction in the Oberfelder series of concerts in Denver.

Isa Kremer made her first New York appearance not long ago in a characteristic song recital in Carnegie Hall.

Minneapolis to Hear Ellerman

Amy Ellerman, contralto, has been engaged for the performance of Handel's Messiah, which will be given in St. Paul and Minneapolis by Henri Verbrugghen and the Minneapolis Orchestra with the combined oratorio societies of both cities on December 25 and 26.

Next Bayreuth Festival 1926

The next season of Wagner opera at Bayreuth will take place in 1926, it has been announced. Besides the Ring, Parsifal and Tannhauser will be presented.

Swiss Violinist Arrives

Stefi Geyer, Swiss violinist, arrived last Tuesday on the liner Volendam. With her was her accompanist, Walter Schulthess. After a short rest in New York Miss Geyer will go West for her first American engagement, with the Minneapolis Orchestra early in November.

Will Give All-Schubert Recital

In her New York recital at Aeolian Hall on November 2 Elena Gerhardt will give a program made up entirely of Schubert songs. Mme. Gerhardt will be accompanied by Walter Golde.

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The Musical Digest will seek unswervingly to serve only the best interests of music. It will build up; it will support steadfastly musical progress and just reform; it is pledged to the cause of whatever is musically meritorious in both composition and interpretation, regardless of nationality; it will stand firm for justice; it will belong to no musical "party" or "movement," but remain independent.

Ambitious Orchestras

In a very considerable number of cities in this country are orchestras conducted on an ambitious scale. Nearly all of them attach to their titles the word "symphony"; and if they do not operate fully in ways followed by the twelve permanent first-rank symphony orchestras of the United States, and fall short also of the quality of these more fortunate organizations, the more modest of these smaller orchestras are performing a splendid service.

Syracuse, N. Y., has such an orchestra. It numbers eighty-five players. Last year the post of conductor was offered to Vladimir Shavitch, a conductor of routine and experience. That move represented a considerable forward step, and it has brought results of a gratifying character in a short space of time.

The interest thus stimulated, together with the opportunity of having as trainer and conductor a specialist who is thoroughly a professional, is proving the wisdom of the action taken by the officers of the Syracuse orchestra.

Other cities with orchestras quite as excellent in personnel as that of Syracuse will no doubt follow suit. Another few years should create opportunities for other conductors who are justified in seeking chances to gain a foothold at conducting. When that stage has been reached we may anticipate a further development in a field which is engaging increased attention and interest, and promises much for the future of good orchestra music throughout the land.

The Helping Hand

If statistics were available to disclose the amount of money expended annually by good-hearted persons to assist in furthering the music education and opportunities of young men and women the figures might astonish.

While a part of this sum is judiciously bestowed, by far the greater portion does not do its full share. In other words, the contributors either supply backing for instrumentalists and singers who are not justified in seeking careers or else it is made available under conditions which are not as favorable as they should be.

One of the problems of the many identified with the music art of the nation is the selection of those deserving of assistance, and how they may be helped without taking from the beneficiaries their independence and initiative.

Perhaps one day there may be formed an organization designed to smooth out some part of this problem and so administered that the deserving may profit and the undeserving be directed into other channels of usefulness for which they are manifestly better fitted.

Anatole France and Opera

(Pitts Sanborn in the N. Y. Telegram-Mail.)

A good deal has been written in the last few days about Anatole France and opera, but our local sages seem content to stop with two Massenet operas, Thais and Le Jongleur de Notre Dame. They pass by La Rotisserie de la Reine Pedauque and Les Noces Corinthiennes (The Corinthian Wedding.)

Thais, of course, is a clear case. The opera not only bears the name and follows the action of France's ironical romance of ancient Alexandria and the Christian Thebaid, but whole phrases have been taken over from the book to the opera text. Of course, one change has occasioned some amusement. The Athanael of the opera (that "monk who becomes a man") moves through the novel under the less poetic appellation of Paphnuce. For lyric consumption the canny librettist changed his hero's style as he might Dinah into Daphne!

But regarding Le Jongleur de Notre Dame there is widespread misapprehension. It is true that in that extraordinary volume, L'Etui de Nacre, Anatole France includes a little story entitled Le Jongleur de Notre Dame. In it a poor juggler named Barbane falls in one day with a prior and at his behest exchanges the weary round of performing at country fairs for the holy life of a monastery. But there he feels ashamed of his incapacity while the monks are painting, carving, and writing and illuminating on vellum until one day he decides to try his own humble juggling before the statue of Our Lady.

Two monks who find him so employed cry out a sacrilege, when down steps the Madonna and with a corner of her mantle wipes the sweat from her juggler's brow. The prior, who has likewise come into the chapel, piously repeats "Blessed are the poor in spirit, for they shall see God," and the two spying brothers respond "Amen!"

The juggler Jean of Massenet's opera enjoys a much more grandiose fate than poor, perspiring Barnabe, for when Our Lady intervenes he dies and with much of pomp and circumstance is assumed into heaven. Moreover, Boniface, the monastery cook, full of the milk of human kindness, and furnished with a captivating song about a sheltering sage bush, has as important a part in the Massenet opera as the juggler himself, but is not mentioned in L'Etui de Nacre.

The fact is, that Massenet's Jongleur de Notre Dame is not founded on Anatole France's story at all. Both proceed from the same mediaeval legend, which was brought to general attention by the learned Gaston Paris, to whom Anatole France dedicates his retelling. But the two versions differ materially. Massenet owed his libretto to Maurice Lena, the occupant of a professorial chair at Lyons. It is significant that in Massenet's memoirs he does not so much as mention Anatole France when he tells of the composition of Le Jongleur de Notre Dame, though he makes due reference to the distinguished writer in speaking of Thais.

La Rotisserie de la Reine Pedauque, I mean France's fantastic romance, seems hardly the subject for a lyric comedy, and yet Charles Levade's opera as I saw it at the Paris Opera Cominque in 1919, the year of its initial production, was an amusing entertainment. One of our Metropolitan French conductors seemed eager that it should be done in New York. But the Metropolitan has wisely abstained, for the Levade opera is the sort of thing that could not hope for success outside of the Paris Opera Comique or a theatre like it. The score is decent "Kapellmeistermusik," but of no intrinsic value, and the effect of the opera depends on capable acting in a small house. Even at the Opera Comique it has languished in the course of five years.

Les Noces Corinthiennes was composed by Henri Busser, one of the conductors of the Paris Opera, and, like Levade, a dispenser of "Kapellmeistermusik." It was produced at the Paris Opera Comique in 1922 without holding a convincing promise of longevity. Kindly criticisms by M. Busser's colleagues praised his admirable "science" and his conscientious following of the accents of Anatole France's verse, but nobody hailed the opera as a revelation of musical genius. The text is France's own, being that of the play of the same name which was previously done at the Comedie Francaise while the World War was on, and Paris was subject to air raids.

Even so brief and sketchy an account of Aanatole France and opera as this would have more significance if France himself had cared anything about opera. But he did not. This brother of the muses knew not Euterpe. Exacting as was his ear for cadences of prose or verse, when it came to music of any other kind, he was as a man born deaf.

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The Symphony Society of New York

Chapter III: The Personnel, Organization, and Activities of the Orchestra of Walter Damrosch

by C. E. LE MASSENA

In a symphony orchestra consisting of 100 human beings there are represented different personalities, minds, temperaments, and different nationalities. In order that these 100 individuals may be utilized to the best advantage, two things are essential: love of the work and morale. Friction therefore has been abolished as something not to be tolerated. These 100 men of the New York Symphony Orchestra have resolved themselves into a mental and physical unit to serve the best interests of the society and of the public. Yet the extent of their labors may be gathered from the fact that within the space of two years, recently, they have traveled thousands of miles in America, Canada and Europe, have rehearsed several hundred times and participated in over 200 concerts.

Another factor that plays an important part in splendid morale is the almost unchanging personnel. Most of these musicians have played together year after year and have thus become musically amalgamated. And they always give their best, whether playing under their own conductor or under the baton of a guest. The secret of it all, of course, is the esprit de corps that knows only success and Mr. Damrosch having gone to great lengths to secure the best available players and the highest type of principals as leaders of the various sections.

The individual instruments employed in the orchestra are in keeping with the grade of the players. There are several valuable violins of famous make and the whole are insured at $100,000. The percent of American born is forty, seventy-two are full citizens, twenty-eight have first papers. Rehearsals are conducted in English and all employ that tongue in daily life. Some of the men came originally from European countries, but they have become blended into a composite under the head of American.

The Personnel

The principals of the sections are as follows: first violins, Mischa Mischakoff; (concert master); second violins, Ernest La Prade; violas, Rene Pollain (assistant conductor); 'cellos, Lucien Kirsch; basses, Morris Tivin; flutes, George Barrere; oboes, Pierre Mathieu; clarinets, A. Duques; bassoons, Louis Letellier; horns, A. Yegudkin, Paul Hoogstoel (alternating); trumpets, Vladimir Drucker; trombones, Max Wockenfuss; tympani, Karl Glassman; harps, Josef Pizzo.

THE NEW YORK SYMPHONY ORCHESTRA, WALTER DAMROSCH CONDUCTOR

A symphony orchestra is generally complete in itself and disassociated from other music activities. With the New York Symphony Orchestra, however, it has been deemed expedient to broaden somewhat certain established precedents. Since the days of Dr. Damrosch, the Symphony Society and the Oratorio Society have been, in a way, music twins, the former invariably co-operating with the latter at its concerts. The orchestra and chorus have worked together so long that it is felt any change might prove detrimental to the quality of a performance. Moreover, this additional musical experience afforded the players has enlarged their vision and given them a firmer grip on that special work.

In former times the symphony orchestra further participated in opera, first at the Metropolitan, then with the Damrosch Opera Company. The players thus gained an experience and an insight into various forms of orchestral work that was highly valuable. This ability to render a threefold service has made the versatility of this orchestra quite unique—as was demonstrated in the performances of the orchestra during the Greek play revivals by Margaret Anglin.

Tours and Travel

During pioneer days Walter Damrosch had to undertake tours as a means of obtaining revenue and of keeping the orchestra together. The first tour was that of 1885, following the death of Dr. Damrosch, when the Metropolitan Opera Company using the Damrosch Orchestra under Walter's direction, for the out-of-town performances. Frank Damrosch came on from Denver to be on hand for the Chicago opening. On this tour, troubles issued forth from the Damrosch box quite as effectively as in the time of Pandora. Everything went awry, from a blizzard to lost trunks, but it was a good experience for the young conductor, who showed his ability to "come through" with colors flying.

Later Walter took the Damrosch Opera Company on more extended travels reaching to the South and West, in addition to a profitable New York season. Then came the Damrosch-Ellis Company, which toured further. During this period of life-and-death struggle the long spring tours of the orchestra, which then numbered only fifty men, afforded an opportunity to carry a helpful message to many communities which had never before heard a symphony orchestra. Today, stretching across the continent, there are 450 cities that have orchestras, large and small.

Symphonic Pioneering

When Damrosch decided to devote his entire time to the symphonic field and abandon opera, the travel element which formerly had prevailed became a difficulty minimized. The general plan was to have the advance agent organize a three day festival with a local chorus, the company carrying a solo quartet for the choral works. There would be two festivals a week with ten concerts and rehearsals. It was pioneering of a most difficult kind, yet the results justified the effort. For years this orchestra was the only one traveling through the country, and it was fortunate also in securing engagements for important summer festivals, such as those held in Spartanburg, Louisville, Willow Grove, Ravinia Park, Chautauqua, and Worcester.

In 1904 the tours began to expand, reaching to the Pacific and into Canada. On these long jumps programs were changed almost daily to avoid monotony and to serve the special requirements of the individual communities. Since certain of the large cities now have their own symphony orchestras the New York Symphony Society has cut down appreciably its annual itinerary, utilizing the time for more concerts at home. The only cities now covered are Philadelphia, Baltimore, Washington and Brooklyn, where series of subscription concerts are given annually. These visits are supplemented with a short tour and a summer season of six weeks at Chautauqua under the direction of Albert Stoessel. The 1924-25 tour will embrace a visit to Havana, on invitation of the Cuban Government, and the New York Symphony Society will be the first American orchestra to play in Cuba.

The European Trip

The most significant tour, of course, was that to Europe in 1920, which served as a fitting climax to the unparalleled record on this side. Through the generosity of President Flagler, the entire orchestra, on invitation of the French Minister of Fine Arts, journeyed abroad to win further honors and establish a record of being the first American orchestra to play in Europe. Twenty-eight concerts were given in nineteen cities of France, Italy, Belgium and Holland with a final display in London, all in less than seven weeks.

If one were to make a list of the famous artists who had appeared with the New York Symphony Orchestra it would be one of huge proportions.

In the operatic ranks, in the old days, were Seidl-Kraus, Schroeder, Haufstangel, Materna, Brandt, Schott, Staudigl, Robinson. Following in his father's footsteps, Walter brought over Lehmann, Alvary, Fischer, Seidl, Sucher, Gadski, Brown, Ternina, Klafsky, Schumann Heink, and introduced the American baritone, Bispham. All these famous names have since disappeared from the music roster except Schumann Heink. In the concert field the artists assisting at symphony concerts are legion. In the early days we had Wilhelmj, Rubinstein, Joseffy, Kubelik, D'Albert, Von Bulow, Carreno, Paderewski, Sarasate, Ysaye, and virtually all the great singers. In modern times, the list is equally full and notable, covering the whole realm of vocalists, pianists, violinists, and players of solo instruments outside the generally specified classes.

Composers and conductors have figured prominently on the symphony programs: Rubinstein, Paderewski, Tschaikowsky, Saint-Saens, Rachmaninoff, D'Indy, and among those of a later period, Albert Coates of London, Bruno Walter of Munich, and Vladimir Golschmann of Paris.

(The last Chapter of this History will appear in next week's issue.)

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On The Music Highway

CONTRACTS have been signed between William Morris and S. Hurok for a world tour of Vincent Lopez and his Jazz Harmonic Orchestra. Mr. Lopez and his orchestra have been signed up for an engagement at the London Hippodrome during the spring of 1925. His first New York concert is announced for November 23 at the Metropolitan Opera House.

Edwin Swain, baritone, has been booked as soloist with the Chaminade in Brooklyn for January 30.

Virgil Holmes, basso-cantante, will make his formal New York debut as a recitalist on November 6 at the Town Hall. He is already known as a professional singer in New York. Mr. Holmes is an American, born in Maryville, Mo., and has received his entire training from American teachers.

Under the local management of Wendell H. Luce, Beatrice Martin, soprano, will appear in a recital at Jordan Hall, Boston, on December 1.

The leading tenor role of the new American opera, Alglala, will be taken by Judson House when the work is given next month by the Cleveland Opera Company for the first time. Two performances are scheduled for the 14th and 15th of November. The tenor will also sing the role in the production of the work by the English Grand Opera Company in New York.

The Musical Coterie of Little Rock, Arkansas, of which Mrs. Alice C. Henniger is president, has opened its season of eight Morning Concerts and nine Evening Concerts. An artist course has been announced which will include recitals by Pavloska on January 22; Burmester on February 20; and the Operatic Trio consisting of Sharlow, Lamonte and Lazzari on April 9.

In addition to this, the Coterie is planning eight "Morning Lessons" which will provide weekly meetings for real study and advancement in the understanding and appreciation of music.

Joseph Schwarz, who has been appearing in opera and concerts in Europe, arrived in New York on last Friday on the Aquitania. Mr. Schwarz has been engaged by the Chicago Civic Opera Company for the entire season 1924-25.

At the beginning of his career, one of Theo Karle's first appearances was with the Worcester Festival. On October 9 Mr. Karle made his fifth appearance in Worcester, singing the tenor role in Henry Hadley's newest choral work, Resurgam. Mr. Karle has been engaged to sing this work again on Easter Monday in Chicago.

Marie Sundelius will take part in all three performances of the Pittsburg, Kansas, Music Festival on April 29, 30 and May 1. She will sing in performances of Elijah and the Messiah, and will appear in a miscellaneous concert program.

At the opening concert of the International Composers Guild, at Aeolian Hall, on December 10, Eugene Goossens will conduct a work of his own and one by Frederick Laurence, a young British composer.

Nathan Abas, violinist, will make his New York debut at Aeolian Hall this evening. Raymond Baumann will be his accompanist.

The first American appearance of Winifred Macbridge, English pianist, is scheduled to take place tomorrow evening in Aeolian Hall, New York. Brahms' Sonata in F minor and compositions of Liszt, Chopin, and Schumann will make up her program.

The tenth season of the Young People's Subscription Concerts, under the direction of Veronica Govers, in New Rochelle, N. Y., will be opened on December 9 with a piano recital by Ossip Gabrilowitch. Efrem Zimbalist will be the artist for the second concert, January 23; Jeanette Vreeland will be heard on February 17, and Paul Althouse will close the season on March 2.

For his Carnegie Hall recital tonight, Socrate Barozzi, Roumanian violinist, who made his debut at Town Hall last season, has chosen a program which includes a Grieg Sonata; a group of Pugnani, Tartini-Kreisler and Bach; and a modern group consisting of Godowsky, Faure, Grainger and Saint-Saens. Mr. Barozzi will be accompanied by Bernard Wagenser.

Georgette La Motte, young American pianist, who has been studying in Europe for the last two years, will return in December to start a concert tour of the Middle West after the first of the year. Miss La Motte has appeared in concerts abroad.

Claire Dux concludes her third tour of the Pacific Coast within one year on November 7 at Piedmont, Calif., and will then proceed East. En route, Miss Dux will give a recital at Des Moines, Iowa, on November 11. Her accompanist this season is Bruno Seidler-Winkler, who is well known not only as a pianist but also as a composer and arranger.

The New York recital early in November of Thalia Sabanieva, Greek soprano, has been postponed because of the extension of Mme. Sabanieva's concert tour in the West. She will have two appearances with the Los Angeles Symphony Orchestra.

Carl Erb, one of the tenors of the Staatsoper in Vienna, is giving up his winter engagements in order to see the United States with his wife, Maria Ivogun, when this coloratura soprano makes her next tour of the United States beginning next January. He will not give any concerts or make any public appearances in this country.

L'Isle Joyeuse, by Debussy, is one of the first of the novelties to be brought out this season by Walter Damrosch, conductor of the New York Symphony Orchestra, its first New York performance being scheduled for the opening concert at Carnegie Hall, October 31.

This work, originally composed for piano in 1904, has been transcribed for full orchestra by Bernardino Molinari, conductor at the Augusteo, Rome. It was published in 1923. Honegger's Pacific 231 has been added to this first program of Mr. Damrosch.

The Washington Heights Musical Club has engaged Ethel Grow to give an all-American program at the concert of the club on January 6 at Aeolian Hall.

John Barclay has returned from England, where he gave two London recitals, and is already occupied with concerts. Mr. Barclay sings in Godfrey, Ill., on November 7, his fourth appearance in that city within two years.

Emilio de Gogorza, recently returned from Europe, will appear in a New York recital on Nov. 16. He will present several novelties, a French Basque song Aitaric es dut.

In her next trip, the S. S. DeGrasse will bring to this country Renee Chemet, violinist. Mme. Chemet is due to arrive about the first of November and her tour will open in Burlington, Vt., on November 6. Her pianist this season will be Arthur Loesser.

The program for the opening of the Little Symphony, George Barrere conductor, at the Henry Miller Theatre, November 9, is made up of Mozart's A major symphony, Florent Schmitt's suite Puppazzi, Howard Brockway's Andante and Humoresque, Adriana Mikeshina's suite Le Temps Passe, and, after the concert, a characteristic sketch in seven movements entitled From the Life of an Ant by a composer who styles himself Hiugoli-Chisarn. Ratan Devi will be the assisting artist.

Cecile de Horvath will give a joint recital with Sophie Braslau in Pueblo, Colorado, on November 21, the day following her joint appearance with Miss Braslau in Denver. Other additions to Mme. de Horvath's list of engagements include a return engagement at Blue Mountain College, Blue Mountain, Miss., and recitals in Terre Haute, Indiana, the University of Oregon in Eugene, Oregon, Webster City, Iowa, and Ellendale, North Dakota. Mme. de Horvath's tour will extend from coast to coast this season.

Sophie Braslau will be soloist with the New York Philharmonic Orchestra, Willem van Hoogstraten conducting, in its concert at the Academy of Music, Brooklyn, on November 2. On November 7 Miss Braslau will sing at one of the Biltmore Musicales.

Adolfo Betti, Alfred Pochon, Iwan d'Archambeau and Felicien d'Archambeau, the latter the new violinist of the Flonzaley Quartet, have arrived in the United States for the annual season of the quartet. Immediately before sailing the Flonzaleys toured in Switzerland, giving concerts in Bern, Lausanne, and other cities.

In the first concert of the New York series of three appearances the Flonzaley Quartet will present a new composition by Albert Spalding; in the second, a quintet by Ernest Schelling, in which the composer will assist; and in the third, the Brahms Quintet, with Harold Bauer at the piano.

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PIERRE KEY'S OBSERVATIONS

KENNETH CLARK, of the National Bureau for the Advancement of Music, sends some interesting data concerning the campaign that organization is to launch to serve as an aid to municipal music.

Practical steps to this end, writes Mr. Clark, were taken a few days ago in Atlantic City by the Recreation Congress. A resolution then passed to appoint a committee to co-operate in efforts to secure greater cash appropriations for municipal music.

Statistics showed that some 310 municipalities appropriated annually nearly $2,000,000 for music; but it developed that 283 other towns spent not one penny.

The tabulation by states reveals that California leads all others in its annual municipal music appropriation of $244,245.04 . . . covering sixteen cities. Ohio, with eleven cities represented, expended $142,159.50. The lowest ranking, according to the statistics secured, was given South Carolina, which had one city which spent last year $150 for music.

Mr. Clark urged the recreation experts to promote efforts to legislate for the appropriation of adequate sums of money to be devoted to municipal music. Some states now have laws which specify a very small tax to advance band music and "music culture in general."

It is pointed out that the United States cities are far behind those of Europe in voting and appropriating money for music.

MRS. ALICE CAMPBELL McFARLANE, of San Francisco, who has agreed to provide $75,000 of the $150,000 which is now being pledged to provide for the establishing of the Master School of Arts in California, has taken this step to create a memorial to her parents.

Lazar Samoiloff, of New York, is to be general director of this school which will be located in San Francisco. The faculty members thus far announced as having been engaged are Joseph Lhèvinne and Sigismund Stojowski, piano; Cesar Thomson and Samuel Gardner, violin; Julia Claussen and Lazar Samoiloff, voice; 'cello and chamber music, Felix Salmond; lecturer, W. J. Henderson; coaching and repertoire, Richard Hageman and Emil J. Polak; composition, Sigismund Stojowski; accompanist, A. Kostelanetz. Miss Alice Seckels will be the manager.

It is the purpose of Mrs. Campbell and Mr. Samoiloff to offer every reasonable assistance to talented musical persons to obtain an education under advantageous conditions. Those who qualify as thus deserving will be afforded free tuition.

It will be interesting to observe the progress of this "master school" which is to operate six months in every twelve. In the event that the achievements touch the standard desired a precedent will have been established which may result in the founding of similar institutions elsewhere.

SERIOUS OPERA has never been taking so firm a hold generally upon the communities of this country as in the past two years. Persons may rise to challenge that statement, so perhaps it should be explained in detail.

Those in touch with music activities in general are aware that the United States has had considerable opportunity during the past decade to hear performances of opera. New York has its Metropolitan; Chicago its Civic company, which travels enough in the course of each year to visit more than a score of other cities; and the country as a whole has the San Carlo company. Other less soundly established organizations (some of them operating for only a short time each season) have also been active.

So there has been a fair quantity of opera; but it has not been sufficient to reach to many communities which have an interest in this form of art.

It was about two years ago that the seeds of genuine civic opera began to take root. By that we mean opera fostered by residents in a city or town, presented with its own chorus and with principals consisting mostly of routined artists who could sustain the major roles.

Then, in a few places, there began to appear civic opera projects in which only local talent participated . . . the works performed being usually of the lighter school. Therefore, these latter efforts could not be placed in quite the same class as others of a civic nature which concentrated on serious operatic works.

The fact that opera in itself is engaging the active interest of communities which have not heretofore displayed any such interest is evidence that the people want it. And in various places there is being shown a pride in having recognized singers appear and doing things somewhat pretentiously.

A letter just received from Buren Schryock, director general of the Grand Opera Association of San Diego (Cal.), relates the success attending the recent presentation there of Rigoletto, with Giuseppe de Luca in the title role. The Metropolitan baritone had associated with him in the cast artists less illustrious than he, yet they seem to have given satisfaction to the San Diego newspaper chroniclers as well as to the three thousand auditors present in the Civic auditorium of that city.

Louis d'Angelo, and Paolo Ananian, of the Metropolitan, were respectively the Sparafucile and Monterone; Conchita Chavez was Gilda and Miguel Laris sang the Duke. La Traviata was the performance scheduled for the following night.

Mr. Schryock writes that the chorus consisted of singers who have been appearing in San Diego in modest opera undertakings for the past three years.

The enthusiasm caused by this affair has caused plans to be made for an outdoor representation of Aida next May in the San Diego stadium. Giovanni Martinelli is mentioned as the tenor who will appear and Mr. de Luca will arrange the casts and invite Armando Agnini, the Metropolitan stage manager, to direct matters.

Mr. Schryock states that efforts will be made to have opera annually every autumn in San Diego, on the same scale as this year. And he mentions the possibility of the building of a new theatre to seat several thousand persons.

IF A LINE could be formed of debutant musicians who are now marching past the public and critics in serious review it would extend, before the season ends, a great distance. Some of these young folk are young and wholly new to New York; others have tried their luck once before, without finding it a fortunate luck.

The dozen or more singers, pianists and violinists who have "tried out" here lately aroused from the more discerning of their auditors a deal of sympathy. For some of these embryo artists have talent, and a few are of considerable ability. And yet, with tremendous competition to face (much of it from musicians much their superiors) there seems little hope for even the most outstanding ones. They will go on for a time, and then, as has happened so often before, they will drop out of sight.

YOUTH, a tall, upstanding figure and an abundance of vitality are characteristics of Carlos Sedano, a Spanish violinist who comes to this country with a record of music conquests in Madrid's court circles, and who made his American debut a few evenings ago in Carnegie hall.

It was scarcely a program, however, to permit one to judge of the newcomer's broad musicianship or to permit him to plumb the depths of his art. Sedano's offerings were of the spectacular and appealing order, in which technical facility and effects of a popular nature were uppermost.

An audience of good size was present; and there was genuine interest shown and a degree of enthusiasm which indicated how strong was the leaning toward such playing and compositions as the young violinist gave.

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Orchestra Plans In Minneapolis

Sixty-four Concerts Scheduled for Henri Verbrugghen's Players; to Present Novelties.

Minneapolis, Oct. 20.—What promises to be the most successful season in the history of the Minneapolis Symphony Orchestra will get under way shortly under the leadership of the Belgian conductor, Henri Verbrugghen. Sixty-four concerts are on the schedule of the orchestra, a number of which will be given in the sister city, St. Paul.

The main feature of the season will be the seventeen pairs of evening subscription concerts at which the most serious symphonic programs will be offered. The first concert of each pair will be presented in St. Paul on a Thursday evening, and repeated in Minneapolis the following night. Twenty-four Sunday afternoon popular concerts in Minneapolis and six young people's concerts round out the home schedule.

Henri Verbrugghen spent the summer visiting friends in England and Belgium, and meantime was in search of novelties for his orchestra. Among the symphonic masterpieces which will be included in the concerts of the winter, many of them new to Minneapolis, are Stravinsky's Petrouchka, Holst's The Planets, Carpenter's Adventures in a Perambulator, Brahms' Fourth Symphony, Schelling's Victory Ball, Raff's Leonore Symphony, Franck's Symphonic Variations, and four of the Bach Brandenburg Concertos.

Besides the purely orchestral works there will be performed a series of compositions which will require the co-operation with the orchestra of the Minneapolis Symphony Chorus, organized by Mr. Verbrugghen last year. Among these will be Mendelssohn's Elijah, Handel's Messiah, Beethoven's Ninth Symphony, and excerpts from Bach's B minor Mass. The Messiah will be sung near Christmas time, the Ninth at the end of the season. In March the entire first act of Wagner's Valkyries will be given in concert form. All these productions will be included in the regular concerts of the series.

The old Auditorium in Minneapolis where the concerts have been given for years, has been remodelled and renamed the Lyceum Theatre. It is opening as a first class Motion Picture house but the Orchestral Association has a lease covering all of its concert dates and rehearsals.

Among the soloists who have already been engaged for the series are: sopranos, Margaret Matzenauer, Alice Gentle, Elsa Alsen, Mary Mellish, Grace Kerns, Emily Stokes Hagar, Enid Watkins, Olive June Lacey, Ora Hyde, Jeannette Vreeland; contraltos, Amy Ellermann, Agnes Rast Snyder, Claire Brookhurst; tenors, Paul Althouse, Judson House, Lewis James, Tandy MacKenzie, Colin, O'More; baritones, Arthur Middleton, Bernard Ferguson, Jerome Swinford, Fraser Gange; pianists, Harold Bauer, Percy Grainger, Fannie Bloomfield Zeisler, E. Robert Schmitz, Leo Ornstein, Mme. Baily-Apfelback, Harrison Wall Johnson, William Lindsay, Elsie Wolf; Lewis Richards (clavecin); violinists, Albert Spalding, Carl Flesch, Stefi Geyer, Gustav Tinlot, Richard Czerwonky, Rudolph Polk, Phillip G. Clapp, and cellist, Horace Britt.

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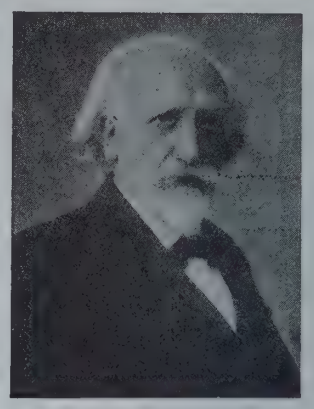

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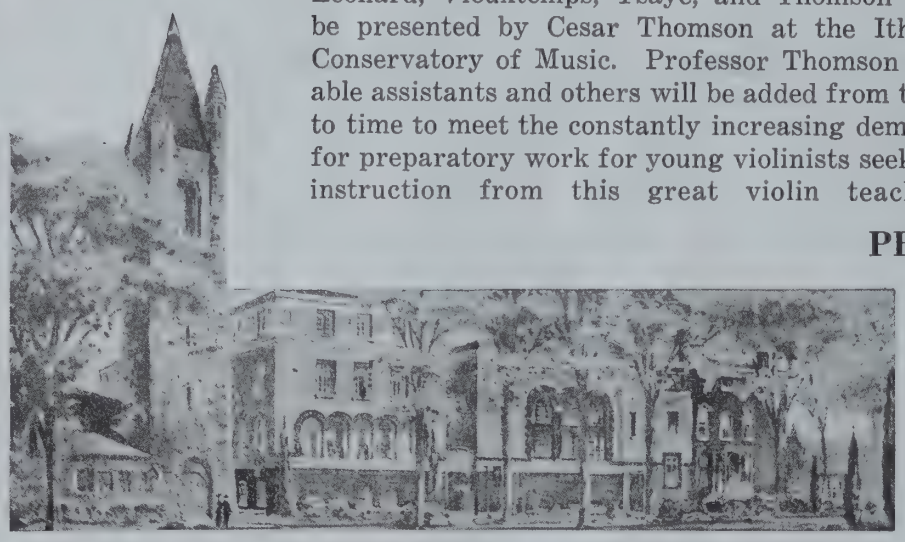

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NOTE: By special arrangement with the Ithaca Conservatory of Music, Cesar Thomson will teach at the JUILLARD FOUNDATION for two days every other week.

St. Louis Civic Music League Presents Pianist

St. Louis, Oct. 15.—A concert by Vladimir de Pachmann opened the first season of the Civic Music League here last night. The recital was well-received by the audience which filled the Odeon, but the newspaper reviewers expressed annoyance at Mr. de Pachmann's garrulity.

There were moments of "enchanting beauty" in the concert, the Times reviewer wrote, and Mr. de Pachmann showed, at times, some of his old "fire and enthusiasm." But Richard L. Stokes in the Post-Dispatch said his music was merely an accompaniment to his "antics and chatter." Of his Chopin numbers, the Globe-Democrat reviewer, Richard Spamer wrote that they were given "colorfully and with the true Chopin flavor."

Los Angeles Hears Rothwell Conduct

Starts New Symphonic Season With Brahms, Strauss, and Ravel; Will Visit Pasadena.

Los Angeles, Oct. 11.—Walter Henry Rothwell conducted the opening concert of the Philharmonic Orchestra's season yesterday afternoon. The audience that welcomed the orchestra was a large and appreciative one and applauded the well balanced program warmly. Ravel's La Valse was the novelty of the occasion. The other numbers were Brahms' First Symphony, with which the concert opened, and Strauss' Death and Transfiguration.

The Ravel work was liked by most of the reviewers. Edwin Schallert of the Times called it "a dazzling adventure in musical writing . . . a modern super-piece." The presentation of the work, this reviewer felt, was "a feat of power and endurance which reflected great credit both on the conductor and the orchestra." Florence Lawrence of the Examiner felt that the interest of the afternoon centered in the Ravel composition, which was a "choreographic poem using the waltz rhythms and various tempestuous emotions as its motivations." Of Mr. Rothwell's reading of the work Carl Bronson in the Herald wrote: "Rothwell's reading was tremendously brilliant and very clear in thought." Florence Lawrence said: "Mr. Rothwell conducted it with dynamic force and the house was electrified by his achievement."

The playing of the Brahms and that of the Strauss were equally well spoken of. The Brahms finale was "a stirring piece of tonal magnificence and the conductor received an ovation after its exultant close. . . . Rothwell's Brahms is unassailable." The Examiner thanked Mr. Rothwell for modulating his modernism so "splendidly" so that the transition from purely melodic form might not be "too oppressive."

The Philharmonic has been engaged to play in Pasadena for its sixth season there, beginning November 17. Due to the increase in popularity of the concerts, the number of the series has been increased to six.

The Los Angeles Trio, made up of May MacDonald Hope, pianist; Sylvain Noack, violinist, and Ilya Bronson, 'cellist, have announced that they will soon start on tour. The trio, which has been in existence for eight years, will give its first concert here on October 30 at Ebell Auditorium. A Brahms program will be presented.

Endows Columbia University To Aid American Composers

THE WILL of Lillia M. Bearns of Brookline, Mass., filed for probate last Wednesday, establishes a trust fund of $50,000 in memory of her father, Joseph M. Bearns, the income to be used by Columbia University for the encouragement of original composition in music by American citizens. The total value of the estate is said to be about $167,000.

Five to nine musicians with high standing in the musical world, the will directs, shall be selected as judges on the competitions, one of whom shall be the head of the Music Department at Columbia. The will also suggests that another of the judges be a director of one of the leading orchestras of the city.

The remainder of the estate was divided among relatives and various charities.

Philharmonic Tours

Following its opening concert the New York Philharmonic Orchestra went on tour for nine concerts under Mr. Van Hoogstraten's direction. The itinerary for this annual fall trip included Stamford, Providence, New London, New Haven, Northampton, Worcester, Holyoke, Pittsfield and Boston. The soloists on tour were Scipione Guidi and Esther Dale in Stamford, Elly Ney in New London, Carol Robinson in New Haven and Worcester, and Yolanda Mero in Providence and Boston.

The next New York concert of the Philharmonic, following the tour, will be on October 29 at Carnegie Hall, when the first of ten Students' Concerts at popular prices will be given.

Chicago Manager Dies

F. Wight Neumann, Chicago music impresario, died in his home in Chicago last week.

YVONNE TRAVA
Made Her Debut With the San Carlo Company During Its Recent New York Season

Brunswick Artists Broadcast

The first broadcasting of first-rank Brunswick artists took place last Thursday evening from the New York laboratories of that phonograph company. A feature was the withholding from the public of the identity of the musicians who provided the program.

Errolle to Make Debut

The formal introduction of the American tenor Ralph Errolle to a New York Metropolitan Opera audience will take place Saturday evening, November 8. He will appear as Romeo in Romeo and Juliet.

Jeritza Returns from Tour

Mme. Jeritza, accompanied by her manager, F. C. Coppicus, has returned from her autumn concert tour. Mme. Jeritza will sing with the Metropolitan Opera Company during its coming first week.

Announce Faculty of New California School

New York musicians make up most of the faculty for the newly organized Master School of Musical Arts in California, announced here recently. The school, to open in San Francisco next May, is to provide free scholarships on an initial foundation of $150,000, half of which was given by Mrs. Alice Campbell MacFarlane.

Joseph Lhevinne and Sigismund Stojowski will head the piano staff, with César Thomson and Samuel Gardner for violin, Felix Salmond for 'cello and Julia Claussen and Lazar S. Samoiloff for voice. W. J. Henderson is named as lecturer. Richard Hageman and Emil J. Polak have charge of coaching and répertoire and Mr. Stojowski of composition. Others are A. Kostelanetz as accompanist and Alice Seckels of San Francisco as Director Samoiloff's Western manager.

Harry Farbman

Harry Farbman gave a violin recital in Aeolian Hall, New York, last Thursday evening, Oct. 23. The Times said that the audience "was cordial to his free and spirited playing." With Max Rabinowitsch at the piano Mr. Farbman played the Franck Sonata, and, according to the same report, "achieved a dashing finale in the Saint Saens concerto." Mr. Henderson in the Sun liked the youth's performance, but found it a trifle "immature."

Will Give Election Night Opera

An extra performance on the evening of Election Day, Nov. 4, has been announced by the Metropolitan Opera Company. The opera to be given is La Boheme. This will be the second presentation of the Metropolitan season.

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SEVEN RECITALS

ILLUSTRATING THE LITERATURE OF THE PIANO

From the Sixteenth Century to the Present Day

By

HUTCHESON

ÆOLIAN HALL—SATURDAYS

November 8, Afternoon
November 22, Afternoon
December 13, Evening
December 27, Afternoon
January 10, Evening
January 24, Evening
February 14, Afternoon

PROGRAM I

Composers for Harpsichord and Clavichord

ENGLISH

WILLIAM BYRDE (1538-1623)
Sellinger's Round

JOHN BLOW (1648-1708)
Prelude in C major

ORLANDO GIBBONS (1583-1625)
The Lord of Salisbury His Pavin
The Queenes Command

HENRY PURCELL (1658-1695)
Prelude, Cebell, Minuet and Rigadoon

FRENCH

CLAUDE DAQUIN (1694-1772)
Le Coucou

FRANCOIS COUPERIN (1668-1733)
Le Tambourin
Les petits moulins a vent

JEAN PHILIPPE RAMEAU (1683-1764)
Tambourin

JEAN-BAPTISTE LOEILLET (1687-1728)
Gigue in G minor

ITALIAN

PIETRO D. PARADIES (1710-1742)
Toccata in A major

LEONARDO LEO (1694-1744)
Arietta

DOMENICO SCARLATTI (1683-1757)
Sonata in F minor
Sonata in C major
Sonata in A major

GERMAN

JOHANN GOTTLIEB GRAUN (1698-1771)
Gigue in B flat minor

GEORG FRIEDRICH HANDEL (1685-1759)
Fantasia in C major
Sarabande from Suite in D minor

JOHANN MATTHESON (1681-1764)
Gigue in D minor

JOHANN SEBASTIAN BACH (1685-1750)
Partita in B flat major
Two Preludes and Fugues from
"The Well Tempered Clavier"
E flat minor, Part 1, No. 8.
C sharp major, Part 1, No. 3.
Chromatic Fantasia and Fugue

PROGRAM II

The Classical Viennese Period

JOSEPH HAYDN (1732-1809)
Variations in F minor

WOLFGANG AMADEUS MOZART (1756-1791)
Gigue in G major
Fantasia in C minor

LUDWIG van BEETHOVEN (1770-1827)
Sonata in C, Op. 53 ("Waldstein" Sonata)
Andante in F major
Sonata in C minor, Op. 111

PROGRAM III

The Romantic Composers

FRANZ SCHUBERT (1797-1828)
Fantasia in C major ("Wanderer" Fantasia)

FELIX MENDELSSOHN-BARTHOLDY (1809-1847)
Prelude and Fugue in E minor, Op. 35, No. 1
Three Songs Without Words:
F sharp minor, Op. 30, No. 6
G major, Op. 62, No. 1
C major, Op. 67, No. 4

ROBERT SCHUMANN (1810-1856)
Des Abends
In der Nacht } From Phantasiestucke, Op. 12
Romance in F sharp major, Op. 28, No. 2
Novelette in E, Op. 21, No. 7
Vogel als Prophet
Etudes symphoniques, Op. 13

PROGRAM IV

FREDERIC CHOPIN (1810-1849)
Sonata in B minor, Op. 58
Ballade in G minor, Op. 23
Six Preludes, from Op. 28
No. 20, C minor
No. 22, G minor
No. 3, G major
No. 7, A major
No. 10, C sharp minor
No. 16, B flat minor
Valse in A flat, Op. 69, No. 1
Mazurka in B minor, Op. 33, No. 4
Scherzo in C sharp minor, Op. 39
Nocturne in B major, Op. 62, No. 1
Five Etudes:
C minor, Op. 10, No. 12
E minor, Op. 25, No. 5
G sharp minor, Op. 25, No. 6
A flat major, Op. 25, No. 1
C minor, Op. 25, No. 12

PROGRAM V

JOHANNES BRAHMS (1833-1897)
Rhapsody in B minor, Op. 79, No. 1
Intermezzo in A flat major, Op. 76, No. 3
Capriccio in B minor, Op. 76, No. 2
Ballade in G minor, Op. 118, No. 3
Variations and Fugue on a Theme of Handel

FRANZ LISZT (1811-1886)
Sonata in B minor
Etude de Concert in F minor
Waldesrauschen
Two Caprices after Paganini:
E major (La Chasse)
G sharp minor (La Campanella)

PROGRAM VI

Modern Composers

EDWARD MacDOWELL (1861-1908)
Keltic Sonata, Op. 59

HOWARD BROCKWAY (born 1870)
Evening Song, Op. 26, No. 4

CHARLES T. GRIFFES (1884-1920)
The Night Winds, Op. 5, No. 3
The White Peacock, Op. 7, No. 1

EUGEN D'ALBERT (born 1864)
Scherzo in F sharp major, Op. 16, No. 2

RICHARD STRAUSS (born 1864)
Traumerei

ERICH KORNGOLD (born 1897)
The Brownies
Ruebezahl

MAX REGER (1873-1916)
Andante sostenuto, Op. 82, No. 3
Gavotte, Op. 82, No. 5

ERNO von DOHNANYI (born 1877)
Rhapsody in F sharp minor, Op. 11, No. 2

BELA BARTOK (born 1881)
Bear Dance

IGNACE JAN PADEREWSKI (born 1860)
Nocturne in B flat major, Op. 16, No. 4
Caprice in G major, Op. 14, No. 3

LEOPOLD GODOWSKY (born 1870)
Nocturnal Tangier
Ethiopian Serenade

MODEST MOUSSORGSKY (1835-1881)
Tableaux d'une exposition

PROGRAM VII

Modern Composers, continued

CESAR FRANCK (1822-1890)
Prelude, Aria and Finale

GABRIEL FAURE (born 1845)
Impromptu in F minor, Op. 31

CHARLES ALKAN (1813-1888)
Etude a mouvement semblable et perpetuel

MAURICE RAVEL (born 1875)
Sonatine

CLAUDE DEBUSSY (1862-1915)
Des pas sur la neige
Les collines d'Anacapri
Minstrels

ERNEST BLOCH (born 1880)
"In the Night" (A Love Poem)

RUDOLPH GANZ (born 1874)
Fileuse pensive

PERCY GRAINGER (born 1882)
Irish Tune from County Derry
Shepherd's Hey

CYRIL SCOTT (born 1879)
In the Forest

EUGENE GOOSSENS (born 1893)
Marionette Show (from Four Conceits)

JOHN IRELAND (born 1879)
Ragamuffin

SERGEI RACHMANINOFF (born 1873)
Elegie, Op. 3, No. 1
Three Preludes:
E flat major, Op. 23, No. 6
G major, Op. 32, No. 5
G sharp minor, Op. 32, No. 12

NIKOLAUS MEDTNER (born 1879)
Conte, B flat minor, Op. 20, No. 1
Conte, E flat major, Op. 26, No. 2

ALEXANDER SCRIABINE (1872-1915)
Sonata in F sharp major, Op. 30

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Amateur Music in the Antipodes

Percy Grainger Gives His Impressions of Music Organizations in His Home Country.

by MARGARET JARMEN CHEESEMAN

REFRESHED by his Pacific voyage after a strenuous Australian vacation, Percy Grainger came sailing into San Francisco Harbor a few days ago as blithesome as ever.

"Yes," he was "rested," he was in "great health," he was "happy to be back," and "anxious to commence" his recital tour of the western states which was soon to open. . . With an eagerness characteristic of him Mr. Grainger launched into an animated conversation, and in a few words he was telling about his experiences on the island continent.

"The most pleasant music impression of my Australian trip was aroused by the achievements of Australian amateur music organizations. In Adelaide Dr. E. Harold Davies conducts with skill and music insight a small choir called the Bach Society, which is very much at home in every kind of capella music. It sings with a near approach to perfection, and, when needed, a passion and volume that cannot, it seems to me, be equalled by any American choir known to me.

"In the same city W. H. Foote lends his personality and wide music experience to training orchestral bodies and military bands (mainly amateur) that do credit to him and to themselves; while in Melbourne, Albert Zeiman, after years of keen and devoted effort, has raised his Melbourne Symphony Orchestra to an unusual degree of amateur achievement. This orchestra is not merely amateur in spots—it is amateur right through, its woodwinds and brass players no less than its strings—but it is capable of giving efficient interpretations of most exacting standard and modern works.

"However, as high as these amateur bodies stand it must be admitted that in the matter of professional activities Australian cities cannot hope to vie with the professional standards of American cities of the same size—either in the music material available or in the readiness of the public and of art patrons to endow, subscribe and ensure the music best to the place they live in. In this respect, of course, American cities stand absolutely alone. . . . America may well envy Australia her amateur music bodies as Australia may well envy America her unsurpassable professional music organizations. Artistically, as well as commercially, America today is the foremost country in the world."

Mr. Grainger found the antipodean public quite familiar with American popular music but altogether unacquainted with the compositions of America's serious composers. "It was some of our delight to be the first to bring the vivid and racy works of best known native composers to Australian ears and to note the immediate and electric response they aroused.

"However, do not misunderstand me, I gave no public recitals. What little playing I did was confined to private musicales at gatherings of my friends and relatives. I gave six such, and did as much talking about the music as playing.

"Before leaving Australia, though, J. and N. Tait had me sign a contract for an extensive tour through Australia and New Zealand in 1926, after completing my tour booked for America and Europe. I will conduct orchestras as well as play piano programs, and it is my intention to follow in Australia the same policy I have been pursuing elsewhere—a consistent effort to make the works of British and American composers more widely known, particularly those of Carpenter, Sowerby, Guion, Dett, Brockway and Dillon, and Cyril Scott, Balfour Gardiner, Roger Quilter and Frederick Delius.

"In my opinion, quite extraordinary strides have been made by the Anglo-Saxon school of composers. I am sure that no other group speaking one language has so many first-class musicians composing."

Mr. Grainger had many intimate things to say about his hike across the Australian desert. To quote him direct he had "a bully good time" during his vacation in his native land, his first trip there in many years.

N. Y. Chamber Symphony Presents Second Program

The second concert of the New York Chamber Symphony Orchestra, Max Jacobs conducting, took place on October 19 at the Earl Carroll Theatre. The program was composed of several novelties and a few "familiars." Two compositions offered here for the first time were Rimsky-Korsakoff's Sinfonietta on Russian Themes and Darius Milhaud's Catalogue des Fleurs, which has been sung in New York before only with piano accompaniment. It was sung by Irene Wilder, contralto. Honegger's Pastorale d'Ete; Jarnefelt's Prelude; the Zouave's Drill by Manna Zucca; Saint-Saen's Havanaise and the Ballet-Suite of Gluck-Mottl were also on the program. Josef Stopak, violinist, and Miss Wilder were the soloists of the occasion.

The Sun reviewer called the program "interesting," and Olin Downes of the Times thought the music of "uncommon interest and entertainment." Mr. Downes complimented Mr. Jacobs for presenting "unhackneyed" programs, and for choosing novelties that "could well be presented by this miniature orchestra."

PERCY GRAINGER

Portland to Hear Orchestra

Portland, Oct. 22.—The Portland Symphony Orchestra has nine concerts scheduled for this season, three of them with the Chorus Association. Percy Grainger will be soloist at the first concert, Nov. 5. Other assisting artists engaged are Royal Dadmun, Alfred Cortot, Georges Enesco, Mieczyslaw Munz, and Sophie Braslau.

Schwartzenstein Gives Recital

Sigmund Schwartzenstein, violinist, was assisted by Alberto Bimooni in his first recital of the season at Aeolian Hall October 18. Mr. Schwartzenstein played Goldmark's Concerto, Corelli's La Follia; a nocturne by Hugo Kaun and a melody and dance by Cyril Scott.

Detroit Symphony Opens With Brahms

Chausson's Tone Poem, Viviane, Only Novelty on First Gabrilowitsch Program.

Detroit, Oct. 17.—The opening concert of the eleventh season of the Detroit Symphony Orchestra, Ossip Gabrilowitsch conducting, was welcomed by a large and responsive audience in Orchestra Hall last evening. The one novelty on the program was Chausson's tone poem, Viviane. Other numbers were Mendelssohn's Overture to Ruy Blas; Brahms' Second Symphony in D major; and the Polovetskian Dances from Borodin's Prince Igor.

The Times reviewer, R. H., complimented Mr. Gabrilowitsch on arranging a "cunningly contrived" program, "calculated to send the audience out on a rising inflection and with a tingle at the roots of the hair." This reviewer disliked the Brahms symphony but admitted that it was a "fine performance." The conductor did all he could to "clarify the work" and bring the "melodic outlines into relief."

Chausson's tone poem was called "surpassingly beautiful" by R. H. Mr. Player agreed that it was a "fascinating and imaginative work" and Charlotte M. Tarsney, writing in the Free Press, enthused over both the composition and the rendition of it by the orchestra. "Mr. Gabrilowitsch read the work with great care," she wrote, "stressing its beauties and bringing all its iridescent color to the surface."

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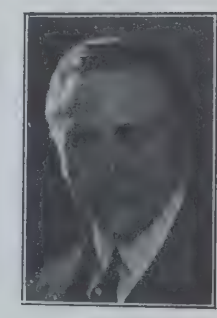

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THE MUSICAL DIGEST

ALL READY TO PLAY: And during this season Jascha Heifetz will confine his concert activities to the United States.

N. MURAY, N.Y.

MISHKIN, NY

A GOLDEN VOICED AIDA is this soprano, Elizabeth Rethberg, who will appear in that role at the opening of the Metropolitan season on November 3.

NOT AT ALL CONCERNED is the pianiste, Herma Menth, just before her recent flight from Vienna to Buda-Pesth.

A VACATION MOMENT for Rosa Raisa and Giacomo Rimini at their Villa Giacrosa in Verona, Italy.

HERE IS Mme. Walska, with Montemezzi, in a spot at Carlsbad

TULLIO SERAFIN, the new Metropolitan Opera conductor, with his daughter Vittoria.

MISHKIN, N.Y.

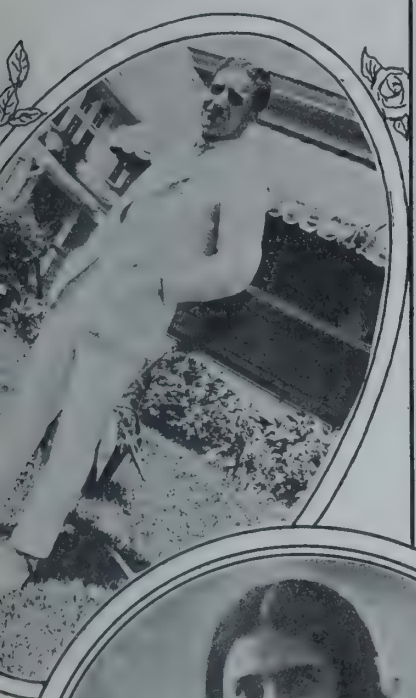
TWO DAYS HENCE Renee Thornton will offer a program of songs before a New York audience in the often-used Aeolian Hall.

MAILLARD KESSLERE

STROLLING in Mariahalden, Baden Baden: Joseph Schwarz and Mrs. Schwarz vacationing.

PICTORIAL SECTION

A STANDBY for prima donnas is J. Henri Bove, who plays flute obbligatos for them.



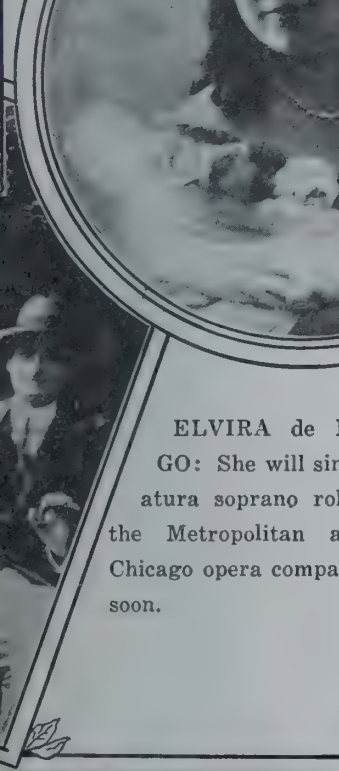
WHITE, N.Y.

IN A HAPPY MOOD is Feodor Chaliapin. His three daughters may be partly responsible.

PICTORIAL PRESS, N.Y.

ELVIRA de HIDALGO: She will sing coloratura soprano roles with the Metropolitan and the Chicago opera companies . . . soon.

A HAPPY FIGARO is Pavel Ludikar who will appear this year with W. W. Hinshaw's Marriage of Figaro.



BAIN NEWS SERV. N.Y.

YOLANDA MERO and her daughter Babe as the Aquitania docked recently in New York.

APEDA, N.Y.

ONE OF the Denishawn Dancers, Doris Humphreys, in an attractive pose.

THE BALANCE OF OPINION

Jean Nolan

Irish and English folk-songs made up the program offered by Jean Nolan, Irish mezzo-soprano, at her recital in Aeolian Hall on October 19. She opened with an old English air arranged by Arthur Somervell and two numbers from Purcell's Dido and Aeneas. The Tribune reported that Miss Nolan's "best medium" was found in the Irish group, to which the singer contributed "an expressive and vivacious charm." The Times agreed that the soprano was "especially at home" in the Irish airs, arranged by Herbert Hughes, which brought out "the pleasing quality" of the singer. "The diction of Miss Nolan," read the review in this paper, "was particularly clear, and, though her tragic note is one of gentle melancholy, her humor was deliciously unforced and free. . . ."

Isa Kremer

Isa Kremer, singer of Russian and other folk-songs, gave her first New York recital of the season at Carnegie Hall on October 19. Mme. Kremer was assisted by Leon Rosenbloom, accompanying pianist, and Arkady Birkenholz, violinist.

The program, with "its effective combination of songs sung and, to a considerable extent, acted out by expression and gesture," as the Tribune put it, included seven languages: English, French, German, Italian, Polish, Russian and Yiddish. The versatility of Mme. Kremer's entertainment was emphasized by the reviewers. Pitts Sanborn spoke of the "keen pleasure" she gave to her large audience through her "understanding of the songs of several nations and her clear enunciation of the words she sang." The Times felt that her "versatility enables her to express a remarkable variety of moods and shades of dramatic expression." This paper referred to some of Mme. Kremer's folk-songs as "distinctive and valuable additions to concert literature."

Vladimir de Pachmann

Vladimir de Pachmann, Russian pianist, gave his first New York recital this season on October 17 at Carnegie Hall. Mr. de Pachmann, who, according to Pitts Sanborn of the Telegram and Mail, "was in his most effusive and confidential mood," gave a program consisting of Bach's F major concerto; Mozart's C minor fantasia; a group of Chopin's preludes, mazurkas and scherzos; and offerings by Schumann, Liszt and Brahms.

The newspaper reviewers divided their comment between the artist's playing and his running stream of informal conversation during the recital. The Sun reviewer felt the "moving vitality" and "admirable mastery of tonal color" of his playing in spite of the fact that the pianist discoursed on the lighting system, ventilation, Chopin, pedalling and his sore finger throughout his performance. Olin Downes, the Times reviewer, was moved by the "rare tonal beauty, the exquisite sense of phrase and the subtle mastery of dynamics" of this artist who, at one moment, was "the exquisite singer of melodies" and the next, "the comedian, amusing himself and his audience." Alison Smith of the World enjoyed an "absorbingly dramatic evening" at what seemed to her "a show of one personality, with rich musical accompaniment."

Florence Stern Gives Recital

Florence Stern, violinist, gave her first recital here in two years at Carnegie Hall on October 18. Olin Downes of the Times wrote that the "predominant musical characteristic" of the concert was "a rich and vibrant tone which is evidently personal with the artist . . . an extremely ingratiating characteristic."

Spokane Orchestra Names Soloists

Spokane, Oct. 21.—Among the assisting artists engaged for the coming concerts of the Spokane Symphony Society are Claire Dux, Percy Grainger, Sophie Braslau, Albert Spalding, and the Flonzaley Quartet.

Edwin Ideler

A sonata by Arnold Bax opened the debut recital of Edwin Ideler, violinist, at Aeolian Hall on October 20. From the modern British school, Mr. Ideler passed into more familiar fields with the Vieuxtemps D major concerto. Harry Kaufman was the assisting pianist.

The Sun reviewer welcomed Mr. Ideler as a young musician who "played musically, simply and with authority" and whose outstanding qualities were "a sound musicianship and an unerring taste in publishing what he had to say in the most effective manner." The Times commentator also felt that Mr. Ideler "is an artist of talent, whose tone on his instrument is true and sweet," and who showed "a nice attention in shades of emotion." Pitts Sanborn said that the young violinist played his "exacting" program with "agreeable tone and sufficient technical skill."

Sara Grossman

The first public appearance of Sara Grossman, fifteen-year-old pianist took place in Aeolian Hall, October 20. Miss Grossman offered a difficult program, which ranged from Bach and Beethoven to Chopin, Grieg and Liszt. In Beethoven's Thirty-Two Variations, the pianist showed "much facile contrast," according to the Times reviewer. F. D. Perkins wrote in the Tribune that Miss Grossman's fingers "flew swiftly" through her program, but that she had not yet learned to moderate an inclination toward an almost continuous forte. Pitts Sanborn in the Telegram-Mail expressed the opinion that her debut was premature.

Vladimir Rosing

Vladimir Rosing, Russian tenor, who is now the opera director of the Eastman School of Music in Rochester, gave his first and only New York concert this season at Carnegie Hall on October 20. Mr. Rosing was well received by the reviewers, two of whom noted in his art a resemblance to that of his countryman, Feodor Chaliapin.

Pitts Sanborn of the Telegram and Mail said that the tenor turned each song into a "miniature drama;" the Sun reviewer spoke of his "talents of temperament and dramatic flare;" and Ernest Newman in his daily column in the Post explained that in spite of the singer's penchant for songs that lend themselves to dramatic interpretation he "has a good sense of where the line should be drawn between the concert stage and the theatre." Continuing along this line, Mr. Newman wrote: "When purely lyrical singing is required he gives it to us." Mr. Sanborn characterized Mr. Rosing's art as abounding in "subtleties and finesses" and felt that in some of the Russian songs and in Duparc's Invitation au Voyage "one heard the best of Mr. Rosing's very personal art." The Sun reviewer agreed that his Russian songs were "much the best of his offerings and merited the abundant applause of his audience." Olin Downes of the Times was struck, as were other reviewers, by the "flare for dramatic effect" in Mr. Rosing's interpretations, which, in certain of the Russian songs, "thrilled his hearers by his imagination and emotional power." The Tribune felt that his singing of Duparc's song was "a notable performance."

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She will remain in America two months only. She will return for the full season of 1925-1926.
On September 30th at the Concert Gebouw, Amsterdam, Holland, and on consequent dates at The Hague and Rotterdam.
I witnessed her unusual triumphs.
America will soon endorse my opinion that STEFI GEYER is a distinguished violinist.
I am quoting a very low fee for a few more introductory November, December dates.

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THE CRITICAL SCALES

E. Robert Schmitz

In his recital at Aeolian Hall on October 22, E. Robert Schmitz gave the first complete performance in New York of Karol Szymanowski's twelve Etudes. Bach and Chopin; the Sonatine by Albert Roussel; and works by Debussy, Medtner and Liszt made up the rest of the program.

Mr. Schmitz was called a "propagandist" for ultra-modern schools of music by the Sun reviewer who felt that in modern music the pianist "dazzled by his rhythmic sense, clarity of note and speed." His playing in this music, according to this writer, showed "force, intelligence, imagination and a brilliant finger technique." The writer in the Times also considered that Mr. Schmitz played modern music with "force and facility" and complained that Szymanowski's work was "intriguing, irritating but unconvincing; it starved the soul while it fed the ear." These twelve short pieces because of their brevity and contrast offered an impression, wrote the Tribune reviewer, "of restless variety and clearly defined colors, which Mr. Schmitz was just the right pianist to bring out."

Alison Smith in the World thought that Mr. Schmitz recaptured the "uncanny quality of chattering thoughts in this work with vivid understanding and sympathy."

Raisa-Rimini-Brard

Rosa Raisa and her husband, Giacomo Rimini, assisted by Magdeleine Brard, pianist, appeared in a concert at Carnegie Hall on October 18.

The reviewers believed that Mme. Raisa was not up to her best form, but according to Ernest Newman in the Post she improved as the evening wore on. This writer considered that the "Russian songs were sung with a good deal more freedom of voice and of expression" than the aria from Il Trovatore.

Mr. Newman expressed the judgment that Mr. Rimini's intonation on this particular evening was not perfect, but was inclined to blame the fault on too timid accompaniment. According to this reviewer Mr. Rimini "reeled off the rapid patter of Rossini's Largo al Factotum with a good deal of ease."

Miss Brard played several pieces of Chopin and a group of works of modern French masters.

Hurok Controls Opera House

It has been announced that by an arrangement with the owners of the Manhattan Opera House, New York, all bookings for that hall will be made through the offices of S. Hurok, Inc., managers of concert artists. Many Hurok artists are making their New York appearances in this auditorium this season.

Ernesto de Curtis

A "composer concert" in which Ernesto de Curtis, Italian composer, played the accompaniments of his songs for several artists, drew a large audience to the Town Hall on October 20. The principal artists were Giuseppe Danise, baritone of the Metropolitan Opera; Caterina Gobbi, soprano; Mischa Goodman, violinist, accompanied by Mr. Spiegel-Kantrowitz, pianist; Maria Rosa Vidal, harpist; and Mary Menk, pianist.

W. J. Henderson, in adding his words of praise of Mr. de Curtis to those of the other newspaper reviewers, asked "is it any wonder that all the Italians who can gain admission to Town Hall go to hear his songs, especially when he has such cantori as Il Commendatore Giuseppe Danise and La Signorina Caterina Gobbi?" Signor de Curtis "revealed his tal ent," Mr. Henderson thought, in such songs as Voi ed Io, Odorano le Rose, Tramonto d'un Sogno and "the delicious Luntananza." F. D. P. reported in the Tribune that Mme. Gobbi "seemed to have an exceptional voice."

Arthur Hartmann

"A violin recital of more than ordinary interest," according to Pitts Sanborn of the Telegram and Mail, was that of Arthur Hartmann at Aeolian Hall on October 21. The "skillful, scholarly playing" of the program, much of which was devoted to Bach, gave "evident pleasure to an audience of good size," continued Mr. Sanborn.

The Times reviewer could not but admire "the seasoned musicianship" of the violinist, and the "directness and simplicity of Mr. Hartmann's style" were accorded due praise by the writer in the Sun. Alison Smith of the World said that the program was "characteristically thoughtful and scholarly" and that it was played with the "fine regard for intonation" and the "sure and generous contours which have always marked his work." In the Tribune, Mr. Hartmann received applause for his "firm, strong tone of unruffled surface" and his quality of playing with "assurance and confident technical skill."

Harry Kaufman's "skill and perfect co-operation" at the piano were called "a notable feature of the performance" in this review.

To Give Opera in Palestine

Modern Palestine as the National Jewish homeland has made its first contribution to the world of music, says a report to the New York Times by the Jewish Telegraphic Agency. The first Palestinian opera, Ha Chalutz, has just been completed by the composer Weinberg, a pianist in Jerusalem. It will be performed shortly. The libretto is taken from the life of Jewish pioneers in Galilea.

Alberto Sciarretti

Alberto Sciarretti, young Italian pianist, was heard at Aeolian Hall October 22. The Bach-Busoni Toccata, with which he opened the recital, was "excellently done," according to the Times review and Mr. Sciarretti revealed himself as a musician with a "velvety" touch who can produce a tone "capable of many modulations." Pitts Sanborn in the Telegram and Mail also felt that the pianist "put to his credit a capable performance" in his opening number.

In his third group, Mr. Sciarretti demonstrated his capacity "for high speed and brilliance," wrote the Tribune reviewer. And, this reviewer continued, in Liszt's Spanish Rhapsody he displayed an ability for "tossing off fast and tangled passages" which won "warm approval" from his audience. The writer in the Sun thought this composition "ably executed. . . . Mr. Sciarretti often displayed plenty of talent and a considerable degree of brilliance."

Carlos Sedano

Carlos Sedano, violinist, made his first American appearance at Carnegie Hall on October 19. Richard Hageman was his accompanist.

Mr. Sedano, according to the Sun, displayed a "fine sense of rhythm, a nice attention to detail, finished phrasing and an engaging technical facility," and revealed himself as an artist delighting in an "untoward perfection of style and technique." F. D. Perkins in the Herald Tribune found the violinist's tone "of an unusually fluent, crystalline quality in the higher notes, and a rich and mellow warmth in the lower ones....seeming to flow from the violin." The Times writer said that he had "power and variety" of tone, and a "sure feeling" for Southern rhythm.

Chickering Hall Formally Opened

Three Programs Presented in Music Salon; Play Schonberg and Jazz.

Chickering Hall, a new thirteen-story building at 27 West 57th Street, New York, was formally opened last week by a series of three invitation concerts given on consecutive evenings commencing Tuesday. These were given in the intimate Music Salon on the first floor, which seats about two hundred.

Josef Lhevinne, Dorothy Moulton and the Lenox Quartet appeared in the first concert a feature of which was Schonberg's F minor String Quartet with voice.

The second program consisted of works of Leo Sowerby with the composer appearing as pianist and accompanist for Ruth Rodgers and Hans Kindler. Wednesday evening's program was a miscellaneous one presented by Helen Davis, Victor Young and Victor Lopez with his orchestra.

The Festival Committee in charge of these programs consisted of the American Music Guild, City Music League, Franco-American Musical Society, International Composers' Guild, International Society for Contemporary Music, League of Composers, Musicians' Club of New York and Dr. Eugene Noble.

The first five floors of Chickering Hall contain the offices and display rooms of the Chickering Piano Company. Above these are several floors of studios. The musicians' Club of New York has its headquarters on the eighth floor. The top stories house the Ampico laboratories and recording rooms.

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Philadelphians Play Stravinsky

Stokowski Gives Second Subscription Program and First Children's Concert.

Philadelphia, Oct. 21.—A program of Stravinsky and Brahms was offered by the Philadelphia Orchestra, Leopold Stokowski conducting, at the second subscription program of the season last Friday. A children's concert by the orchestra and a recital by Harold Samuel, English pianist, were other recent musical events.

Mr. Stokowski opened his program with the Brahms First Symphony which, according to the reviewer in the North American, Linton Martin, he read "with the kind of crystal purity and perfection that made one almost ache for a flaw." The three Stravinsky numbers, Fireworks, extracts from The Fire Bird, and Song of the Volga Boatmen, received much praise in the press. The Record referred to this composer's orchestration as "beautiful in texture and full of refreshing color and of a melodic charm surpassing much of the modern music." Linton Martin called it "sound, sympathetic and most effective." The Public Ledger said that the orchestration was "of the utmost originality and beauty," and complimented Mr. Stokowski for a "delightful and interesting" concert with a "perfectly balanced program." Of the Stravinsky numbers, the second was the only new one. The others had been heard here before. The reviewer in the Inquirer felt that Mr. Stokowski's interpretation of the entire program, different as it was in mood, was "such as to create a tonal picture wholesome and virile."

There were three thousand children at the Children's Concert given in the Academy of Music last Wednesday afternoon. Before playing the Polovetzki dances from Borodin's Prince Igor, Mr. Stokowski told the children the story of the music. After the completion of Beethoven's Symphony No. 7, the conductor introduced David Sokolove, twelve-year-old pianist, soloist of the occasion. Master Sokolove played Rachmaninoff's Humoresque, Mendelssohn's Sweet Remembrances and MacDowell's Witches' Dance. Before the last number, Sibelius' Finlandia, Mr. Stokowski had the audience stand up and sing Swanee River with the orchestra.

Harold Samuel's Bach recital at Bryn Mawr College last night was well attended. Mr. Samuel's rendition of Bach's Partita in B-flat major received great applause.

Godowsky Injured in Fall

Leopold Godowsky, pianist, suffered two broken ribs in a fall in his apartment in the Hotel Ansonia, New York, last week. He slipped on the smooth floor and collided with a heavy piece of furniture. Although he is still confined to his bed Mr. Godowsky is convalescing quickly.

JOYCE BANNERMAN
Appearing in Her First New York Recital Next Saturday

Sousa to Play Jazz in New York

John Philip Sousa, who is now on his thirty-second annual tour at the head of the band which bears his name, this season for the first time has added jazz music to his programs. He will make his annual appearance in New York at the conclusion of his tour, on Sunday, November 16, when he will give a matinee at the Academy of Music, in Brooklyn, to be followed by an evening concert at the Manhattan Opera House, New York.

Veteran Personnel for Philharmonic

There was only one new player at a first desk when the Philharmonic Orchestra began its eighty-third season at Carnegie Hall on October 16 under the direction of William Van Hoogstraten. He is Hans Lange, assistant concert-master. Mr. Lange joined the Philharmonic last year and formerly was concert-master with Willem Mengelberg at Frankfort.

Pavlowa Enters Second Week of New York Stay

The second week of Anna Pavlowa's New York engagement at the Manhattan Opera House was commenced on October 20 with the presentation of dance settings of Weber's Invitation to the Dance, Liszt's Preludes, and a number of smaller pieces. Mr. Stier and his orchestra again accompanied, and Mme. Pavlowa was assisted by Laurent Novikoff and Alexandre Volinine.

The reviewer of the Post found Mme. Pavlowa "superb as always," and considered the divertissement Coquetterie de Columbine the best number on the program. The writer of the Sun believed that "nothing could be more exquisitely graceful than Pavlowa in this number....She was excellently supported."

The same program was repeated last Friday evening, while the Don Quixote piece, given on the first night, was danced again on Tuesday and Saturday. Sleeping Beauty and Fairy Doll on Wednesday, Coppelia and Chopiniana on Thursday afternoon and Saturday night, and Amarilla and Oriental Impressions Thursday evening, completed the week's schedule.

Pasternack Resigns

Josef A. Pasternack, conductor of the Philharmonic Society of Philadelphia, has resigned as director for business reasons. At the November concert, which he was to have conducted, Richard Hageman of the Metropolitan Opera House forces will direct and another conductor will be secured later. Leopold Stokowski conducted the opening concert last Sunday.

Three ESTELLE LIEBLING Pupils

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Bangor Daily News

"Mme. Roeseler won the audience completely in her first aria; has the graces of a finished actress. A great Leonora."

Bangor Daily Commercial

"Leonora portrayed in brilliant manner by Marcella Roeseler. Beautiful voice, marvelous dramatic ability, enchanting personality."

Lewiston Daily Sun

"Roeseler as Leonora proved a sensation. Her voice is rich, powerful, yet high; intensely dramatic, and a finished artist."

Portland Evening Paper

"A voice of ravishing sweetness, the lyric tones being beautifully delivered."

Portland Press Herald

"Took the audience by storm in first solo (Roeseler); rich lower voice, skill[illegible]ing of coloratura passages."

Bangor Daily Commercial

"Petite Joan Ruth captivated a very large audience. A wondrous voice, beautiful face and dainty figure made her an instant favorite. The power emanating from this diminutive body was simply beyond explaining."

Bangor Daily News

"Joan Ruth has a voice with an appeal that goes straight to the heart; a real and captivating personality."

Portland Press Herald

"This American newcomer to the Metropolitan (Joan Ruth) is an artist born. The singer's voice is a genuine coloratura of singular beauty; is mistress of runs and trills; sings high 'E' as clear as a bell in the taxing and brilliant Straussiana, an arrangement made by her teacher, Estelle Liebling."

Portland Press Herald

"Joan Ruth, as Inez, was charming in her limited but well portrayed part; singing with freshness and clarity of voice, giving an appealing portrayal of the sympathetic friend. Much that is unusual lies in the quality of her voice, which lends itself gracefully to coloratura ornaments. She is capable of intensity without sacrifice, of tonal beauty, besides which she possesses an undeniable personal charm."

Lewiston Evening Journal

" 'BABE RUTH' SURPRISES FESTIVAL AUDIENCE. SMALL STAR SANG DELIGHTFULLY.

"Like a vision of spring she was in her fresh girlish beauty. Springlike too was her voice. Fresh, pure, with the melody of the birds and the brooks in its clear, flutelike trills and cadenzas, it rose high and free above the orchestra."

Portland Press Herald

"As Azucena Nadworney presented a powerful and poignant portrayal of the gypsy. She acted well and sang beautifully. She sang her aria with intense dramatic energy."

Lewiston Daily Sun

"NADWORNEY'S AZUCENA THRILLING.

"Like a true artist, Devora Nadworney was concerned only in giving the most life-like portrayal of Azucena. She swept her hearers along with her. Her voice is more beautiful and lovelier than ever."

Bangor Daily News

"NADWORNEY SUPERBLY CAST AS AZUCENA.

"Devora Nadworney added new laurels to herself for the forceful and convincing portrayal of Azucena. Her rich contralto voice found much real music to give it an opportunity, of which she availed herself to the utmost."

CERTIFIED THE MUSICAL DIGEST

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THE

Concert-Giving Industry

Article VIII.

PUBLICITY AND PROMOTION

TO THE EXPERT MIND the words publicity and promotion convey a great deal. To the layman they are looked upon as something written in which adjectives are used liberally, and as something done by others intended to interest many people in a specific project.

Among wholesale music bureaus there is, in general, a comprehensive understanding of what constitutes publicity, and they are aware also of the value to which other forms of activity can be put to give impetus to an attraction or a concert.

It is unfortunate that most local managements (individual and organization) have had limited opportunities to acquaint themselves with what publicity is, and what promotion is—and how they may be most efficaciously employed.

Local managements who have studied those subjects and acquired the ability to engage and direct persons capable of performing creditable jobs in both assert that they form the life-blood of their business.

There can be no questioning the uselessness of a stock of fine merchandise piled upon the shelves of a store if the people do not know that that merchandise is there. In this country advertising has come into a prominence which places it among the foremost of industries; and so important is it to most persons and firms engaged in business that men and women have gone into advertising with the same seriousness that an artist enters the music profession. For advertising has become almost a science (some experts contend that it is).

What Constitutes Publicity

Publicity is a word used to embrace the preparation of copy for reading columns of a publication, and the preparation of copy for advertisements. Each differs from the other; both require much analysis before a move is made to write a line of copy—for what is designed either for the reading columns of a newspaper or the advertising columns.

Now, it is a fact that the experienced and resourceful publicity man or woman brings to bear on whatever individual or undertaking that is to be exploited a discerning viewpoint. The mere stringing together of words does not make a satisfactory piece of publicity for an editor to consider publishing. It should have—and it must have, if it is to be fully acceptable to the editorial mind—a news value or else a feature value. And it must be something which will interest a certain percentage of the readers of that particular newspaper.

The most successful and highest paid publicity writers are those who know the editorial viewpoint and who write what will please an editor. Such a writer studies the likes and the dislikes of each editor to whom he caters. If there be a tendency for a long story the writer governs himself accordingly; and he exercises the utmost care to keep his copy short, if another editor has a passion for brevity.

Able publicity writers shun the adjective because it really has no place in either a news or a feature story. They are cautious also in the expressing of opinions, since that is the function of editorials and does not belong in stories offered for publication in the general reading columns of a newspaper.

Local managements consulted by The Musical Digest concerning publicity insist that their success in securing liberal acceptation of their news and feature stories has resulted from learning editorial wishes and trying to conform to them. The same is true of pictures of artists. If they are interesting in pose and good photographs there is a keener desire to make use of them than if they are the contrary.

Heavy Burden Here

Now everyone knows that most of the copy which is gotten up for artist-attractions is written by the publicity man for the wholesale bureau which manages the attractions. Since much copy must be written (and about several artists, oftentimes about many artists) the burden put on that publicity writer is heavy.

Progressive local managements who cooperate with the editors of the newspapers in their communities go over very carefully every piece of publicity copy which reaches them. If it serves its purpose, then all well and good, but if it doesn't the progressive local managements do their utmost to make the copy and, by editing it (or rewriting such portions as require such attention) it is made to conform to requirements.

The clever and painstaking local manager goes to great effort to cultivate the editor of each newspaper published in his community. Or it may be the managing editor or the city editor whose influence is the one to be courted. Whoever it is, the resourceful local manager makes it part of his duty to keep on the best of terms with him and in every way possible to make him welcome whatever publicity material that manager sends or takes in to him.

Gaining Editorial Support

In not a few instances support is gained to an extent that prompts the publication, from time to time, of editorials on the value of music to the community. And in those editorials there may be, as quite occasionally there is, reference made to the course of concerts conducted by the individual local manager or the club or other organization thus engaged.

Advertising copy should be written with the same care as publicity copy. For, after all, it is the official utterance of the local management. It should not exaggerate, because the patronage of the public rests invariably on the establishing of confidence. When that confidence is not treated with the respect to which it is entitled it may act to the disadvantage of the local management.

Placing emphasis on the important facts to be set forth is right and proper. Each one should have typographical prominence, and yet great care is needed to make the advertisement typographically attractive to the eye . . . to give it some twist which makes it differ in appearance from other advertisements on the same page, and to arouse the interest of the reader.

One of the crying evils of most advertisements about artist-attractions is the filling of the white space completely, or nearly so, with type. The best advertiser is the one who arranges a nice balance in his advertisements, with a sufficient amount of white space in which no type appears, to impart to the entire advertisement an artistic touch.

Concerning Promotion

Promotion covers much and includes everything which can be made use of to attract public attention in a concert course, or a concert, or an attraction. It includes the personal approach to everyone who can be thus reached; appearing before all the organizations which have members likely to be interested in concerts; sending out folders through music stores and department stores (which can be done readily by arranging to have folders not too large sent out with the monthly statements to the customers of those stores); getting the cooperation of colleges and schools—in short, establishing a contact wherever it will yield returns.

Sales promotion can be developed to an amazing degree if there be systematic and insistent methods employed. It requires thought and effort and time to do this, but once it is brought up to an adequate level the benefits accruing work two ways: It stimulates civic interest in music and concert courses and it brings to the local management pursuing that course a financial support which makes it a paying proposition.

Some Fundamentals

While no hard and fast rules can be laid down to cover every situation existing in each city and town where concert courses are given, there are underlying fundamentals which prevail in nearly every instance.

One of these fundamentals is the complete charting of the various avenues of sales promotion which can be utilized.

The other fundamental of outstanding importance is to plan the promotion campaign to fit each of the elements which figure and can be advantageously utilized.

Approaching the promotion problem deliberately and with thoroughness will always give a local management the information essential to the forming of a plan to include in it all which belongs there. Thereafter, by working matters out in detail—and practical procedure—one may discover what is best to do, and what should not be done.

[*Stars and Non-Stars is the title of Article IX in The Musical Digest series of articles on The Concert-Giving Industry. It will appear in the next issue.*]

League to Offer Much New Music

Composers' Organization Plans Stage and Chamber Music Novelties; to Continue Review.

The League of Composers has prepared a program of concerts, lecture-recitals, and issues of its new Review designed to expand the pioneer work undertaken last year. The three concerts, which will be given in the Klaw Theatre, New York, will introduce several important chamber orchestral works to America, a few "premieres," and one or two rehearings of significant modern compositions, as well as several new works by young Americans.

El Retablo, a marionette opera by Manuel de Falla, the Spaniard, will be given its first hearing in this country. This little work, founded on an incident in the life of Don Quixote, has been heard chiefly in Paris.

The Sette Canzoni of Francesco Malipiero will likewise receive a first American performance, in an arrangement for small orchestra and voices which the composer is now preparing especially for the League.

The League will also give several stage performances during the season. It will introduce a distinctive work by Erik Satie, and two or three new compositions by young Americans. Among the latter are Daniel Jazz, a musical interpretation of Vachel Lindsay's poem by Louis Gruenberg, and a chamber-opera Gagliarda of a Merry Plague by Lazare Saminsky.

Pierrot Lunaire, Arnold Schoenberg's melodrama for which the public has made several requests, will be presented again during the season, and the Stravinsky Concertino will be given a rehearing.

The concerts will further include new works by Aaron Copeland, Frederick Jacobi, Roger Sessions, Emerson Whithorne and others.

The League plans to give two lecture-recitals and the League of Composers' Review, which was published experimentally last spring, will appear three times during the musical season, with a possible summer issue, and will be available to the general public.

The first concert will take place on Sunday evening, November 30; the second and third concerts in February and March. The lecture-recitals in November and January will be given at the Anderson Galleries.

Musicians on S. S. France

On its arrival at New York last Friday the S. S. France carried among its passengers Wanda Landowska, pianist and harpsichordist, and Mme. Delaunois, member of the Metropolitan Opera Company.

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Sokoloff Starts Cleveland Season

Full House Greets Orchestra at First Concert; String Quartet Plans.

Cleveland, Oct. 17.—The Cleveland Orchestra, Nikolai Sokoloff conducting, gave the first concert of its seventh season at Masonic Hall last evening. The audience which packed the hall greeted Mr. Sokoloff and the orchestra with enthusiastic applause. The C minor symphony of Brahms opened the program which included Goossens' scherzo, Tam O'Shanter; Debussy's Afternoon of a Faun; and Liszt's Preludes.

The orchestra was warmly welcomed by the critics. Archie Bell in the News wrote: "Mr. Sokoloff directed beautiful music and did it in a masterly fashion; his men gave a wonderful account of themselves." This reviewer also spoke of the program as an "unusually fine" one, and added that Mr. Sokoloff's rendition of the Brahms' symphony was "magnificent."

The Press reviewer, Wilson G. Smith, predicted a season of "artistic consummation" for the orchestra in view of their excellent performance. Mr. Smith was particularly impressed with the playing of Debussy's Prelude, which received a "diaphanous and iridescent play of color at the hands of both Sokoloff and his players."

Eleanor Clarage of the Times-Commercial agreed with the News reviewer that the Brahms' symphony was the "high spot" of the evening. She considered Mr. Sokoloff's reading of the score "magnificent." The second movement, Miss Clarage felt, was especially beautiful, "with Arthur Beckwith doing some lovely solo work."

Another writer who considered the rendition of the symphony as unusually well done, was James H. Rogers of the Plain Dealer. It was played and led, he wrote, with "warmth, eloquence and masterful authority." The Afternoon of a Faun, Mr. Rogers reported, was led "con amore" and played with "enchanting pianissimos" as well as some "deliciously rounded phrases."

A novelty figured on the program in the scherzo Tam O'Shanter by the young English composer, Eugene Goossens. Mr. Rogers called the composition a "clever and characteristic piece of music . . . ingenious, diverting and uncommonly effective as to orchestration."

The Cleveland String Quartet, under the auspices of the Musical Arts Association, will present a series of five Monday Evening Concerts in the ballroom of Wade Park Manor beginning November 3. The Quartet, which consists of Arthur Beckwith, Ralph Silverman, Carlton Cooley and Victor de Gomez, will have the occasional assistance of members of the Cleveland Orchestra, including the Woodwind Ensemble.

Aeolian Hall Resold At $1,000,000 Profit

WITHIN three months of its purchase by the Schulte Retail Stores Corporation that organization resold Aeolian Hall, at 29 West Forty-second Street, New York, not long ago at a profit said to be close to $1,000,000. The purchaser was Samuel Keller Jacobs, real estate operator. The deal involved some $7,000,000.

According to plans recently announced the street floor of the building will be occupied by the Woolworth Company as a branch store as soon as the Aeolian Company vacates the premises, which it may not do for several years to come.

The Aeolian Company is reported to have several new sites under consideration in the new music center on Fifty-seventh Street, adjacent to Carnegie Hall.

Music of the Movies

Ruth Williams, soprano, and Avo Bambarger, supported by an ensemble of voices, are singing the feature song of the musical program at the Capitol Theatre this week. This composition by Martha Wilchinski and Jeanette Tourner is being used as the love motif in the leading picture of the program, Mary Pickford's Dorothy Vernon of Haddon Hall.

Heading the music program at the Rivoli is the Hallowe'en Fantasy, with Miriam Lax, soprano, and a troupe of dancers. The overture to Thomas' Raymond is being played by the orchestra. Hallowe'en Jazz is part of the attraction at the Rialto, and Theodore Webb is singing a baritone solo.

Rochester Greets Orchestra Again

Eugene Goossens Directs Symphony in First Concert of Second Year.

Rochester, Oct. 20.—The Rochester Philharmonic Orchestra gave the first concert of its second season Thursday evening, October 16, in the Eastman Theatre under the direction of Eugene Goossens, young English conductor, who recently returned from London to resume his duties with the Rochester organization. Mr. Raymond Wilson, of the Eastman School, was the piano soloist of the evening.

The press was unanimous in its praise of the concert. The reviewer of the Democrat and Chronicle said, "Mr. Goossens got from the orchestra a playing of its part of the second MacDowell Concerto which was a revelation to the writer, who happened to hear the first public performance of this work with MacDowell playing and Theodore Thomas conducting; many other hearings have none of them given such musical satisfaction as that of last night."

Harvey W. Southgate in Rochester Herald wrote, "The orchestra has worked hard and to excellent purpose and the program through which Mr. Goossens put it last night required the best effort it could give. Strictly modern, from the Dvorak Carnival Overture to the Rachmaninoff E minor symphony, it was not the sort of music that 'plays itself.'"

"Eugene Goossens—by the sheer force of his magnetism and musicianship drew from that organization a performance which, in its best moments, achieved the finest orchestral playing the city's new temple of music has yet heard," wrote A. J. Warner in Rochester Times-Union.

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OLD-WORLD HIGHLIGHTS

Varied Music in Rome

Banda Comunale Appears Under Vessella; Dispute New Opera House Project.

Rome.

In Rome at present there is more music being produced than that which is heard in theatres where opera is given. The public crowded the Piazza Colonna on two evenings this week to hear the communal band, directed once more for a short time by the famous leader, Vessella.

It is useless to repeat comment on the perfection of this musical organization, unique in Italy. It is a pleasure to report, after hearing the group for the first time in two years, that they seem on the road to an ulterior perfection, unbelievable as that may seem. The musicians are soloists beautifully trained in precision of attack, in intonation, and in virtuosity.

They are a group always unified and well balanced, playing the most delicate of passages with finesse, and without a shade of affectation. The band shows exquisite dynamic sense in the fugati, and a moment later it can sound as robust and colorful as an orchestra. If Vessella insists upon going into retirement Rome will miss him.

Dispute Theatre Project

The newspapers are discussing with considerable heat the project of erecting the Teatro Nazionale dell'Opera according to the financial and artistic plans and designs of the architect Piacentini. The Tribuna is supporting him in every way, while the Messagero believes that the time is inopportune because of the national economic and building crisis. The project involves the expenditure of some 30 million lire. The edifice is planned for the principal and most beautiful street in Rome: La Via Vittorio Veneto, right near the church of the Cappuccini.

After its opening on November 15 with Nerone La Scala is planning a pretentious series of performances. Among the new operas to be offered is Puccini's Turandot, which at last seems sure of presentation. It will be directed by Toscanini, the difficulty between the conductor and the composer having finally been settled. The former had not wished to saddle himself with the responsibility of the first performance of Puccini's work because of his health, which has not been of the best. Turandot will be given some time early in April.

Other Novelties

Giordano's La Cena delle Beffe will be given in the first part of December, and I Cavalieri di Ekebu of Zandonai is scheduled for the first part of February. The second opera of the season will be L'Oro del Reno, directed by Gui, and Panizza will wave the conductor's baton in the third performance, that of Wagner's Valkyries. Near the beginning of January will be seen the new ballet of Casella, Convento Veneziano. It will be paired off with the new opera of Lualdi, Il Diavolo nel Campanile, or perhaps with Strauss' Salome.

On the fifteenth of October there commenced in the Verdi Theatre of Ferrara an autumn season with the following operas: Mefistofele, Guglielmo Tell, and Carmen. The artists taking part include the tenor Sullivan, the basso Pinza, and the mezzo-soprano Zinetti.

F. C.

CATERINA GOBBI

Soprano, Who Took Part in the Recital of Folk Songs of Ernesto de Curtis in Town Hall

Organize Educational Orchestra

The Educational Alliance, New York, is organizing a symphony orchestra, which will be under the direction of a prominent conductor. The Alliance offers to semi-professional and advanced amateur musicians an opportunity of acquiring ensemble and orchestra routine under competent leadership.

French Critic Writes Review of Boito Opera

Paris.

Alfred Mortier has written a long study of Boito's Nerone which was published a short time ago in the Courier Musical.

According to M. Mortier the musical score of Nerone is inferior to the libretto, simply because the musician was not the equal of the poet. The learned critic, after examining at length each act of the entire score, and after praising the magnificence of the spectacle, as well as the immense ability of Toscanini, concludes his argument as follows:

"In its entirety Nerone is a work of art, thoughtful, of noble qualities and proportions. It possesses practically everything that ingenuity and knowledge could give it, and lacks quite everything that genius refused to give. It is a work more than honorable, but less than sublime. In it are to be found passages of incontestably great beauty along with other pages of indifferent interest and merit.

"It may well be asked, for the sake of the glory of the Italian school of music, whether this score deserved the great pains which were expended on it, or the great hopes which it was permitted to arouse. With the same quantity of money and effort it would have been possible to stage worthily at least five lyric dramas by unknown composers, either younger men or already mature artists, who are awaiting the time to appear in public.

"Italy has never been poor in musical genius. It is difficult to believe that it does not possess at present any unknown musician who is worthy of the attention and of the expenditure of the powers of La Scala."

GLADYS AXMAN

Scores as "Tosca" With San Carlo Opera Company at the Jolson Theatre on October 10, 1924

EDWARD CUSHING IN THE BROOKLYN EAGLE.

"Miss Axman is our choice from among the sopranos of the Gallo company. She has the Metropolitan air, the grand carriage, the taste that one associates with singers of the larger line. Her Tosca was dramatic and well sung. She is the best Tosca, the best Santuzza, that Gallo boasts."

NEW YORK TELEGRAM AND MAIL—Oct. 11, 1924

"AXMAN LAYS OUT SCARPIA

"Gladys Axman added the title role of 'Tosca' to her local repertory in the San Carlo performance at Jolson's Theatre last evening. As is her custom. MME. AXMAN SANG WITH INTELLIGENCE, MUSICIANSHIP AND FINE TASTE.

"Her vocal utterance has gained unmistakably in freedom and fullness. AND EXQUISITE, YESTERDAY, WAS HER TREATMENT OF THE OPENING MEASURES OF 'VISSI D'ARTE,' which, unlike Mme. Jeritza, she sang lying on her back and with one arm pointing hieratically to the distant stellar spaces.

"DRAMATICALLY, MME. AXMAN ROSE TO AN IMPRESSIVE HEIGHT, SHOWING IN THE TAXING SCENES OF THE SECOND ACT AN ADMIRABLE SENSE OF PICTURESQUE GESTURE AND AN UNEXPECTED PROVISION OF HISTRIONIC RESOURCE. * * *

NEW YORK AMERICAN—Oct. 11, 1924

"GLADYS AXMAN AS TOSCA SHOWS NEW SURPRISING TALENT

"Gladys Axman, who for years hid her vocal capability in unimportant parts at the Metropolitan, gave a surprisingly satisfactory performance of the exacting role. She sang with feeling and wore several beautiful costumes effectively."

NEW YORK HERALD TRIBUNE—Oct. 11, 1924

"GLADYS AXMAN, NEW TOSCA, DRESSES PART STRIKINGLY AND VOICE IS IMPROVED

" 'Tosca,' as performed by the San Carlo Opera Company, had an unfamiliar Tosca last night at the Jolson Theatre—Gladys Axman who gave a generally effective performance. Strikingly clad in yellow and green in the second act, MISS AXMAN FLED FROM SCARPIA, CURSED SCARPIA AND EVENTUALLY KILLED HIM WITH A WEALTH OF ACTION, MUCH VIGOR AND DRAMATIC INTENSITY. Vocally, she showed improvement over last season."

NEW YORK TIMES—Oct. 11, 1924

"TALL AND DARK, TIGER-LIKE IN INTENSITY, she gave a well considered interpretation, vocally adequate and approaching the melodramatic quality of Sardou's play."

CERTIFIED THE MUSICAL DIGEST

IN CONTINENTAL CAPITALS

Give Novelty at Dal Verme

Twenty Year Old Opera of Pratella Has First Milan Performance; Other Presentations.

Milan.

La Sina di Vargonn, an opera by Balilla Pratella, finally was performed for the first time at the Dal Verme, last week. This opera has waited long for its first presentation in Milan, for it was written some twenty years ago, and after its premiere at the Concorso Baruzzi was given at the Teatro Comunale in Bologna. The Dal Verme performance was favorably received, although its reception can hardly be called enthusiastic. There were several curtain calls at the end of each act.

The Story

The plot of La Sina di Vargonn is set in Romagna. A youth by name of Lidio falls in love with Sina, and he brings about the seduction of her betrothed by a coquettish lover of his, Lisetta. It is a time of the rural corn-husking festival. Sina discovers the two lovers, and begs Selmo, her betrothed, to have pity on her for the sake of a child which she is bearing him, but he answers harshly, and she swoons.

The second act takes place on St. Martin's Eve. It is set in characteristic country surroundings of Romagna. Autumn and winter have passed. After her terrible experience Sina has fallen ill, but now she is well. But in her heart have grown up terrible passions of hate, and she prepares to be revenged.

The action of the third act passes on the night of Epifania, that magic period in which dumb animals acquire supernatural powers, and are able to speak to and to understand those who know how to listen to them.

Selmo and Lisetta are about to be married to each other. Lidio meanwhile repents of the evil that his desire has brought about, and aspires to make himself beloved by Sina. She does not respond, but lurks ominously amid the crowd outside the church in which Lisetta and Selmo are being married. When they emerge she rushes upon the groom, pierces his heart with a dagger, and in a moment has vanished in the throng.

Picturesque Atmosphere

The librettist and composer have managed to catch a true and lively atmosphere in their portrayal of the characters of Romagna, which is an interesting and picturesque locale, with its characteristic popular songs, its colorful dances, and peculiar customs.

The duet between Selmo and Sina, the interlude of the evening fete, and the finale of the first act stood out particularly in the musical score. In the second act the narration of Sina, the duet between Lidio and Lisetta, and the final duet made an effect of increasing dramatic interest by the crescendo of the passion of the music. Particularly moving also was the passage of the orchestra after the relation of the sorrow of Sina.

Rather less happy was the intermezzo in the last act. In fact the entire third part of the opera fell down in musical and dramatic interest. The effect of sincerity is much less perfect than in the first two acts, and the music and libretto are not wholly innocent of mannerism and excessive length. Yet the entire presentation was undoubtedly pleasing.

The orchestra, directed by Maestro Benvenuti, did particularly well in a score which presented not a few difficulties, and gave steady support to the cast from scene to scene.

Baldossarre Tedeschi played the part of Sina, and handled the musical and dramatic problems of her role with excellent skill and feeling. The remainder of the cast, including Signor Chiara, as Selmo, Signora Alberti, as Lisetta, and Signor Beuf, as Lidio, were also effective.

Guglielmo Ratcliff

On another recent evening Mascagni's Guglielmo Ratcliff was put on at the Dal Verme, and won its usual success. This youthful opera of the composer, full of color and inspiration, if it only had been written to a better libretto, could very well stand beside Cavalleria, and would probably be equally popular.

The presentation of this work was particularly good. One of the difficulties in the performance of Ratcliff is that of securing a tenor who can sing in the arduous ranges of the part of the protagonist. Signor Taccani overcame the difficulties of the role with great mastery, and was very vigorously applauded after the important passage in the second act.

Others in the cast who did commendable work were Signora Ravenga Maria, Signor Douglas, and Signora Amato. The Margherita of the last artist, a difficult part, was received by the public with uproarious applause. Signor Benvenuti conducted with admirable spirit, and had to bow with the singers of the cast on more than one occasion.

The third presentation of the Dal Verme season was that of L'Adriana Lecouvreur of Cilea on September 23. The matter, form, and style of this work are well known, since it has long been making the rounds of the theatres of Southern Europe. The present performance was particularly important because it was a sort of revival after a long period over which the Dal Verme neglected this particular work.

The success of the performance was unusually striking. The greater part of the credit in the presentation is due to Signora Cervi-Caroli, who took the principal role. She displayed a voice as careful as it was pleasing, and proved herself once more an actress full of dramatic powers. At all times she showed perfect taste in the treatment of the various vocal effects in her part, and was both expressive in accent and lovely in tone.

Among our singers she is one of the few who can give a distinct impression of character by the force of her own spirit. Perhaps at times this dramatic fire burns too warmly, and she may seem to exaggerate, especially in a piece such as L'Adriana, in which the French delicacy of coloring predominates.

The tenor Chiaia seemed somewhat uncertain in the first act, but the clarity of his voice triumphed in later acts. The baritone Pilotto also did very well, and the danseuse, Leonidoff, made her customary favorable impression. Signor Benvenuti, who conducted, was called before the curtain at the end with the artists of the cast.

FEDERICO CANDIDA.

Question Box

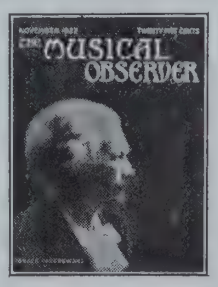
1. What is the seating capacity of the Metropolitan Opera House?
2. Is the pianiste Maria Carreras Spanish or Italian?
3. Which is the oldest symphony orchestra in the United States, and who was its first conductor?
4. How old is Vladimir de Pachmann?

Last Week's Answers

1. Leopold Stokowski was born in London of a Polish father and an Irish mother, and is a naturalized American citizen.
2. The lowest tone sounded by a musical instrument is the low C pedal of a pipe organ. With an organ having a 32 ft. pedal pipe this sounds the C below the piano low A and creates but 16 vibrations per second. Some few organs have a 64 ft. pedal stop, sounding an octave lower, vibrating but 8 times per second. Such sounds are felt rather than heard.
3. Theodore Thomas died January 4, 1905, in Chicago.
4. Mendelssohn wrote no operas. His several Midsummer Night's Dream compositions were written as incidental music to be played during the Shakespearean play.

Hess to Appear in Boston

Myra Hess, pianist, will give a Boston recital under the management of Mrs. David Chase this season on a date yet to be announced. On March 30 Miss Hess will be soloist with the Boston Symphony Orchestra. Miss Hess made her first appearance in Boston last season.



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FOREIGN MUSIC ACTIVITIES

London Hears Many Pianists

Cortot, Rachmaninoff, Scharrer, and Rummel Give Concerts in English Capital.

London.

Besides the recital of Mme. Galli-Curci, report of whose concert was given last week, this London music week has been marked by the appearance of many pianists.

Alfred Cortot gave a recital to a Queen's Hall audience on October 12 which won him much commendation. He is "a very great artist" according to the Post writer: "On this occasion he was a master armed at all points." "He drew a large and attentive audience," states the Times critic. "His playing has indeed reached a high pitch of excellence, and there is little to be got of the instrument which he does not get." The artist's fine "imaginativeness" seemed notable to the Telegraph commentator: "Listening to the magical ease and intimate feeling of his playing, one was able to forget the prodigious skill that made such interpretation possible; it was the artist we honored, the technician we scarcely thought about till it was all over."

Two English pianists were heard earlier in the week: Miss Irene Scharrer and Walter Rummel. The former, it was thought, played a little more melodramatically than is her wont, and perhaps too much so for complete satisfaction. Nevertheless, she was of course much commended. Mr. Rummel has always had the critical welcome which greets his appearance tempered by remonstrances for "exceeding the limits of pianoforte tone" (to use the Times' phrase), but he, too, like Miss Scharrer, ranks high in the esteem of both critics and public. A new pianist, Mme. Frieda Kwast-Hodapp, made an excellent debut impression both for power and technique and interpretation.

Rachmaninoff Plays Twice.

Serge Rachmaninoff was twice heard in the period October 6-13; once in recital on the earlier date, once with the Queen's Hall Symphony Orchestra in the first concert of its new season, on the twelfth. Of the recital, the Telegraph writer said: "The pianist's readings of Chopin are familiar enough by now, and one experiences in listening to them that he feels all the poetry inherent in the music of that composer, and has at command all the resources to express his changing moods." Practically all Mr. Rachmaninoff's other performances were of his own compositions—in the case of the symphony concert, the third concerto. Here the same critic wrote: "From the standpoint of the soloist, the work bristles with difficulties. Yet in his finely restrained and sensitive playing the composer never once obtruded those difficulties or allowed any thought of personal display to mar the rare beauty of his performance." According to the Post, "Under its composer's fingers, all its force and power were realized. Mr. Rachmaninoff's playing was finely contrasted, with its delicacy at one point and its executive facility at the other." As for the recital, this same critic held the composer's playing to be "the best we have heard in London for many months."

First Symphony Concert

Save for its soloist, this first of London's winter symphony concerts was not noteworthy. Indeed a glance at the prospectuses of the local orchestras and of the provincial organizations show that the presentation of novelties during 1924-25 is to rest entirely on the shoulders of the latter. Only the Philharmonic, among London bands, is to give any new works this season—one or two. A third is to be presented at one of the concerts of the Hallé Orchestra of Manchester, which for the first time since before the war plans to come down to the capital for a series of three concerts under Hamilton Harty. This is the orchestra with which the name of Hans Richter is associated; it was his during the greater part of his stay in England.

Further critiques of the concert here of the Cleveland String Quartet bear out the praise of the first reviewers. The writer of the London Era found a particular satisfaction in seeing Arthur Beckwith, an English musician, in company with three such musicians as his American comrades, Ralph Silverman, Carlton Cooley, and Victor de Gomez. This reviewer said further, "As quartets go, the musical life together of these players has been very short. Yet they need not fear comparison with others who have been years in association. Their ensemble was perfect, not alone in points of technique, but also in tone color and texture, and sensitiveness of expression. It was strong sincere playing, full of character and of a fine emotional fervor."

The commentator in the Westminster Gazette agreed that the Cleveland Quartet is an ensemble "of the first quality," although he felt that at certain rare times "one could have done with a little more subtlety and light and shade." The Times reporter spoke of their sensitive performance, and praised particularly the manner of presentation of the Goossens' Two Sketches.

HAMILTON HARTY
English Conductor, Who Will Lead the Halle Orchestra of Manchester on Its Reappearance in London

The Halle Orchestra of Manchester will commence its sixty-seventh season this year. Charles Halle started with a band in 1857 at the Manchester Art Exhibition. It was so successful that he began a series of concerts in 1858 and soon established his fame as a conductor and pianist. He was a friend of Berlioz and introduced his works into England. When Sir Charles Halle died, in 1895, Sir Arthur Sullivan and Sir Frederick Cowen took up the reins. In 1899 Dr. Hans Richter became its conductor and remained for thirteen years. He was succeeded by Michael Balling, in 1912, who resigned when the war broke out in 1914. During the war Sir Thomas Beecham came forward and kept the orchestra in running order, assisted by Alfred Coates, Eugene Goossens and Hamilton Harty. Mr. Harty became permanent conductor in 1920. The orchestra gives between sixty and seventy concerts every year. It is ten years since it visited London and it is booked for three concerts at Queen's Hall, Oct. 28, Nov. 11 and 25.

P. L.

Paris Orchestral Plans

Paris, Oct. 8.—The Lamoureux Concerts will begin on Oct. 19 under Paul Paray at the Salle Gaveau. The Pasdeloup series will commence five days later at the Theatre Magador.

Colonne Concerts Begin

Paris, Oct. 8.—The Concerts Colonne announce their opening on Oct. 25 in the Theatre du Chatelet.

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THE STUDIO EASY CHAIR

REGINA KAHL, soprano, a pupil of Ethel Grow, will give an informal recital at the studios of the Washington Heights Music Club on November 18.

Augusta Lenska, contralto, stopped over in New York on her way to Chicago to give a recital for the pupils of Estelle Liebling at her studio on October 16. Among the guests were Alexander Kipnis, basso of the Chicago Opera Company; Marcella Roeseler, Arnold Gabor, Max Altglass, Ellen Dalossy, Paul Eisler, all of the Metropolitan Opera Company; and Henry Bellaman of the Juilliard Foundation.

The New York Chapter of the Musical Guild held the first meeting of the season at Edwin Hughes' studio. The president, Mrs. Arthur B. Wells, presided. The audience enthusiastically received the program presented by Margot Samoranya, soprano, and Bedrich Vasha, cellist of the New York String Quartet. Miss Samoranya's program consisted of two groups of songs including She Was Once Thine by Gretchaninoff; Lilace by Rachmaninoff; Voici que le Printemps by Debussy; Fantoches by Debussy; Kitty of Coleraine; Beyond by Barnett; The Little Shepherd Song by W. Watts and Love Went A-Riding by Frank Bridge. Mr. Vasha played the Adagio from the Concerto by Dvorak; Ballade by Suk; and Rondo by Dvorak. Both artists added encores to their program.

An opportunity for music students who wish to become professional critics is offered in a new course at Harvard University. This course will attempt to train such students in the profession of music criticism. Professor Edward B. Hill, who will be one of the instructors, says that the course will be one of the first of its kind. Although courses in harmony, composition, history and appreciation of music have been given, provision rarely has been made for the student planning to enter the field of professional criticism.

Arthur Weick and Raymond Anders, artist pupils of Anna Tomlinson Boyd, furnished a musical program recently for the Woman's Club of Brookfield, Ill.

The annual fall meeting of the Board of Directors of the National Federation of Music Clubs will be held in Pittsburgh, Pa., November 17 to 21, upon invitation of the Tuesday Musical Club of Pittsburgh of which Mrs. W. C. Dierks is president. Mrs. T. C. Donovan, chairman of the entertainment committee, has arranged an interesting program of teas, concerts and receptions for the guests.

The recently issued prospectus for 1924-1925 of the Schubert Club of St. Paul, Minnesota, of which Florence L. C. Briggs is president, announced three one hundred dollar scholarships to be awarded members of the Club after competitive examinations. Preliminary trials for vocal, piano and violin students are scheduled for January 24 and the finals for February 7.

The series of artist recitals was opened by Jeanne Gordon, contralto of the Metropolitan Opera Company, on October 16. Other artists who will be heard are Richard Crooks, tenor, on November 10; Marion Rous, pianist, on November 19; the Letz Quartet on December 2; Maria Ivogun, coloratura soprano, on January 15; and Myra Hess, pianist, on February 26.

The Cleveland Institute of Music is offering a lecture course, conducted by Roger Huntington Sessions, in which the Cleveland Symphony Orchestra programs are discussed for the benefit of those concert-goers who desire a better understanding and appreciation of the music. Mr. Sessions, who is a composer and teacher of theory, will give seventeen lectures during the winter.

Another new course is being offered by Beryl Rubinstein in piano pedagogy.

Following the lead of several other schools, the MacPhail School of Music in Minneapolis has incorporated into its curriculum for the post-graduate course, the piano technique of E. Robert Schmitz under the supervision of Mrs. Charles S. Hardy. Forty weeks' study of these technical principles is obligatory to all pupils who wish to qualify as teachers.

ETHEL GROW
Contralto, and Singing Teacher, Who Opened Her New York Studio Once More a Fortnight Ago

Edward Robinson, pianist, played Schumann's Carnival in illustration of the lectures of Prof. Schutze before the classes in music history and appreciation at Columbia University last week. The Carnival pieces were selected by the lecturer as typical of a certain period in Romantic musical thought. Mr. Robinson played the Carnival once before the students of the Columbia College class, and once for the Barnard College class.

The Oberlin Conservatory in Oberlin, Ohio, will have an imposing program of artist concerts this season. Roland Hayes, Dusolina Giannini, Guiomar Novaes, Maria Ivogun, Ernst Von Dohnanyi and Albert Spalding will give recitals. The Flonzaley Quartet, the Cleveland Symphony Orchestra and the Cincinnati Symphony Orchestra will also be heard.

In Columbus, Ohio, the Morrey School of Music, Inc., has succeeded the Grace Hamilton Morrey School of Music. The reorganization is a result of the steady growth of the school since its founding as a conservatory in 1916.

The annual season of concerts at Alabama College, Montevallo, Ala., opened on the evening of October 18. The first program of the series, which is open to the public as well as to those connected with the faculty and student body of the college, consisted of a joint appearance of Rebecca D. Stoy, contralto, and Polly Gibbs, pianist.

Both are members of the Alabama College faculty. Miss Stoy was graduated from the New England Conservatory of Music, and followed up her undergraduate work with further study at that school. At present she is the head of the voice department of Alabama College. Miss Stoy sang in two of the three groups on the program. Her first groups consisted of songs by Strauss, Weingartner, Poldowski, and Bizet.

Immediately following the first group Miss Gibbs, who is a graduate from Henderson-Brown College, and from the Northwestern School of Music, appeared in a number of solo selections for the piano. Among other compositions Miss Gibbs played Oldberg's Praeludium; Leschetizki's Barcarolle; and Liszt's Ricordanza.

In the final group Miss Gibbs again accompanied Miss Stoy, who sang songs of Horn, Chadwick, Treharne, Dunhill, and Henschel. The next concert of the Alabama College series will follow soon.

The development of a choir in Ottawa, Canada, from an unorganized group of forty boys into a well-knit organization of over one hundred trained singers, is making a distinct addition to the musical life of the city. The organization, now known as the Ottawa Kiwanis Boys' Choir, has a director who gives a sound musical training in individual as well as group work.

Irene Peabody, soprano, a former pupil of Charles W. Clark, has been appointed instructor of voice at Kansas University, Lawrence, Kan., by Dean Swarthout.

Not only in the United States are American teachers immersed in the problems of their newly-commenced season. Miss Phoebe Monvel, the young American pianist of whom London critics thought so well last year, has opened her studio in Chelsea, the English capital's Greenwich Village.

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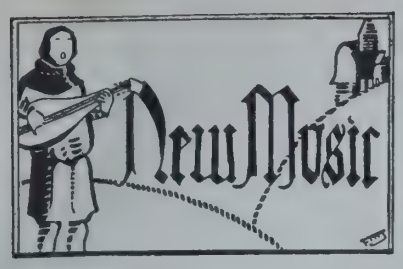

SEVERAL new numbers have been added to the series of Negro Spirituals, which Harvey B. Gaul is arranging for Oliver Ditson. De New Born Baby, published for medium and low voices, is a Christmas song of fishermen. It is a solemn piece with simple harmonic accompaniment, and with a characteristic unsophisticated melodic line. Ride On, King Jesus, which is issued in keys for high and medium ranges, is a moving sacred song of the negroes.

Three new songs of Charles W. Cadman, From a Tropic Land, with lyrics by J. M. Stuart-Young, also are Ditson publications. All of them are published for high and medium tessitura. Moon-Flower is an effective composition in which the roll of triplets in the voice against a duple time in the accompaniment (and vice versa) adds expressiveness to the melody. Wild Sweet Land is a livelier song in which the irregularity of rhythm accomplishes a charming effect of free, natural melody. The third number of this group, which seems to have interest for the concert artist, is called Starry Waters. The striking flow of the accompaniment, broken now and again by stern chords, adds an interest which no song with a purely subordinate accompaniment is likely to have.

Several sacred songs are among the recent Ditson issues for voice. Ho Every One That Thirsteth, by Grace Mayhew Putnam, is published for high and medium ranges. The spirit of the text from Isaiah is caught with moderate success, although sometimes the words and music are rather awkwardly set together. T. Frederick H. Candlyn's An Evening Hymn is a sacred duet for soprano and tenor.

In respect to religious music the recent issue of the publishers has not been scant. H. W. Gray's Quarterly No. 47 is a new volume of Anthems for Christmas and general use. The volume includes a Christmas cantata by T. F. H. Candlyn, entitled The Light of the World, for soprano, alto and baritone solo with chorus and organ; On a Winter's Night, an anthem for mixed chorus, by Hugh A. Mackinnon; The Joyful Morn Is Breaking, and O Little Town of Bethlehem, by William Lester; In Bethlehem's Manger Lowly, for soprano and contralto solo with women's chorus, by Clarence Dickinson; The Good Shepherd, for mixed chorus, by Arthur B. Jennings.

The Andanto Languido from the Three Little Waltzes of Cyril Scott has recently been arranged for cello and piano by Cedric Sharpe (Elkin & Co., London; Ricordi, New York). The piece is in no sense modernistic. The smoothness and simplicity of the diatonic melody and accompaniment are far from the style of the works of Cyril Scott, modernist.

The same publishers have issued lately a number of new songs. Among them are Tresses, by George Oldroyd, set to a text of Robert Browning; The Dove, by Eric Fogg, to a text of Keats; and Cyril Scott's The Garden of Memory. The two former songs are published in two ranges, the last named only for medium voice.

The Scott song is much more advanced in technique than his waltz. After a short recitative over colorful dissonant chords the voice part becomes more melodious, and is supported by figurations in eccentric rhythmic groups. On the last page of the song the accompaniment supplies some quaint color in parallel fifths.

A new song of Pearl Curran, which this composer has written to her own text, is To Eostra (G. Schirmer). It is a lively opus published for high and low voices. Eostra is the early Teuton goddess of dawn and early spring (whence the name Easter), and spirit of the piece fits her well. For the enterprising soprano there is an optional thrill on high A and G sharp which should prove more than interesting.

Two Moon Songs, by Henry C. Castleman, both for high and medium voice, are also in the recent Schirmer output. Shake Out Thy Tresses is a piece full of tricky rhymth. Its meter changes sometimes every measure, with the effect, in the vocal part, of irregular recitative. The syncopations are clever and difficult, both for singer and accompanist, but the piece has individuality. If the Moon is more conventional and smoothly melodic in style.

E. ROBERT SCHMITZ
Included the Szymanowski Etudes in His Recent New York Recital Program

Cumberland Hears Whiteman

Cumberland, Oct. 24.—Opening the Hunt Concert Course for this season and their own transcontinental tour, Paul Whiteman and his Orchestra presented here their program called An Experiment in American Music on September 19. For his second attraction, Mr. Hunt presented the United States Marine Band under Captain W. H. Santelmann. Mischa Elman drew a big house October 20 when he appeared here under the same management.

On October 27, the San Carlo Opera Company will sing the Barber of Seville with Tina Paggi, the new Italian coloratura, in the leading role. Last season the San Carloans presented here Madam Butterfly with Tamaki Miura.

In addition to these attractions, Mr. Hunt is offering the Kibalchich Russian Symphonic Choir; Maier and Pattison in their two-piano recital; Anna Pavlowa and her Ballet Russe; Vladimir De Pachmann, and Fritz Kreisler.

THE EVOLUTION OF HARMONY, by C. H. Kitson (Oxford Press, England). In spite of its title this work is essentially a pedagogical treatise on harmony. It is admirably arranged for teaching; neat and clear, with very excellent illustrations which carefully avoid useless complication. Despite its inclusion of many historical details of interest, the practical part of the book, its empiric side, is much better developed than the theoretical. The author, for example, does not say a single word concerning the genesis of the chords of which he teaches the use. The phenomenon of natural resonance is not even hinted at.

On the other hand, each chapter is accompanied with exercises for the training of the ear, which are very well chosen. All that Mr. Kitson says about the use of the chords of the fourth and the sixth is full of good sense. Likewise the manner in which he indicates the different ways of writing for voices, strings, the piano and so on, is quite judicious.

If one is surprised at not finding any descriptive material concerning the advance of harmony, nevertheless one is pleased to be instructed in the use of very recently established chords, such as those of the eleventh and the thirteenth. And the illustrations of the last chapter are borrowed from the compositions of Debussy, Ravel, Elgar, and other recent composers.

Mr. Kitson maintains as one of the principles of musical pedagogy the necessity of strict observance of rules, although in respect to their absolute value he expresses a most intelligent scepticism. "The history of the evolution of the resources of harmony," he writes in his preface, "is naturally the history of the infraction of rules." Such wisdom unfortunately is very rare in works of this kind.—(*Raymond Petit in La Revue Musicale.*)

Concert Artists Arrive

Mme. Marie Leschetiszky, pianist, and Cecilia Hansen, violinist, were among the arrivals on the S. S. Olympic last Tuesday. Thamar Karsavina and her dancing partner, Pierre Vladimiroff, were on the same ship. On the same day the liner Duilio brought from Italy Antonio Scotti, Metropolitan baritone, who is here for his twenty-sixth season with that opera company. Anna Case was also on the Duilio.

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Special free scholarships will be awarded under the following eminent artists

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Friends of Music Give Bach Concert

Society Announces Programs for Series of Ten Concerts in Town Hall.

The first of the ten concerts scheduled by the Society of the Friends of Music was held at Town Hall, New York, last Sunday. An all-Bach program was offered. Lynwood Farnum opened the concert with a Prelude and Fugue for organ. The Metropolitan Opera Company orchestra, Arthur Bodanzky conducting, played the Brandenburg Concerto No. 3. Other numbers were the Bauren Cantata and the Actus Tragicus, with the chorus of the Society, trained by Stephen Townsend, and, as soloists, Elizabeth Rethberg and Paul Bender of the Metropolitan Opera Company. Digests of the reviews of the concert will be published in the Musical Digest next week.

Marcella Roessler of the Metropolitan will be the vocal soloist of the next concert on November 9 and Carl Friedberg, pianist, will play Schumann's unfamiliar Concertstuck Opus 96 and John Alden Carpenter's Concertino at the performance on November 23. At the fourth concert on December 13 Mr. Bodanzky will present a little known symphony of Schubert in B major, and a Suite of Scarlatti arranged by Tommasini. The chorus will sing the Naenie chorus of Brahms and the soloist, Olga Samaroff, will play Mozart's piano concerto, No. 14. Mendelssohn's Walpurgis-Nacht will be offered on January 11 and Henry Purcell's opera, Dido and Aeneas, will be sung on February 8 with well-known soloists, including Florence Easton and George Meader. The program of March 8 will contain the Prelude, March and Dream Music from Smetana's Dalibor. Bach's St. John's Passion comes on March 22 and a program from Beethoven, Schumann and Haydn on April 5. The series will close on April 12 with Gluck's Orfeo.

Lent to Play With Stransky

Sylvia Lent, American violinist, will appear as soloist with the State Symphony Orchestra, Josef Stransky conducting, at the second Wednesday evening subscription concert in Carnegie Hall on November 5. Miss Lent will play the Bruch G minor Concerto.

Lhevinne Engaged for Syracuse

Joseph Lhevinne has been engaged by the Syracuse Symphony orchestra, to appear at its second subscription concert to be given on November 1. Conspicuous in the program to be performed under the conductorship of Vladimir Shavitch will be Strauss's Don Juan tone poem.

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MARY PICKFORD
in "DOROTHY VERNON OF HADDON HALL"
PRESENTATIONS BY ROTHAFEL
Capitol Grand Orchestra
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Judge Gary Buys Opera Box From Frick Estate

JUDGE ELBERT H. GARY, Chairman of the board of the United States Steel Corporation, has bought from the estate of Henry Clay Frick the opera box in the New York Metropolitan parterre occupied by Mr. Frick's family for some years before that financier's death.

Mrs. Frick and her son and daughter had not resumed operagoing since their mourning, but had given the use of the box to various friends rather than let it be offered for lease. The sale has now been arranged with the approval of the directors of the Metropolitan Opera and Real Estate Company, which has supervision of all transfers within the so-called "golden horseshoe."

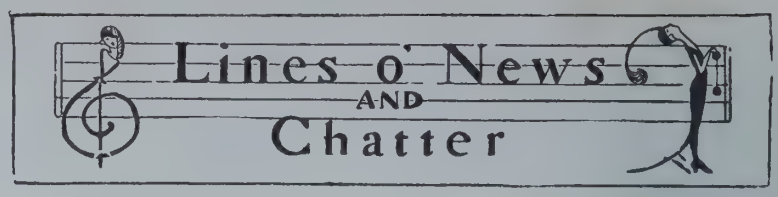
The amount of the purchase was not disclosed, but the few sales of boxes in the last ten years have ranged around $200,000 for a place in the lower row of boxes. Each of these carries with it a one thirty-fifth share in the ownership of the Metropolitan Opera House and the block on which it stands.

Landowska Plans Three Concerts of Old Music

Wanda Landowska, exponent of early music for the harpsichord and piano, will give a series of three subscription concerts in Aeolian Hall this season. Mme. Landowska will devote herself to music of the seventeenth and eighteenth centuries and will play both harpsichord and piano at each recital. In the third of the subscription concerts, Mme. Landowska will have the assistance of a chamber music orchestra from the Philharmonic, directed by Willem Mengelberg.

Mme. Landowska's first program on November 10 will be made up of works by Bach. In addition to Bach's C minor Partita for the piano and the Chromatic Fantasie and Fugue for harpsichord (in the manuscript version), she will play harpsichord music by Pachelbel, Vivaldi, Teleman, Couperin and Rameau. Descriptive music of the seventeenth and eighteenth centuries makes up the second program on January 16. Kuhnau's Combat Between David and Goliath, Bach's Capriccio on the Departure of his Beloved Brother, and Mozart's Andante con Variazoni are some of the works to be played. The third concert will be on March 31.

Theatres under direction of Hugo Riesenfeld
RIVOLI Broadway at 49th Street
"MANHATTAN"
with Richard Dix
and Jacqueline Logan
RIVOLI CONCERT ORCHESTRA
RIALTO Broadway at 42nd Street
"CAPTAIN BLOOD"
With
J. WARREN KERRIGAN and JEAN PAIGE
A Vitagraph Picture
FAMOUS RIALTO ORCHESTRA
Riesenfeld's Classical Jazz



Rosa Ponselle has returned to New York, much improved in health. Her recent illness, which necessitated the postponing until spring of some of the concerts in which she was to have sung, should not keep her long out of the Metropolitan opera casts. But the title role in the first Gioconda, on November 8, which Miss Ponselle was to have sung, will be taken by Florence Easton.

* * *

Walking briskly down the gangplank of the SS Duilio a few days ago were Anna Case and Antonio Scotti. Both singers confessed to having enjoyed themselves during the voyage . . . when the weather permitted.

* * *

Those who have heard Bianca Saroya and Demetrio Onofrei, soprano and tenor principals of the San Carlo Opera Company, may be interested to learn that they were married in New York last week. Following a reception held at the Ansonia hotel the couple departed for Memphis to rejoin their organization.

* * *

Last Tuesday was noteworthy in New York music circles for another cause than the season's first concert there of the Philadelphia Orchestra. Frank Warren, music editor of the Evening World, had a birthday anniversary. Mrs. Warren was hostess to a little group of the reviewer's friends. Among those present were Brock Pemberton, Charles Hand, W. J. Guard, Paul Morris, W. A. Chase, H. O. Osgood, Thomas Chalmers, Grenville Vernon, and Pierre Key.

* * *

Mrs. Otto H. Kahn was one of those who went to greet Conductor Stokowski after the first New York concert.

* * *

There is plenty of music activity, by the way, in other cities and towns. New York may lead in quality and quantity, but there are plenty of communities where the proportionate achievement is worth tabulating.

* * *

Philadelphia's Matinee Musical club gives today its charter luncheon, in the Bellevue-Stratford. There will be some fifteen hundred persons present.

* * *

Richard Barthelemy is a father. The baby has been christened Georges Richard Jr. Many persons remember Richard Sr. . . . accompanist to and friend of Enrico Caruso. Barthelemy is now music advisor of the management of the Monte Carlo Casino.

* * *

Incidentally, General Manager Gatti-Casazza is disturbed over the list of sick principals which appears on his desk. And it need surprise no one if he should establish a rule forbidding a Metropolitan artist to appear in concert during the four weeks preceding a season opening.

* * *

New York's music-ball has been started to rolling. It will likely hit several bumps before the season has ended.

On her way to Chicago—after her New York concert appearance—Rosa Raisa stopped off at Pittsburgh and sang in a benefit given in the Syria Mosque. The funds will go towards the campaign to raise $1,500,000 for the Montefiore hospital. One patron of the concert paid $2,700 to have Mme. Raisa sing as an encore number an aria from Madama Butterfly; then the singer herself subscribed $1,000 to the fund.

* * *

There is to be a "hobo day" at the South Dakota College, in Brookings, and Reinald Werrenrath has been engaged to sing there. Good luck, Werry; but don't forget you have some other appearances, elsewhere.

* * *

That sharp noise recently heard was only the sound of Ernest Newman's pen, which he was sharpening up on the New York Evening Post's grindstone preparatory to digging into things musical hereabouts for the next few months.

* * *

The Los Angeles Philharmonic Orchestra is to make records exclusively for Brunswick.

* * *

Tenors who can sing are in demand, and one of them appears to be Rhys Morgan who is being kept busy. Next year, according to present plans, he will head his own concert company.

* * *

May Peterson is back in New York from far-off Texas which has now adopted her as a "permanent resident." But the soprano will not stop there for any length of time during music seasons. Concert engagements continue to occupy a considerable part of her time.

* * *

A new Bach pianist who appears able to play him in a unique fashion is Harold Samuel.

* * *

It is just possible that the Worcester (Mass.) Country Music Festival Association may decide to raise a $200,000 endowment fund to provide a permanent income for annual deficits.

* * *

Now comes Alessandro Bonci who declared that his coming appearances in this country will not mark his farewell. "We may stray away," he declared soon after his arrival here from Europe a few days ago, "but we come back, happier than ever to be here."

* * *

Rafaelo Diaz, tenor of the Metropolitan Opera Company, sang at the reception given for His Eminence Patrick Joseph Cardinal Hayes, D.D., by the Catholic Writers Guild of America, at the Guild House, New York City, on October 15. Mr. Diaz gave two groups, singing the Flower Song from Carmen and several songs by Fuster, Rabey, Del Riego and Hageman.

Impartiality
Fairness
The Facts

The Musical Digest

Progress of the Ballet
See Page 5

VOL. VII. NO. 3 (Published Weekly) NEW YORK, TUESDAY, NOVEMBER 4, 1924 (Copyright, 1924, by MUSICAL DIGEST, Inc. 15 CENTS A COPY

Giulio Gatti-Casazza, who is beginning his seventeenth season as general manager of the New York Metropolitan Opera Company. His experience, sagacity and skill are three qualities which have enabled him to make for himself a unique position as an opera impresario.

Bulletins of News

According to a report to the New York Times, dated November 1, Richard Strauss has resigned from his post as conductor of the Vienna Opera House, although he had just signed another five year contract. Strauss, who has had differences with Director Schalk, is reported to have been dissatisfied with the reception of his opera, Whipped Cream.

The promised revival of Offenbach's Tales of Hoffmann, which has not been given at the Metropolitan Opera House for ten years, will take place on the evening of November 13, according to an announcement last Sunday by Mr. Gatti-Casazza. The opera will be conducted by Louis Hasselmanns. The cast includes Joan Ruth (debut), Lucrezia Bori, Miguel Fleta, Giuseppe de Luca, and George Meader.

The recital of Fritz Kreisler, scheduled for the Paris Opera House on Armistice Day, has met with much patriotic opposition there, according to a despatch by the Associated Press. This concert is to be the post-war debut of the violinist in France. The opposition centers in the fact that the concert is scheduled for the Paris Opera House, a government institution, on the anniversary of the end of the War.

A telegram received at the time of going to press from Melville Clark, president of the Syracuse Symphony Orchestra, states that at last Saturuay's concert the orchestra played before 2,600 people, under Vladimir Shavitch; and with Joseph Lhevinne as soloist a deep impression was made.

The Philadelphia Civic Opera Company will open its season next Thursday with La Boheme. The members of the cast will be Anna Fitziu, Emily Stokes Hagar, Tom Burke, Alfredo Gandolfi, Henri Scott, Valentine Figaniak, Theodore Bayer, Reinhold Schmidt, Nino Mazzeo, and Thomas F. Shay. Seven of these are Philadelphians.

Chicago Civic Opera Will Visit Cleveland

CLEVELAND, Oct. 31.—The Chicago Op ra Company will pay this city another visit in February, it has just been announced. The decision was reached after the tremendous success their productions met with last season when they appeared here for the first time. A group of prominent Clevelanders has formed a committee of guarantors who will stand behind the enterprise and make it possible for the citizens to hear grand opera at moderate prices.

Four operas will be presented during the engagement: Tannhauser, Feb. 19; The Barber of Seville, Feb. 20; a matinee performance of Thais, Feb. 21; and La Gioconda that evening. Among the artists scheduled to appear are Rosa Raisa, Mary Garden, Feodor Chaliapin, Cyrena Van Gordon, Charles Hackett, Giacomo Rimini, Olga Forrai, Josef Schwarz and Forrest Lamont. The conductors will be Georgio Polacco and Roberto Moranzoni.

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S. Hurok Reported Keen to Give Opera

According to a story appearing in the New York Times yesterday, S. Hurok, of New York, whose managerial activities included the representation of a number of well and favorably known attractions, is interesting himself in a plan to give opera.

Since Mr. Hurok is arranging the bookings for New York's Manhattan Opera House he would have available a theatre. The story mentions Mr. Hurok's belief that he has the nucleus for such a company—at least in so far as certain principals are concerned—in Mme. Ernestine Schumann Heink, Mme. Alma Gluck, Mlle. Elvira de Hidalgo, Mme. Anna Pavlowa, and Feodor Chaliapin.

Nothing specific appeared in the Times story concerning any positive arrangements having been made. The substance in the main was an expression of Mr. Hurok's belief in certain directions, and among other things touched on New York's growing population, and the possibilities for an opera company being conducted successfully.

Efforts to reach Mr. Hurok were unsuccessful. He was not in his office and could not be located. Nor was there anyone available at the moment having authority to speak for Mr. Hurok.

Plan Chickering Concerts

A number of concerts are planned for the music salon of the new Chickering Hall, New York. In December Germaine Schnitzer, pianist, will present six evening programs, and in January Erno Dohnanyi will give a series of five piano recitals there.

New Composition of Schmitt Played by Philharmonic

French Composer's Antony and Cleopatra Suite Offered in Second Subscription Pair.

ELLY NEY PLAYS BRAHMS

The novelty of the second concert of the Philharmonic Society, given at Carnegie Hall last Thursday, was a group of three pieces taken from the music that Florent Schmitt wrote for the French production of Antony and Cleopatra in 1920. The concert, Willem van Hoogstraten conducting, opened with Schubert's Rosamunde overture and ended with the Brahms B flat piano Concerto, played by Elly Ney.

W. J. Henderson, writing in the Sun, gave expression to what seemed to be the prevailing sentiment of the reviewers, when he said that Schmitt had "nothing to say and no way to say it." Ernest Newman of the Post felt that he was not "really absorbed imaginatively in his subject." Although admitting the composer's "undeniable virtues," among which were a "sensuous feeling for instrumental color, a warm harmonic imagination and an instinct for rhythm," Lawrence Gilman, the Tribune reviewer, was agreed that "his invention is feeble and he has lamentably little to say."

Of the three episodes, Le Camp de Pompee, Orgie et Danses, and Le Tombeau de Cleopatra, the most impressive, according to Olin Downes of the Times, was the first. Pitts Sanborn of the Telegram and Mail and Ernest Newman agreed with Mr. Downes in this. Mr. Sanborn wrote that certainly it was "the best of the music heard." Mr. van Hoogstraten's reading of the suite was commended by the press. Ernest Newman thought that the conductor and the orchestra "seemed to have a thorough grasp of the work and to be doing it full justice." Their rendition of the Schubert overture, he wrote, was done with the "fineness of line and beauty of color" that Schubert's "charming" work demands. The World reviewer considered that the Schmitt music was played with "sensitive appreciation," and Mr. Henderson wrote that the orchestra "played it with skill and Mr. van Hoogstraten conducted it resolutely."

The soloist of the evening was Elly Ney of whose playing of the Brahms B flat piano concerto Olin Downes said it was "the thrill of the evening." Pitts Sanborn found that both Mr. van Hoogstraten and Mme. Ney "achieved their finest results" in the "lovely andante" of the composition. Mme. Ney, who, wrote Lawrence Gilman, "has seldom played with more beautiful a devotion to the conveying of the music's substance," was applauded enthusiastically and recalled again and again.

Chicago Season Well Under Way

Stock Conducts Brahms, Debussy, and Loeffler; Many Recitalists Give Programs.

Chicago, Oct. 27.—With the third concert of the Chicago Symphony Orchestra; the second of the Orchestra's popular concerts; and concerts by Alma Gluck, Edward Johnston, Ossip Gabrilowitsch and Anna Burmeister, the past week has been one of uncommon musical activity here.

"Cheers for Brahms, loud and continued applause for Charles Martin Loeffler made the Chicago Symphony Orchestra concert take on a festive mood," wrote Edward Moore in the Tribune. Mr. Loeffler was present, having come from Boston to hear the presentation of his symphonic poem, Memories of My Childhood. Mr. Stock's reading of Debussy's Clouds was, according to Karleton Hackett of the Post, "of perfect beauty." Glen Dillard Gunn was elated at the cultural growth evidenced by the warm reception of anyone as scholarly as Brahms. "Under Stock's baton, Brahms, the scholarly and austere," he wrote, "became Brahms, the ardent melodist."

The second of the popular concerts, Frederick Stock conducting, was also cordially received. Glen Dillard Gunn considered Mr. Stock's reading of Grieg's Peer Gynt suite superior to any he had ever heard. The suite seemed as fresh, he said, "the mild acid of its harmonies as stimulating" as when he heard Grieg conduct it himself with the Gewandhaus Orchestra of Leipsic.

At their concert on October 21, Ossip Gabrilowitsch, pianist, and Anna Burmeister, soprano, were enthusiastically applauded and had to respond to many demands for encores. Alma Gluck's recital on the 25th was admired by the reviewers for its "intelligence and musical style." Other concerts were those of Edward Johnston, tenor, which the papers called a "pronounced success;" Carol Robinson, pianist; Parish Williams, baritone; and Lola B. Borchers, mezzo-soprano.

Kinsey Sues Railway

Karl D. Kinsey, manager and treasurer of the Chicago Musical College, whose wife was killed in the wreck of the Twentieth Century at Forsyth, N. Y., on December 9, and who was himself severely injured, has brought suit in New York for $400,000 damages from the New York Central Railroad, it has been announced. Mr. Kinsey's Chicago attorney, George Schein of Schein & Beckwith, who made the announcement, declared two suits, each for $200,000, were filed. One is to compensate for Mrs. Kinsey's death, and the other for Mr. Kinsey's injuries.

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Don Quixote Given By Fritz Reiner

Cincinnati Symphony Opens Thirtieth Season With Novelty; Paul Whiteman Appears.

Cincinnati, Oct. 28.—"Artistic achievement" were the key words used by Cincinnati reviewers in describing their impressions of the concerts given by the Cincinnati Symphony Orchestra under Fritz Reiner on Oct. 24 and 25. These programs marked the opening of the thirtieth season of this organization. "A more technically perfect concert has never been played in this city by our own or any other orchestra," declared Mrs. N. P. Smith in the Times-Star.

The program of the concerts consisted of Beethoven's Leonore Overture, No. 3, Strauss' Don Quixote, and Brahms' Second Symphony. The Strauss Poem was played for the first time in this city. Samuel T. Wilson writing in the Commercial-Tribune found the work "in the nature of a musical paradox, with a loveliness and unity which make it equally enjoyable as abstract music." This writer praised particularly the playing of Karl Kirksmith, first cellist, in the Strauss composition. The reviewer was rather less pleased with the Brahms, cricizing it as "invested with sentiment rather than with passion." Nevertheless he thought that Mr. Reiner "brought it to a thrilling conclusion."

"A general improvement in the balancing of the choirs," and a greater strength, precision and flexibility in the brass, were found by William S. Goldenburg in the work of the orchestra. This writer thought that the Don Quixote was "admirably expressed" by Mr. Reiner, and enthused over the eloquence of the Brahms. Mrs. Plogstedt in the Post approved particularly of the first two movements in the Symphony.

Paul Whiteman's Orchestra played here yesterday. Mrs. Plogstedt liked the music and orchestra in its regular dance selections, but felt that it is "little short of sacrilege" to adapt music to the Jazz orchestra which was never written for it.

The reviewer of the Times-Star was inclined to be unfavorable to Mr. Whiteman and his players: "It is not music at all, nor American music least of all. It is distortion." The audience apparently thought differently.

B. G.

Engaged for Hartford

Louise Stallings, American mezzo-soprano, has been engaged for a joint recital with Percy Grainger at the Hotel Bond, in Hartford, Conn., on January 30, 1925.

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Metropolitan Opera Bill

TONIGHT

Boheme—with Mmes. Bori and Hunter and Messrs. Fleta, de Luca, Rothier, Ananian, Paltrinieri, d'Angelo, and Picco; Mr. Bamboschek conducting.

WEDNESDAY

Tannhauser—with Mmes. Jeritza, Gordon, Delaunois, Bonetti (debut), Hunter, Egener, and Ryan; and Messrs. Laubenthal, Whitehill, Bender, Meader, Bloch, Schlegel, and Gustafson; Mr. Bodanzky conducting.

THURSDAY

Boris Godunoff—with Mmes. Dalossy, Gordon, Delaunois, Howard, and Wakefield; and Messrs. Chaliapin, Chamlee, Rothier, Ananian, Bada, Ellglass (debut), Paltrinieri, Picco, Reschilian, d'Angelo, and Tibbett; Mr. Papi conducting.

FRIDAY

Tosca—with Mmes. Jeritza and Wakefield; and Messrs. Fleta, Scotti, Ananian, Malatesta, Reschilian, Bada, and Picco; Mr. Serafin conducting.

SATURDAY

Gioconda (matinee)—with Mmes. Easton, Matzenauer, and Alcock; and Messrs. Gigli, Danise, Mardones, Malatesta, d'Angelo, Reschilian, and Paltrinieri; Mr. Serafin conducting.

Romeo and Juliette (evening)—with Mmes. Bori, Anthony, and Egener; and Messrs. Errolle (debut), de Luca, Rothier, Didur, Ananian, Gustafson, Bada, Picco, and Paltrinieri; Mr. Hasselmans conducting.

MONDAY

Lohengrin—with Jeritza, Matzenauer, Laubenthal, Whitehill, Bender, Bodanzky conducting.

Socrate Barozzi

Socrate Barozzi, Roumanian violinist, played Grieg's G minor Sonata and a group of shorter pieces at his recital in Carnegie Hall last Tuesday. The reviewers were agreed that Mr. Barozzi showed to better advantage than ever before. Alison Smith wrote in the World that he had "immeasurably improved in technique and interpretation." The Herald-Tribune writer also felt that his performance had improved "distinctly" and that he showed a tone "generally smooth and agreeable, and ample technical and expressive ability." The Telegram and Mail found much to commend in his recital, while the Times said that, as an artist, "he still avoids summits of musical thought, preferring the sunlit foothills."

Play Tschaikowsky In Philadelphia

Stokowski Leads Orchestra in Fourth Symphony; Conducts in Philharmonic Society Program.

Philadelphia, Oct. 27.—The Philharmonic Society of Philadelphia gave its first concert of the season last night with Leopold Stokowski conducting his Philadelphia Orchestra. The soloist was Elsa Alsen, German dramatic soprano.

The Ledger reviewer, S. L. L., was not hesitant in praising Mr. Stokowski's reading of Tschaikowsky's Fourth Symphony as "highly inspirational" and superior "both in interpretation and performance" to the regular concerts. He also considered Stravinsky's "exquisite Fire Bird ballet beautifully played." The writer in the Bulletin called it a "superb entertainment" and enthused over Miss Alsen's singing of three Wagner arias as "positively thrilling." Her voice, he felt, was a "lovely and colorful instrument" with a lower register as "richly golden as a contralto's and upper notes that are full and rounded."

Three Tschaikowsky numbers made up the program played by the Philadelphia Orchestra at its regular Academy concert on October 24. Michael Press, violinist, made his local debut as soloist of the occasion. Mr. Stokowski's interpretation of the Russian composer's Fourth Symphony was particularly lauded in the newspapers. The Public Ledger wrote that few symphonies have been played better by the orchestra or read with more "enthusiasm and power by the conductor than this one." Linton Martin in the North American said that the conductor's reputation as an interpreter of the Tschaikowsky was strengthened considerably by the concert.

Mr. Press was commended for his tone and technique by the reviewers in the Record and the Inquirer.

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Philharmonic Visits Boston

New York Orchestra Presents Conservative Program; Koussevitsky Conducts Novelties.

Boston, Oct. 28. — The symphonic week here was marked by the third concert of the Boston Symphony Orchestra, Serge Koussevitzky conducting, and by the visit of the New York Philharmonic Orchestra under the direction of Willem van Hoogstraten. Yolanda Mero, Hungarian pianist, was the soloist of the latter performance. John McCormack and the Durrell String Quartet were among the numerous recent recitalists.

The reviewers were inclined to greet the Philharmonic Orchestra with some reserve. The Herald reviewer called them "an admirable band of players . . . singularly well drilled in matters of technique, highly responsive to the conductor's will," but said that their program was hardly one to offer a Boston audience. The writer in the Christian Science Monitor also felt that the orchestra must consider Bostonians as "musical outlanders," but he admitted that the men were well-trained, "pliant, instantly responsive." He felt, however, that in the more delicately expressive passages, the phrasing was "uncertain."

The Transcript reported that although Mr. Hoogstraten, who seemed an "earnest and sincere" conductor, held his band in control "firmly and flexibly," his ear for quality of tone and his measuring and shading hand "might have been a little more sensitive." The reviewer in the Globe considered his playing of Beethoven's Eroica lacking in "controlled intensity," but thought that Strauss' Till Eulenspiegel was given a "clear and vivid interpretation, suave as well as sparkling."

Mme. Mero's rendition of Tschaikowsky's second concerto was warmly applauded by the audience. It showed "superb technique," according to the Herald; and the Monitor said it displayed her "power and technique to advantage."

Mr. Koussevitzky, who offered a Russian program relieved only by a Bach concerto and Brahms fourth symphony, broke a precedent last Saturday in responding to the applause which followed Rimsky-Korsakoff's Flight of the Bumble Bee by playing the composition over again. All of the music, excepting the Brahms, was heard for the first time in Boston. The audience received the program with the same enthusiasm which has been shown at the previous concerts.

The critical audience was not agreed as to which part of the program deserved the most commendation. Philip Hale of the Herald was enthusiastic over the Russian music, in particular the Scythian Suite of Prokofieff. "The suite is deftly planned," he wrote, "broadly conceived and carried out with rare dramatic intensity." The "magnificent" finale with its "amazing" climax, he called "one of the most original pages in the whole literature of music." This same reviewer thought the Rimsky-Korsakoff scherzo a "dazzling virtuoso piece, played brilliantly by the orchestra." H. T. P., writing in the Transcript, lined up with Mr. Hale in his praise of the Russian part of the program. He liked particularly the Prelude to Khovantchina by Moussorgsky, that "many-sided master" of tone-painting.

On the other side were Warren Storey Smith of the Post and S. M. in the Christian Science Monitor. Of the Russian numbers Mr. Smith found "singular charm" in all but the Scythian Suite. But he was most delighted with the conductor's "puissant and persuasive reading" of Brahms and found it more than a match for the moderns. The Monitor reviewer thought Prokofieff's suite only "mildly exciting."

Although it was his second appearance within three days, there was a large audience at John McCormack's concert on October 21. On October 26 there was a performance of the Durrell String Quartet with Lee Pattison, pianist, assisting. Their playing was "keenly sympathetic," wrote the Globe reviewer, while the writer in the Monitor discovered a "welcome maturity new to their playing."

Other recent recitals were given by the Jubilee Singers; Crystal Waters, soprano; Tom Williams, baritone; Raymond Havens, pianist; Socrate Barozzi, violinist, and Felix Fox, pianist.

Orchestra Returns From Tour

The New York Symphony Orchestra returned from its pre-season tour on October 28, having appeared in Amsterdam, Binghamton, Toledo (twice), Detroit, Lansing, Poughkeepsie and Montclair. Walter Damrosch conducted all the concerts.

Schipa Sings in Peoria

Peoria, Oct. 25.—Tito Schipa, tenor of the Chicago Civic Opera Company, appeared here in a song recital in the Shrine Temple last night. Mr. Schipa sang under the auspices of the Amateur Musical Club.

Edward Johnson, tenor, has just returned from his summer trip to Europe, and is scheduled shortly to commence his season of recitals and operatic appearances in the United States.

Dora Rose

In a program which included many light soprano airs, Dora Rose appeared in a recital at Aeolian Hall on October 26. She sang these "pleasingly" as the Times put it, and, even in modern Italian and American lyrics and somewhat more classic German and French songs, the young soprano "showed good command of her resources." W. J. Henderson in speaking of the "delicacy and lightness" of her voice, commented on its freshness and "flutelike quality of tone." Miss Rose's vocal field, Mr. Henderson thought, was rather a narrow one, but "within those confines, Miss Rose disported herself with considerable grace and charm." Miss Rose was assisted at the piano by Emilio Roxas who was called by this reviewer "an able accompanist."

Illness Prevents Recital

The piano recital by Mme. Marie Leschetizky which was scheduled for Carnegie Hall, New York, on the evening of October 27 was postponed on account of illness. Mme. Leschetizky was reported to be suffering from an attack of influenza.

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The Musical Digest will seek unswervingly to serve only the best interests of music. It will build up; it will support steadfastly musical progress and just reform; it is pledged to the cause of whatever is musically meritorious in both composition and interpretation, regardless of nationality; it will stand firm for justice; it will belong to no musical "party" or "movement," but remain independent.

Tardy Concert Starts

Delaying the advertised starting hour of New York music performances has grown to such an extent that (excepting those of the Metropolitan Opera Company and the symphony orchestras, and now and again some other undertaking) beginning a program at the announced time is sufficient to provoke comment.

Only a few days ago, in his review of a New York recital, a daily newspaper commentator emphasized this bit of consideration for that part of the audience which had arrived early; and he had some kind words for the management of that recital.

For years the custom has prevailed of beginning a concert whenever the artist, or the management, was ready to begin—chiefly, it should be stated, a recital by an individual. It has not mattered apparently that the majority of those finally present already had gathered when 2:30 o'clock had arrived . . . or 8:15 o'clock, or whatever the scheduled hour chanced to be.

Delays of from ten to twenty minutes have gone on almost uninterruptedly; and not long since one concert advertised to commence at three in the afternoon was still in the future thirty-five minutes afterward. The fact that many hundreds of people were already in their seats well in advance of the moment for the introductory number seemed not to concern that management—or was it that the artist was responsible?

Persons who have been thoughtful enough to reach an auditorium in advance of the published starting hour are entitled, it would seem, to courteous treatment. There is no good reason for anything short of that. Once the public which is habitually of the late-arrival class discovers that concerts will start promptly it will govern itself accordingly. Those who do not may change their ways when they learn they cannot go to their seats until a composition, or group of compositions, has been performed.

Object Lessons

The New York music season for 1924-1925 is barely a few weeks old, yet it has been productive of its lessons . . . for those discerning and wise enough to profit by them.

A considerable number of debutant musicians have been heard—in the song, violin, and pianistic fields. Only a few were really ready, in technical and interpretative ways, to justify their asking consideration as serious and well equipped artists.

The Musical Digest believes that these young people should refrain from undertaking to give recitals in New York until there is reasonable assurance that they can do credit to themselves. To be premature in coming before the public often leads to regrettable consequences.

The Complete Violinist

IT HAS BEEN customary to believe that only the athlete need worry about physical conditioning, and that for the brain worker, the artist, mere good health is sufficient. "I disagree," said John Corigliano, young violinist, when this opinion was suggested to him. "It seems to me that the musician must work as hard to keep in trim as must the athlete.

"The physique is the foundation of all the functions of the human body and mind. The mind is simply the most important and most delicate nerve center. For it to function well and accurately the body must be in the best of condition, and it stands to reason that the mind must work well to produce the first class artist.

"For that reason I believe that musicians and artists of any kind must take regular and effective exercise in order to keep their art on its highest plane. Of course the technic suffers most and soonest from neglect of the physique, although the spirit eventually suffers, too. Many artists have produced wonderful works in literature when they were practically invalids, but I defy a man whose health is irregular, whose physique functions erratically, to give a clean and finished performance to a difficult Bach piece for the violin.

"The study of the technic of a difficult instrument like the violin has more to it than simply practice. The whole physical background of the player needs constant attention. There is such a thing as over-practicing too. From my experience with my own career and with that of other musicians I know for a fact that we are as likely 'to go stale,' to run into slumps from overwork, as are athletes.

"Don't mistake me. I do not mean that the young artist must not work, and work, and work. So long as he finds difficulties in the music which he wishes to play which trouble him and hold him back, his practice must be almost unlimited. But when he feels the path growing smoother, when his technic is equal to its problems, he will do well to ease up, and to keep his mind fresh for interpretation. By that time two or three hours of daily practice will suffice where five or six or more were necessary before, and much of that time should be spent in broadening the repertory."

JOHN CORIGLIANO

When he was asked what he thought the violinist ought to do with the rest of his time, Mr. Corigliano said, "To be a good violinist one must be more than merely a violinist. Nothing in the world need necessarily be outside the scope of one's interest. Athletics and exercise I have mentioned already. There is also the world of books, of education, of experience. These increase the insight of the artist and give his music new and more poignant significance.

"But the best way to learn music, I think, is to play music. A musician would do very well to know some other instrument besides the one in which he is specializing. For the violinist a knowledge of the piano is very helpful, almost essential. The ability to study over one's own accompaniments is invaluable."

"How about chamber music?" Mr. Corigliano was asked.

"I was coming to that," he replied. "I think that a knowledge of the chamber music repertory and experience in ensemble playing is as important as anything in the training of the violinist. For one thing the chamber repertory is immensely rich in fine music, much richer in fact, than the violin soloist's repertory. Then again, there is the factor of the subordination of the musician to the necessity of being harmonious with a group of persons, rather than being always the dominant one. This is likely to teach the artist a thousand nuances, a thousand shades of color and dynamics which he might not learn so easily if he confined himself to outplaying a piano accompaniment. Of course the rhythmic training is very valuable too."

"A good violinist must do and be able to do a great many things," we ventured.

"It is very difficult to be a good violinist," was Mr. Corigliano's reply.

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Progress of the Ballet

Preservation of Classic School Essential to Life of the Ballet—Warns Thamar Karsavina

by RICHARD ANDREWS

THOUGH Thamar Karsavina had arrived in New York just a few days before my visit to her apartment in the Great Northern Hotel, there were no linguistic difficulties to impede conversation. The Russian danseuse spoke English fluently; London had been her home for several years and she is the wife of the British delegate to the Inter-Allied Council at Sofia, Mr. Henry James Bruce. She greeted me with an interrogation—

"Before you begin asking me to give my psychic reactions to your skyscrapers, the glitter of your Broadway and the reckless speed of everything in New York, please tell me which you prefer—tea or coffee? I have just returned from a long rehearsal—my first since leaving London—and I really would enjoy something to eat."

Mme. Karsavina is a graduate of the Imperial School of the Ballet at Petrograd, and a contemporary of that revolt led by Michael Fokine which gave birth to the Ballet Russe.

"Until Fokine awakened to the romantic possibilities of the dance the ballet in Russia was conventionally classic," she explained. "French-Italian tradition ruled the Academy. All was technic. The dance was solely an exhibition of skill and agility, beautiful in itself but a static art form.

"A remarkable standard of technic had been developed in the schools at Petrograd and Moscow, and time was ripe for the liberating conceptions of Fokine.

"Pavlowa, Nijinski, Bolm, Novikoff, Lopoukowa, Volinine, Mordkin . . . we were all quick to grasp the interpretative possibilities of the combination of the art of mime with terpsichore which Fokine conceived. To step and pose was fused dramatic eloquence. Emotion was injected into classic grace. . . . We were called heretics, lawbreakers, and as the ballet schools were under governmental control matters became serious.

"Then came M. Serge Diaghileff to the rescue. He diplomatically secured permission of the Russian government to organize the revolutionists into a company and take them to Paris. Such artists as Bakst and Anisfeldt were in sympathy with the movement, likewise the contemporary Russian composers. And so with a new art, new music and new scenery the ensemble went to Paris in 1909, and at the Chatelet Theatre was born the new Ballet Russe."

"No," said the premiere danseuse as she took a piece of toast, "I cannot conceive of dancing as an art except as built upon the foundations of the classic school. The ballet is a live art; it is in a state of progress. The romantic has been added to the classic. The classic is beauty, and beauty is immortal. The music of Stravinsky and Schoenberg has not killed our appreciation of Bach. Bach is immortal. Without the classic, romantic dancing would be incomplete. I do not see how it could continue to satisfy and develop as an art. The classic dance gives one the—what shall I say?—the vocabulary.

"Dancing—interpretative dancing—is not merely flinging oneself into the air according to the emotional impulses of the music. There are, as you know, dancers unskilled in the technic of classic steps who have succeeded in gaining popularity, but isn't such popularity largely the result of personality? An analysis of their performances reveals in some of them limitations in expressiveness similar to those of a pianist of incomplete technique who is thereby handicapped in expressing what he finds in a composition.

"The classic ballet must be preserved. It is beauty in itself. Without it as the foundation, the dramatic school cannot thrive. It is the dictionary and grammar of the dance."

There was a knock at the door, and in came Pierre Vladimiroff, Madame's dancing partner.

"M. Vladimiroff, too, was a member of the Diaghileff company," she added in introduction, acting as interpreter in the exchange of greetings.

Remention of the Diaghileff company had reminded me of Nijinsky. Had Madame recent news of the unfortunate danseur?

"According to latest reports Nijinsky is alive," said Mme. Karsavina, "but reported to be still suffering from the mental illness that has kept him in retirement . . . a great loss to the ballet. Nijinsky and I were long partners. What a genius! An unconscious genius. On the stage there seemed no shade of thought or emotion that he could not eloquently reveal. He was a superlative technician with an unerring instinct for beauty . . .

"Your cup is empty. Please! And M. Vladimiroff, I know, will have another piece of toast."

"Sposeebo!" thanked M. Vladimiroff.

"M. Vladimiroff wishes me to say that he was quite surprised to find so many churches crowded into the commercial sections of New York.

"I had much fun," continued the danseuse, "impersonating an American flapper in a humorous ballet called 'Parodie' in Paris. Yes, the rhythm was ticked out in the orchestra score in sounds resembling the 'click, click' of a typewriter, but as a typewriter did not sound loud enough the sounds were imitated . . ." I suggested that there were typewriters hereabouts that I thought could be used in the orchestral pit.

Madame explained that she would carry no corps de ballet on her American tour. She and M. Vladimiroff are to present the entire program, just as in New York last Saturday.

As I arose to go Madame insisted upon another cup of coffee with characteristic Russian hospitality. Then handshakings and an exchange of "Do svidanias!" With what grace these Russian dancers can shake hands . . . but not all of us can enjoy a training in the technic of the classic school.

THAMAR KARSAVINA

Herbert Concert Series Starts

The Letz Quartet opened the first of a series of eight Sunday evening concerts arranged by Emile W. Herbert at the Greenwich Village Theatre, New York, on October 26. The members of the quartet are Messrs. Letz, Bachmann, Borth, and Schubert. Their program consisted of quartets by Haydn, Brahms and Ravel, which they played, said the Post report, "with smooth ensemble and accustomed ease. They were as much at home in the modern work as they were in the older classic and romantic."

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THE BALANCE OF OPINION

Clara Clemens

A series of seven historical song recitals was opened in Town Hall on October 27 by Clara Clemens, mezzo-soprano. Her program consisted entirely of folk songs, French, German, Swedish, Italian, Russian and Scotch. Mme. Clemens's singing and the versatility of her performance were much applauded by the large audience.

The Tribune reviewer said that her singing had "qualities found in her recitals of past seasons; intelligence, expressive ability, a voice of sufficient volume." This opinion was typical of other critical comment in the press. The Sun found her singing "marked by great sincerity and an intelligent grasp of the significance of her numbers." This reviewer also felt that Mme. Clemens deserved commendation for "her care and earnestness in the preparation of these programs and for the opportunity she offers students to obtain a birdseye view of song literature." The arrangement had "musicianly merit," according to the Times, "they were seldom elaborate or in any way out of keeping with the songs." The Tribune agreed with this judgment.

Walter Golde, at the piano, played, to quote the Sun, "discreetly simple and appropriate accompaniments."

The Kibalchich Choir

The Kibalchich Russian Symphonic Choir, conducted by Basil Kibalchich, which made its American debut at Town Hall last spring, gave its third concert there last Tuesday before an audience which, "carried off on a wave of sympathetic feeling" by the Russian songs, to quote the Times, insisted on the repetition of many numbers.

Ernest Newman in the Post and Deems Taylor in the World, in spite of their admiration for the excellent training of the choir, expressed themselves at a loss as to why the choir is called "symphonic." Mr. Newman congratulated the singers for being "thoroughly responsive" as well as "extremely well-trained" and Mr. Taylor felt that the choir was interesting because it was "so excellently drilled." Mr. Taylor was particularly impressed with the "beautiful quality" of the bass section. W. J. Henderson also thought that Mr. Kibalchich has trained his forces "to an extreme nicety." F. D. Perkins in the Tribune did not agree with the other critics, but felt that the word "symphonic" was justly applied to their singing because of its orchestral effects.

Mlles. Theodorova and Ivanova and Messrs. Creona and Danilov were the soloists.

Maryon Vadie and Ota Gygi

Maryon Vadie, dancer, shared the program with her husband Ota Gygi, violinist, in a recital at Town Hall, on Oct. 24. Mr. Gygi gave violin solos and accompanied Miss Vadie's dances to the Beethoven-Kreisler Rondino; the Chopin-Powell Will o' the Wisp; and MacDowell's Wild Rose.

Her performance, according to the Tribune, was of the ballet type, "lighter and very graceful," and was marked by her "lightness of foot, ease of gesture and motion." In addition to the "fine color sense" displayed by the costume and settings, Miss Vadie "gave evidence of an attractive personality, good technical knowledge, including that of toe dancing, and poetic insight," wrote the reviewer in the Sun.

The Tribune called Mr. Gygi a "first-class violinist" with a fluent tone and technical competence, with which opinion the Sun agreed.

Maria Theresa

A former member of the Duncan dancers, Maria Theresa, danced before a large audience at Carnegie Hall, Oct. 24. She danced with "youthful charm and freedom" as the Times said, to music by Gluck, Bach, Scarlatti, Schubert and Brahms. Alison Smith in the World objected to dancing to Brahms "who has said the last perfect word in his theme without benefit of any posturing and pirouetting, however graceful." The dancer's work, continued Miss Smith, showed "skill and surety." Maria Theresa, "a graceful interpreter," according to the Times, revived memories of his famous teacher, Isadora, in the minds of both the Times and Tribune reviewers.

Nathan Abas

A young violinist from Holland, Nathan Abas, made his New York debut last Tuesday in Aeolian Hall. According to the writer of the World, Mr. Abas showed "a true distinction" in style, a smooth and "pellucid" tone, and a keen understanding of his "carefully selected" program. The Tribune reviewer felt that he was to be complimented for his "light, fluent" tone and technical skill. The Times report commented on "a quiet grace and clean technique" in the lighter part of the program, and Pitts Sanborn, writing in the Telegram-Mail believed that Mr. Abas showed "fine promise," playing with "uncommonly pure" tone, "musical feeling, taste, and finish."

George Morgan

George Morgan, baritone, gave a recital last Tuesday in Town Hall, where he made his debut last February. Mr. Morgan sang with "taste and intelligence," to quote the Tribune review. This advance in "style and assurance" was noted also by the Telegram and Mail. The Sun reviewer agreed with the Tribune that the baritone was especially successful in his French group, where he showed "grace, tender accent and good diction." The World was pleased with the "emotional certainty" of his voice as well as his "extraordinarily sensitive" appreciation of the moods of his songs. His "cultivated and flexible" voice was praised by the Times writer.

Frank Bibb's "sensitive accompaniments," according to the Sun, added to the enjoyment of the recital.

Rose Raymond

An ambitious program which included Schumann, Beethoven and Godowsky proved the technical skill of Rose Raymond, pianist, who gave a recital in Aeolian Hall on October 26, according to the reviewers. The Tribune reviewer's opinion that Miss Raymond's "partiality to fortissimos and high speed" had a "blurring" effect was shared by the writer in the Times, who thought that this haste was confusing. Apart from this, the pianist's playing "was agile, fluent and well-balanced dynamically," according to the Sun. The Times commentator felt that the defect mentioned was offset by the display of "real sensitiveness and feeling." Besides a "considerable degree of digital skill," the Tribune found Miss Raymond to have "ample zest and energy" and, at times, "lightness and delicacy."

The Beethoven Association

"It is not often that Bach is cheered," wrote Lawrence Gilman in the Tribune of the Beethoven Association's concert at Aeolian Hall on October 27, "but he was last night . . . the audience let loose and . . . burst into a storm of applause and cheers—for Bach, for Harold Samuel, and for the excellent and indispensable Beethoven Association."

Mr. Gilman's enthusiasm for the concert was echoed by the other reviewers. Ernest Newman said in the Post that it is not often in a lifetime that "one has the good luck to meet with Brahms' C minor piano quartet evening." Pitts Sanborn of the Telegram and Mail, W. J. Henderson of the Sun and Olin Downes of the Times all indorsed this for the most part. The concert, which was devoted to Beethoven, Bach and Brahms, opened with Brahms' C minor piano quartet played by Harold Bauer, pianist; Paul Kochanski and Albert Stoessel, violinists, and Felix Salmond, cellist. Pitts Sanborn said that this was "admirably" done and the finesse of the players "well nigh ideal." Fraser Gange, baritone, then sang, with Mr. Kochanski and Harold Samuel, two arias from the sacred cantatas of Bach. Following, Beethoven's sonata in G, opus 29, for violin and piano, played by Messrs. Bauer and Kochanski, was called by Mr. Newman "the finest thing of the evening . . . a perfect performance." The last number was the D major concerto for orchestra of strings, conducted by Leopold Auer. The soloists were Messrs. Samuel and Kochanski and George Barrere, flutist.

Mr. Samuel's performance was called "irresistible" by Mr. Gilman; Mr. Henderson thought Mr. Gange "one of the most intelligent and sympathetic of Bach singers;" and Ernest Newman said he carried away "especially vivid memories of Mr. Salmond's moving performance of the cello solo."

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THE CRITICAL SCALES

Tomford Harris

Several novelties were on the program of Tomford Harris, pianist, in his first New York recital at Aeolian Hall on October 24. The reviewers found Mr. Harris equally at home in the "proclamations" of the moderns as in Bach or Haydn. He was warmly applauded and recalled after every group, according to the Times. This paper was particularly appreciative of the pianist's "sobriety, clearness and exactitude;" his "painstaking and efficient" craftsmanship, and his "reticent" use of the pedal. The Sun also commented favorably on this same restraint in the use of pedal effects.

The modern group, including two Goossens pieces (played here for the first time), was "triumphantly capped by a Prokofieff toccata," the Times reviewer wrote. The Tribune found the number merely monotonous, in spite of the young player's "thoroughly competent technical skill, with expressive capacity to flavor it." The Sun writer thought the Goossens numbers interesting, but discovered "exquisite clarity, repose and delicacy" in the playing of the Haydn sonata. This reviewer called Mr. Harris a good pianist, with a technique of "great brilliancy and resource."

Edmund Burke

Edmund Burke, bass-baritone of the Metropolitan Opera, was heard in a recital at Town Hall on October 27, where his program, which opened with arias by Handel, was warmly applauded. Mr. Burke continued with Lully and Bizet, some "rollicking" love ballads, lyrics of Wolf and Brahms, Buzzi-Peccia, a song dedicated to him by Ida Bostelman, and Deems Taylor's Song for Flowers. It was "unhackneyed, romantic music," said the Times, "delivered in the spirit of the songs with admirable taste, humor and abandon."

The writer in the Tribune thought Mr. Burke's singing that of a "thorough musician, expressive in softer and lighter numbers as well as in the resonant climax of Schumann's The Two Grenadiers." The Sun spoke of the "ease and dignity" of his style and the intelligence of his delivery. Ludvik Schwab played "artistic accompaniments."

Bertha Farner

"A voice of promise considerably beyond the average," according to the Tribune, was displayed by Bertha Farner, soprano, at her recital at Aeolian Hall October 27. This opinion was shared by the other reviewers, who seemed to feel that her style and taste as well as her "naturally rich" voice, as the Times characterized it, were deserving of praise. The Sun writer said that Miss Farner's voice, which is of mezzo range, had good quality which she knew how to use well. He also thought that she sang with taste and considerable knowledge of style. The Tribune admired her "full and resonant" tone, and the Telegram and Mail said that she disclosed a "pretty voice."

Miss Farner was accompanied by Charles Albert Baker.

Anne Hull and Mary Howe

A pleasurable and satisfactory evening was spent at the two-piano recital given at Aeolian Hall on October 24 by Anne Hull and Mary Howe, according to press comment. The reviewers commended the "attractive" program, which included a Bach chorale transcribed by Miss Hull; Mozart's sonata in D, a colorful transcription of Ravel's La Valse made by the composer himself, and Gliere's Orientale.

"A workmanlike exhibition of unity in rhythm, technique and dynamics" was how the Sun characterized the performance. The audience was interested, Olin Downes of the Times felt, by the "musicianly zeal and catholicity of taste" of the two young ladies, who accomplished the "substantial and intelligent treatment of compositions which made a well-balanced program." Deems Taylor of the World was pleased with the way they played "neatly and confidently, with a singleness of purpose that bespoke compatibility." The Tribune writer found that they played with "ample unity and skill." The Sun considered the Ravel composition "admirably done" with a wealth of "fine rhythms, plenty of color and a unity which knit together two difficult transcriptions into an impressive product."

The Friends of Music

An all-Bach program was offered by the Society of the Friends of Music at their first concert of the season at Town Hall October 26. The chorus of the society, trained by Stephen Townsend, and an orchestra from the Metropolitan Opera under the direction of Artur Bodanzky were, according to Ernest Newman of the Post, in spite of occasional rough edges, "very Bachian and thoroughly enjoyable." Lynwood Farnum "interpreted with delightful taste and simplicity" the C major toccata and fugue for organ which opened the program, wrote Olin Downes in the Times. He considered Mr. Farnum "an excellently equipped musician."

The two cantatas that were given, the Peasant's Cantata and God's Time Is the Best, were 'admirably calculated to show Bach's range of dramatic expression," Mr. Newman said. Pitts Sanborn of the Telegram and Mail, who called the concert "an exhibition of supreme genius in contrasting moods," thought that Mr. Bodanzky "conducted with reverent absorption in his work, the orchestra played well, the chorus sang well and would have sung better if it had enunciated better."

Elisabeth Rethberg, Marion Telva, George Meader and Gustav Schutzendorf were the soloists. Their work was praised by Mr. Newman, who said they sang excellently. Olin Downes considered that Mr. Meader sang "with his wonted intelligence and style," and that Mme. Telva united "a beautiful tone quality with emotional expression." Lawrence Gilman of the Herald-Tribune said that Stephen Townsend's chorus "sang admirably."

Nina Tarasova Sings

Nina Tarasova reappeared in New York in a recital at Aeolian Hall on October 25. She sang in costumes by Soudeikine, artist of Balieff's Chauve Souris. The program included a number of national and folk songs, with which, according to the Times review, Mme. Tarasova "won her audience's cordial appreciation with her varied and vivacious treatment."

Gabrilowitsch in New York

Ossip Gabrilowitsch, pianist, gave a New York recital on October 25 in Aeolian Hall. The newspaper reviewers praised him again as they have in previous years for his "poetic feeling" and "musicianship."

John McCormack

An audience that filled the stage as well as the ordinary seats was on hand in Carnegie Hall for the first New York appearance of the season of John McCormack on October 26. Besides songs by Brahms, Bach, Rachmaninoff and Schubert, Mr. McCormack sang a number of Irish folk songs which he has recently found and added to his repertory. Lauri Kennedy, cellist, assisted.

The writer of the Times thought that the Irish tenor met his audience "in a mood of high musical endeavor," and the Telegram and Mail reviewer referred to his "inimitable manner."

The Tribune report included praise of his "admirable diction," which had laudatory comment by other reviewers as well. Mr. Henderson in the Sun, A. S. in the World, and Ernest Newman in the Post also found Mr. McCormack as of old. The former said: "Mr. McCormack continues to give public lessons in the art of singing," while the latter reviewer congratulated the tenor on the "common sense which has kept him from using his voice for purposes for which it was never intended," and which has kept it so well in order through long seasons of use.

Homer-Stires

The personal note was touched in the mother and daughter song recital of Louise Homer and Louise Homer Stires in Carnegie Hall on October 26, the first program of the Wolfsohn subscription series. The program included solos by each singer and duets for both contralto and soprano.

The reviewers agreed that Mme. Homer's voice retains its "solidity and quality," as the Times report said. W. J. Henderson in the Sun thought that "authority and style" were for the most part in the possession of the mother, "whose voice shows a growing mellowness."

The consensus was that Mrs. Stires showed an improved voice. Mr. Henderson wrote that "she showed some facility in florid passages," and the Tribune writer praised at its best, a very agreeable clearness and fresh-

The Post writer heard "beauty of ness of tone. The Times review found Mrs. Stires' voice at times brilliant, although sometimes it lacked in fullness of color.

phrase" in the singing of Mrs. Stires, while the Telegram-Mail wrote that the quality of her voice was irregular. The duets were most applauded.

WILLIAM GUSTAFSON

Basso, Metropolitan Opera Company

A FESTIVAL FAVORITE

ASHEVILLE FESTIVAL

"Brought recollections of Chaliapin * * * audience enthusiastic."—(Citizen, Aug. 12th, '24).

"An excellent artist * * * won a host of friends."—(Times, Aug. 14th, '24).

BANGOR FESTIVAL

"Recalled for three additional songs * * * wonderful impression * * * captivated all."—(Daily Commercial, Oct. 6th, '24).

"Was all the most exacting could have asked for."—(Daily News, Oct. 6th, '24).

LEWISTON FESTIVAL

"Imbued with dramatic fervor."—(Daily Sun, Oct. 11th, '24).

PORTLAND FESTIVAL

"Glorious voice * * * a singer whom the audience enjoyed."—(Press Herald, Oct. 9th, '24).

WORCESTER FESTIVAL

"Sang with authority."—(Gazette, Oct. 10th, '24).

CERTIFIED THE MUSICAL DIGEST

Concert Direction of Evelyn Hopper, Aeolian Hall, New York.

On The Music Highway

WITH her husband and accompanist, Boris Zakharoff, Cecilia Hansen has arrived in New York for her second tour in America which will take her to the Pacific coast in December.

The Apollo Club of Janesville, Wisconsin, opened its season on October 20 with a concert by Reinald Werrenrath. The next concert in the Apollo Club course is on November 17 by the Flonzaley Quartet, followed by a recital by Harold Bauer on March 30.

George Perkins Raymond, young American tenor, has returned from Paris for his first concert tour in America. Mr. Raymond appeared in a number of musicals in Paris. He will start his tour here early this month.

Jascha Heifetz begins his concert season in Wilkesbarre, Pa., this Friday. He will also play in Baltimore November 10 before his New York recital November 15.

The first concert of the Brooklyn Orchestral Society will be given at the Academy of Music under the auspices of the Brooklyn Institute on November 20. The concert will be part of the Institute's Centenary celebration. The first formal concert to open the season will be held at the Academy on December 15. Mary Thornton McDermott and Helen Wright will be the soloists of the occasion.

Mabel Garrison appeared in Charlottesville, Va., on October 22 and in Birmingham, Ala., October 24.

Richard Keyes Biggs, American organist, who has not been heard in solo recital since his return from France immediately following the war, will give a New York recital at Town Hall on November 25.

Charles Wakefield Cadman left Los Angeles for a tour in the South, Middle West and East, accompanied by the Princess Tsianina with whom he will appear in joint recital, as has been his custom for several years. Before his return to Los Angeles the end of December he will witness the production of his opera Shanewis which is to be produced by the Civic Music Association of Denver on December 5 and 6. Mme. Tsianina is to have the leading role. The opera is to be preceded by the Sunset Trail for which Mr. Cadman has written an interlude.

Plans have been completed for the second season of concerts for children by the Philharmonic Society, to be directed, as last year, by Ernest Schelling. The concerts will be known as the Philharmonic Junior Concerts, and will take place on five Saturday mornings and five Saturday afternoons in Aeolian Hall. The dates will be January 24, February 7 and 21, and March 7 and 21.

Harold Samuel gave his second New York piano recital of the season at Aeolian Hall October 17. This second Bach concert was as well received as the first.

The New York Trio, whose personnel consists of Clarence Adler, pianist; Louis Edlin, violinist, and Cornelius Van Vliet, cellist, has just entered its sixth season. Early November bookings are: Hunter College, November 5; Lawrence, L. I., November 9; Peekskill, N. Y., November 24; White Plains, N. Y., November 25; People's Symphony, New York City, November 28. Two Aeolian Hall concerts will be given, the first to take place on January 19.

Cecil Arden of the Metropolitan Opera Company has been engaged to sing at the Florida Centennial in Tallahassee on November 13. On this occasion she will sing Carmen's Dream especially arranged for her by Buzzi-Peccia.

Ruth Breton is to make her Boston debut on November 6, when, with Walter Golde at the piano, she will present the program which she played at her New York debut. She will be heard in recital in Chicago on November 26.

This fall Fred Patton will sing eight guest performances with the English Grand Opera Company in New York and five guest performances with the Philadelphia Civic Opera Company, all in leading roles.

A string orchestra, conducted by Franz Kneisel, will assist Sascha Jacobsen at his violin recital on Friday evening at Aeolian Hall.

Charles Courboin, formerly organist of Antwerp Cathedral, is on a transcontinental tour. His season opened late in September and during October he played in Fulton, Potsdam, Springfield, Oswego, Syracuse, Dayton, Mount Carmel, Scranton, Huntingdon, Pulaski, St. Johns, New Brunswick, Montreal, New York City, Hamilton, Ont., Cleveland, Milwaukee, and St. Louis.

Jerome Swinford, American baritone, has just been engaged as soloist with the Minneapolis Symphony Orchestra for an appearance on November 23. Having filled his fifth re-engagement at Providence last Wednesday evening, Mr. Swinford is soon to start on his first Western tour of the season opening with an appearance at the Blackstone Musical Mornings in Chicago, November 11, where he will appear in joint recital with Claudia Muzio.

Gitta Gradova, pianist, will give her first New York recital on November 26 in Aeolian Hall. Mme. Gradova will appear in a joint recital in Philadelphia with Claire Dux.

Two concerts which Elizabeth Gutman will give in the near future will take place on November 12 at the dedication exercises of the new Y. M. H. A. building in Philadelphia and on December 2, under the auspices of the Friends of Art of Baltimore.

Grace Leslie, contralto, who made her debut at Town Hall last season, will be heard there in recital again next Tuesday evening. Conal O. Quirke will be at the piano.

The Saturday evening subscription series of the Philharmonic Orchestra at Carnegie Hall will begin this Saturday, and the Sunday afternoon concerts in the same auditorium will begin on November 16. The five Sunday afternoon concerts at the Metropolitan Opera House will begin next Sunday.

Hulda Lashanka will appear in recital at Philadelphia on November 12.

Yascha Fishbèrg, Russian violinist, who was concert master of the late City Symphony Orchestra, gave his debut recital at Town Hall, New York, last Sunday.

Felix Salmond, English cellist, and Knight McGregor, Scotch baritone, will give a joint recital at Charlottesville on November 6.

Alexander Brailowsky, Russian pianist, will make his American debut November 19 at Aeolian Hall.

Paul Kochanski, Polish violinist, has been engaged as soloist with the Boston Symphony Orchestra at Providence, February 24, and at Cambridge, February 26. He will play with the Philadelphia Orchestra November 28 and 29 in Philadelphia, and December 2 in New York. He appears with the New York Symphony November 20 and 21 and March 8 in New York, in Brooklyn March 7, in Washington December 9, in Baltimore December 10, in Philadelphia December 11. At his recital in Chicago on December 7, he will introduce Ravel's new Rhapsodie de Concert Tzigane and a new work by the Spanish composer Manuel de Falla entitled Suite Populaire Espagnole. These will also figure on the program of his first New York recital scheduled at Carnegie Hall on the afternoon of December 13.

Gilbert Ross, with Harry Kaufman at the piano, will play Cecil Burleigh's Ascension Sonata at his recital at Town Hall on Friday evening.

The Famous Artists Series of Stamford was accorded an auspicious welcome at its opening program on October 18 when the State Armory was filled with an audience which came to hear the New York Philharmonic orchestra with Esther Dale and Scipione Guidi as soloists.

Marie Tiffany starts her season with an appearance as soloist with the Reading Symphony Orchestra on November 2. Following this engagement, Miss Tiffany will start West for a tour, beginning on November 12 at Ada, Okla.

After her series of appearances in the newly opened music salon in the Gimbel establishment in Philadelphia Herma Menth, pianist, was re-engaged for another recital there last week.

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PIERRE KEY'S OBSERVATIONS

PHILADELPHIA is certainly taking its place in the music sun. It has always been a city of distinction. Culture has long been one of the factors which has made the city one of the most unique in this country. Then, at a psychological moment, came the ripening of the Philadelphia Orchestra into one of the very foremost anywhere (some experts believe it is not surpassed by any similar organization). The achievement of Leopold Stokowski is a notable one; and the part Philadelphia citizens played in providing a huge guaranty fund, secured under the leadership of Edward Bok, is now history.

A number of music educational institutions have long flourished in Philadelphia, and the activities of chamber music societies and others having an art incentive have contributed to the cultural progress of that community.

One of these is the Matinee Musical Club of Philadelphia which gave, last Tuesday, a charter luncheon. This club has what is contended to be the largest active membership of any women's music club in the United States. Some fifteen hundred women are united in a work which is eminently constructive, in every-day practical ways no less than in advancing music after the fashion of most organizations of its kind.

THE WRITER enjoyed the privilege of being a guest at the luncheon mentioned, which was given in the Bellevue-Stratford hotel ballroom. Every seat at the many tables was occupied, and a number of persons prominent in the music activities of Philadelphia were present.

There were speakers who had interesting and helpful words for the listeners. Mrs. Samuel W. Cooper, president of the Matinee Musical Club, explained for the benefit of the guests just what the members are doing; how they give musicales every week in one of Philadelphia's hospitals; the activities of the club's opera class, its harp class, and other departments which have definite objectives which are being achieved.

Again have we evidence of the inestimable aid which women are giving to the cause of music and musicians. Without them the art in this country never would have gotten far, nor would it be possible to go forward in it.

THE METROPOLITAN Opera Company began its current season last night. The performance was one worthy of the traditions of this institution and the audience characteristic of a Metropolitan premiere night assemblage.

There were the renewing of personal acquaintanceships and a common discussion of what the next few months are likely to bring forth. It is always that way. "What kind of a season is it to be?" is a rather general question heard in the lobbies durin entr'acts.

Unless all signs are greatly to be discounted the 1924-25 Metropolitan endeavor should be one to remember.

EVERY TIME we hear John McCormack sing we are fired with a desire to go out an do likewise. Consideration for John's business restrains us from making any such move, for, in addition to being an artist, he has personal qualities which have endeared him to us.

But, seriously, singing appears not in the least a difficult art when McCormack sings. Nor the technical side of it. He was in rare vocal trim last Sunday week when he returned to New York; and his audience which overflowed from the Carnegie Hall seats to places on the stage, was not content with the McCormack part of the program . . . in the matter of quantity. They insisted on more and more, and the tenor was generous in yielding to this insistence.

To hear John spin out the tone as few singers nowadays can was a delight. His legato, his phrasing, his enunciation all were finished to the last detail of perfection. So little did he do of which we disapproved that to refer to it at all seems almost out of place. There are only a very few great singers in this world and, in our judgment, John McCormack is one of them.

INQUIRIES concerning the precise purpose of the American Institute of Operatic Art come to us with more or less regularity. Persons interested wish to know precisely what it is and what it will undertake to do. With the hope of clearing up some of the evident misunderstanding we chatted a few days ago with Max Rabinoff, whose idea the Institute is and who is carrying it forward towards the moment of its first functioning . . . with the aid, naturally, of a considerable number of representative men and women in this country who have faith in the project and in its practicableness. William L. Hubbard, the lecturer (former music editor of the Chicago Tribune, who is associated with Mr. Rabinoff), was present during our interview, and he assisted in supplying some of the information which is to follow.

It appears that the American Institute of Dramatic Art is, first of all, to be a means for giving singers, instrumentalists, dancers, composers, and librettists opportunity to gain some practical experience. While gaining that experience in the "laboratory" of the Institute at Stony Point, N. Y., each person thus working will be given a chance to enhance their resources. Later, when the Institute Grand Opera Company is formed and goes its way to give performances in different parts of the country, certain of those who are considered most eligible to fill places in the company (as singers of leading and secondary roles, orchestra players, and dancers are to have appearances) will be members of that company.

Primarily, then, the Institute is to serve as a place where experts in every department of opera art will guide and direct such talent as may be accepted to the end that it may be further developed to a point rendering it as useful in opera giving. Also aid is to be supplied to those composers and librettists and scenic artists who desire such aid . . . again in thoroughly practical ways.

MR. RABINOFF emphasizes that the Institute is not a school in the sense of the conservatory. It does not seek any candidates save those pupils declared by music conservatories, or by private teachers, as ready for the practical side of their training. It is the desire of the Institute heads to accept as "workers" only those who are of exceptional merit and seemingly qualified in the utmost degree to receive the experience-opportun ties which it is the endeavor to supply.

So far so good.

During the first year (which it is the plan to begin next spring) work will be done to prepare one opera company which, the following autumn, will be in readiness to give public performances. A certain number of experienced principal singers, and others needed in the various departments of such a company, will supply the mainstay part of that first-year company. In it will be placed those singers, instrumentalists, and dancers (and as many as is possible) as have developed, under the guidance of the Institute experts, to a point justifying that end.

Americans will be given the first consideration as members of the Institute colony. Thereafter foreigners will have their chance.

It is part of this plan also to prepare operas for presentation in the English language, and to make librettos which may serve as standard everywhere for such presentation; to build a repertoire suitable for practicable opera-giving; and to do all possible to help in their creative efforts American composers who desire to avail themselves of assistance.

Since the American part of the Institute is to be cultivated to the fullest degree consistent, an exhaustive supply of material touching American folk-lore is to be obtained and made available in a library for native composers and librettists who wish to have conveniently accessible such material . . . to assist them in writing librettos and opera scores.

All the foregoing is specific. It is fitting perhaps to state that the staff of Institute experts will be made up of Americans and foreigners, with their assistants all Americans.

It would appear that the interpretative opera talent will have the greatest opportunities—and they are the ones who surely have the utmost need for it. If plans work out as it is hoped they will, the Institute company (and companies, should conditions later justify them) will ultimately consist almost wholly of Americans.

In a phrase: The effort is to be made to give Americans who are ready to appear in opera preparation of a practical kind for such appearances, and then let them gain operatic experience . . . in this country, which now is limited in supplying such opportunities.

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ANNOUNCES

RUTH BRETON

A STUDY IN UNANIMITY

Olin Downes, New York Times,

October 24, 1924.

"Ruth Breton, violinist, made her debut yesterday afternoon in Aeolian Hall. She has evidently a sensitively musical and emotional nature. Her tone is rich, brilliant and personal in quality. Her sincerity and enthusiasm in interpretation were contagious. Others play their Vitali ('Chaconne') and Lalo ('Symphonie Espagnole') with the glibness of well-taught youth, but few young musicians who give first recitals in this city possess Miss Breton's imagination, feeling and inherent individuality.

"Miss Breton was eloquent without pretense or exaggeration. She revealed an ingratiating personality and the instincts of the virtuoso."

Grena Bennett, New York American,

October 24, 1924.

"Ruth Breton entered the ranks of professional violinists yesterday afternoon when she gave her debut recital in Aeolian Hall. The event was significant, for rarely does a 'first time' in musical affairs make so definitely favorable an impression in an artistic way.

"Miss Breton, though still young in years, has achieved much in her particular field. Her performance of Vitali's 'Chaconne' was notable for nobility and style. Its polished phrases were invested with beautiful tone and fine feeling.

"Her bowing was ever effective and her left hand fleet and accurate. These qualities plus dramatic feeling restrained within an artistic compass marked her version of Lalo's Symphonie Espagnole."

Pitts Sanborn, New York Telegram and Evening Mail,

October 24, 1924.

RUTH BRETON DELIGHTS

"The occasion was doubtless the prelude to many appearances in New York. * * * First of all, Miss Breton draws a firm, rich tone from her violin. Her bowing is free and elastic, her left hand technic is highly developed. Never was her playing careless or slovenly. It had poise and musical understanding.

"In the earlier part of the program there was observable a touch of the constraint that always accompanies a trying debut. But in due course this wore off. When Miss Breton reached the rondo of the 'Symphonie Espagnole' she caught the sparkle and verve of Lalo's music, and her playing gained in warmth and color.

"Miss Breton was a charming apparition of youthful rose-clad slimness, making as successful an appeal to the eye as to the ear. And it must be admitted that pulchritude is just as gratifying on the concert stage as anywhere else."

Lawrence Gilman, N. Y. Herald-Tribune,

October 24, 1924.

"Miss Breton is a product of the Auer greenhouses and reflects much credit on that accomplished nurseryman. She has a fluent and confident technique, a large, warm and often beautiful tone (helped out by the uncommonly fine Amati upon which she plays), and she knows how to make her phrases sing.

"Her genuine talent, her feeling and sincerity, the modest and charming dignity of her bearing and address, make her a welcome apparition on the concert stage."

Alison Smith, New York World,

October 24, 1924.

"Ruth Breton gave her first violin recital in Aeolian Hall yesterday. The season is still young in debuts, and it would be too faint praise by far to say that this one was the most interesting of the lot. As a matter of fact, this simple and spontaneous recital proved to be among the most arresting and persuasive in several years of first appearances.

"Miss Breton plunged at once into the Chaconne of Vitali—a breathless leap for the first number of a debutante. There was the sure round tone, the admirable sense of structure of the true musician and with it the most engaging and sensitive appreciation of the varying moods of her program.

"There is a tradition that all personal charm of manner and appearance is sternly discounted in a review of a musical recital. This, of course, is utter nonsense. It would be entirely inhuman to insist that the ingratiating picture made by Miss Breton did not add to the delight of her concert. And the fact that the excellence of her professional work did not need it is just another one of life's little ironies."

W. J. Henderson, The Sun,

October 24, 1924.

"It was a good tone, with abundant dynamic range and incisive quality. * * *

"Miss Breton's bow arm was admirable in its freedom, its strength and its elasticity, while her finger technic had the vitality essential to co-operation with the bow in the production of warm tone. Her performances were marked furthermore by manifestations of that indefinable but well known possession called temperament, while her treatment of rhythm and the melodic line disclosed musical instinct as well as good schooling."

Miss Breton is under the Exclusive Direction of

Concert Management Arthur Judson

Fisk Building, New York — Pennsylvania Building, Philadelphia

The Symphony Society of New York

Concluding Chapter: The Facilities of the Orchestra; High Lights in Its Long and Varied Career

by C. E. LE MASSENA

IF a man is known by what he reads, a musician is by what he plays; therefore, as a library of books reflects the mind of the owner so does a library of music furnish a key to the artistic sense of the compiler. The library of the Symphony Society of New York is located in Aeolian Hall, near the general offices. It represents a collective period approaching seventy years, which was begun by Dr. Leopold Damrosch in 1857.

During his seven years as director of the Society he added considerably to the collection which has been further augmented by Walter Damrosch since the time he succeeded his father as conductor of the orchestra in 1885. This collection therefore represents virtually the whole symphonic development to date. Many of the most valuable scores are a part of Mr. Damrosch's private collection and are kept in his home library. Among such are the priceless volumes of the Beethoven symphonies which von Bulow analyzed for him during his visit to Frankfort in 1887, the two going over the nine masterpieces, bar by bar. On departing, the young musician was presented with a copy of the Ninth Symphony with the von Bulow annotations, many of which were based on the analysis of Wagner.

The Symphony Society collection numbers some 1,400 scores, with the additional instrument parts. It fills many shelves in the specially designed and equipped quarters of the librarian, Hans Goettich, who has presided over the portfolios for the past thirty years. A complete catalogue, with a unique system of classification and arrangement on shelves, also an infallible method of selection, distribution and shipment, renders this department an interesting feature of the organization. As one glances at the rows upon rows of neatly-bound and marked bundles, the mind naturally turns to statistics. In one section may be noted some thirty-seven full scores by Bach, and, close by, sixty scores by Beethoven, while farther along are seventy-two Wagner scores together with the complete set of the music-dramas and operas.

Dead Matter

In such a library as this much of the material becomes obsolete. The "dead" composers are legion, but their works, now forgotten, repose dignifiedly on dusty shelves. Times, taste, idioms, methods, culture change. Music has to keep step with this continuous ebb and flow, which accounts for the disappearance from concert programs of compositions which had a vogue in years gone by.

Other works, contrarily, are of such transcendent glory as to impart to them immortal value—a value that can never become old-fashioned or dull. They figure perennially on programs in every country where the best music is played. Consider a few of the mighty who, as concert attractions, have passed on—Gluck, Bruckner, Handel, Haydn, Schumann, Mendelssohn, Rubinstein, Cherubini, Gade, Raff, Goldmark. Seldom do these names appear on programs of today.

VLADIMIR GOLSCHMANN

One no longer finds upon a symphony program the names of Auber, Goetz, Glinka, Herold, Keler-Bela, Lachner, Lortzing, Meyerbeer, Marschner, Moszkowski, Spohr, Suppe, Volkmann. Rapidly disappearing from the orchestral sphere are Elgar, Chopin, Humperdinck, Rossini, Thomas and others familiar to concert-goers.

Changing Tastes

This condition is due to the birth of a new mode of musical expression which links itself with new harmonies, new rhythms, new forms, new melodic lines, new counterpoint, new orchestration and new instrumentation. The modern mind refuses to think in terms of the past. No wonder a Haydn symphony falls dull upon modern-schooled ears! Does this mean that even Beethoven is to pass on with Tschaikowsky and Brahms in the days to come—and perhaps the mighty Wagner too?

In his book, My Musical Life, Walter Damrosch says. "For years a Wagner program drew the largest audiences, and the same orchestral excerpts were repeated, year after year, and received by our public with excited enthusiasm. Today the amazement which his music called forth is no longer apparent. He is admired and loved, but the nerves of the younger generation are not thrilled by his harmonies as ours were. His works repose upon our shelves and occupy places of honor, but, alas, on several of them the dust is beginning to gather and many of the young people of today find Lohengrin monotonous, and vote unanimously that Tannhauser's recital of his pilgrimage to Rome is too long."

Strauss set the fashion for the moderns who are striving to out-Strauss Strauss, and the amazing thing is that

BRUNO WALTER

they are doing it. That condition presents a problem to every program-maker. Walter Damrosch solves the problem by keeping one foot on the classics, the other on the moderns.

The Damrosch model for making a symphonic program is balance, properly adjusted at both ends and solid in the middle. Analyze any of his programs—those of today or those of years ago—and observe this characteristic feature. While overtures have given way to symphonic poems and suites to descriptive pieces the Damrosch scheme holds stoutly to point of balance and interest. This is apparent in his programs for children and for young people as well as in those prepared for cultured grown-ups.

"My orchestral parts of the symphonies of Beethoven, Mozart and Brahms," says Mr. Damrosch, "are old and worn by many rehearsals and performances, and some of them have been patched up and pasted together so many times that they have had to be replaced by new ones twice over. I have performed them for nearly forty years and the grandchildren of my audiences of 1885 are now listening to them with equal happiness."

Classics Holding Out

There need be no fear then, at least for the present, that the extremists and fanatics will overthrow entirely the sacred traditions of the past and permit thousands of us to still receive spiritual uplift from such immortal things as came from the pens of Bach, Beethoven, Mozart, Wagner, Brahms and others who dwell upon the summit of music.

In the sphere of education, the New York Symphony Society stands out.

During the thirty-nine seasons Mr. Damrosch has presided on the director's stand of the New York Symphony Orchestra he has brought a wealth of educational material to the attention of thousands of students, teachers, musicians and music-lovers. The new, if it seem good, has had an equal chance with the old. There has been carried from coast to coast, from north to south, the message of music. By this means has the taste of communities been rightly shaped.

Young People's Concerts

Then there have been the Young People's Concerts. For thirty years our youth have been attending these symphony concerts, specifically designed for them; and these same young people often refuse to grow up and move into the regular concerts, so that one now sees children, parents and grand-parents all crowding into one hall. In order to graduate this mass of musical humanity, Damrosch inaugurated a series of Saturday morning concerts for little children, which has elicited a large response. So popular has "Uncle Walter" become, that these events now have to be limited; nevertheless Mr. Damrosch did find time to broadcast last winter a lecture on the Beethoven Eroica symphony from Carnegie Hall, and to give a children's concert in London last spring.

Another phase of the education work associated with the New York Symphony Orchestra is that given in conjunction with the New York Board of Education. To encourage student members of High School orchestras the principals of the several sections of the New York Symphony Orchestra were detailed to examine and to select the six most promising players of each instrument, who were to win thereby free scholarships. Violins, violas, 'cellos, basses, wood-winds and brasses, even the kettle drums, answered the call. Seventy-eight came through and received their weekly lessons during the season. The expense was borne by the directors of the Symphony Society.

Golden Anniversary Soon

In 1928 the Symphony Society will celebrate its golden anniversary. Forty-six years of epochal achievement form indeed a full and honorable record. Since its beginning under Dr. Leopold Damrosch the organization has ever striven to lead in advancing musical art in this country and in developing music taste, talent and appreciation.

The Damrosch idea of progress and achievement has been adhered to religiously. Year after year the Society has shown a development of and and steady advancement toward an idealism bred of a musical soul which awoke in a great musical country, finally to expand and flourish in an unknown land. Dr. Damrosch could have advanced no other policy or labored for any cause of lesser scope. He bequeathed to the society of which he was the founder and artistic head, a legacy which the officers were in duty bound to accept and foster. Trained in that same inflexible school of principles and aims, Walter succeeded to the post and has sought to pursue the plan inaugurated by his father.

(The End)

Hear Recitals on Coast

Dux, Bourskaya and Graveure Sing in San Francisco; Other Concerts.

San Francisco, Oct. 23.—The recital of Claire Dux on October 19 was one of the most important events of the early local season. The reviews were all laudatory. Mr. Mason in the Examiner summarized his impressions in the statement, "Singers are many—artists are few, and Claire Dux is one of the few." In the Chronicle Ray Brown said likewise, "Few are the sopranos who live on the same plane of artistry with Mme. Dux. Her innate graciousness is one of her charms, and her every tone is alive with true feeling."

The first Alice Seckles Matinee Musical was presented on Monday at the Fairmont. Ina Bourskaya was the attraction. There was a difference of opinion among the various reviewers as to the quality of Mme. Bourskaya's singing on that day. The concert suffered under the handicap of the distraction offered by the impending arrival of the transcontinental dirigible, the Shenandoah. In fact, just as Mme. Bourskaya was in the midst of her first number the entire house was emptied of audience, artist, and attendants, who rushed out to see the airship. It was difficult, once the concert was resumed, to recover the quiet atmosphere of the song recital.

Mr. Mason wrote, "Personality Bourskaya has in an astounding measure, and she has also a keen sense of the dramatic." Ray Brown also thought her "an interesting singer," but he spoke besides of "unsteadiness of breath." This reviewer commented on the "intensity" which the artist applied to her singing.

The concert season in this city was begun some days previously when Louis Graveure, baritone, gave his recital on the afternoon of the twelfth. The critics were full of praise for his "tone control and perfect diction." The writer of the Chronicle in particular considered Mr. Graveure "in perfect voice," and said that he "sang with refinement that makes him one of the arbitrators of tonal and dictional elegancies."

Mr. Woodman in the Call felt that "Mr. Graveure delivers his message with a sincerity and emphasis that leave it long in the memory of those that hear it." Redfern Mason, writing in the Examiner, asserted, "Louis Graveure is a singer to be reckoned with in vocal art today. He has many devotees and not a few detractors, but much is to be said on both sides." This writer thought that he could detect a "dilletant" strain in the art of Mr. Graveure.

Among the other recent music activities in San Francisco was the opening concert of the Pacific Musical Society. Mrs. Frederick Crowe is the new president of this organization. Annie Louise David, harpist, and Max Gegna, cellist, appeared together in the first program of the society.

There was keen local interest in the Pfund Moore concert given last Friday evening. It was presented in the ballroom of the St. Francis under the management of Alice Seckles. Christine Howells-Pfund, flutist; Jessie Moore, pianist, and Eula Gradberry took part in this concert. M. J. C.

Announce New Artists for Plaza Musical Mornings

Two additions have been made to the list of artists previously announced by Andres de Segurola for the series of Musical Mornings in the ball room of the Hotel Plaza which he is inaugurating on November 13: Toti dal Monte, the soprano of La Scala, Milan, who is singing with both the Metropolitan and Chicago Civic Opera Companies this winter, and the De Reszke Singers. The latter organization, a quartet which has sung throughout the British Isles and on the continent, will be heard at the opening concert of the series. This will be its New York debut. The program will range from Irish folk songs and French bergerettes to the last word in modern music.

A novelty which Mr. de Segurola promises for the series is 20 minutes of "causerie" at each concert—intimate talks by well-known actors and actresses. Among those scheduled to appear are Elsie Janis, Irene Bordoni and Laurette Taylor.

Musical artists previously engaged include Lucrezia Bori, Elizabeth Rethberg, Marguerite d'Alvarez, Sylvia Lent, Frances Alda, Nina Morgana, John Charles Thomas, and Ralph Errolle. The dates of the series are Nov. 13 and 27, Dec. 11 and 26, and Jan. 8 and 22.

Chicago Opera Bill

TOMORROW

La Gioconda—with Rosa Raisa, Giorgio, Polacco conducting.

THURSDAY

Tosca—with Claudia Muzio and Mariano Stabile, Roberto Moranzoni conducting.

FRIDAY

Le Prophete—with Louise Homer and Charles Marshall, Mr. Moranzoni conducting.

SATURDAY

The Pearl Fishers (matinee)—with Graziella Pareto, Charles Hackett, Giacomo Rimini, and Edouard Cotreuil, Mr. Polacco conducting.

Aida (evening)—with Rosa Raisa, Augusta Lenska, Forrest Lamont, and Cesare Formichi.

MONDAY

Lucia—with Toti dal Monte.

TUESDAY

Tannhauser—with Olga Forrai, Cyrena Van Gordon, and Joseph Schwarz, Henry G. Weber conducting.

Winifred Macbride

Winifred Macbride, English pianist, made her American first appearance in recital at Aeolian Hall last Wednesday. The Times writer thought that "she made more than average musical impression of 'arrival' in the musical world" in her performance of the Brahms F minor Sonata and the Liszt B minor. "She played Brahms like a man," continued this writer. The Tribune reporter agreed that her Brahms was excellent and "emphatic without being banged." He thought that the performance of Schumann's Papillons showed also a capacity for the "lighter mood."

The Sun commentator liked the program and thought that once she had the feel of the platform Miss Macbride played "impressively" and with plentiful "power, feeling, and technic." The reviewers were inclined to agree that even though her Brahms was best the English pianist could do lighter things well. Pitts Sanborn in the Telegram and Mail pointed particularly to a Chopin Prelude for illustration.

Addison F. Andrews Dies

Addison F. Andrews, composer and musical manager, died from pneumonia on October 27 in his home in Bretton Hall, Eighty-sixth Street and Broadway, New York. Mr. Andrews was born in 1857.

Sokoloff Gives Russian Program

Mischa Elman Plays Tschaikowsky Concerto With Orchestra; Cleveland Quartet Appears.

Cleveland, Oct. 24.—An all-Russian program by the Cleveland Orchestra under Nikolai Sokoloff in its second subscription appearance last evening, and the first concert of the Cleveland String Quartet last Monday stood out in this week of music here.

Not only the conductor and program were Russian at the orchestral concert, but also the soloist, Mischa Elman, who played the Tschaikowsky Concerto. "The tuneful periods in this composition were delivered with the opulence which never fails him," said James H. Rogers in the Plain Dealer of the playing of Mr. Elman, and "the formidable difficulties were surmounted with an all-conquering ease and brilliance."

Wilson G. Smith, reviewer of the Press, also commented on the soloist's technical mastery, and noted besides that his "one-time exuberance of emotional utterance now has the saving grace of self-restraint and intellectual balance." Archie Bell in the News grew enthusiastic over the Elman tone and the "sharp, clean execution."

In the purely orchestral part of the program Scriabine's Extase received most applause, and according to the reviewers showed the orchestra and conductor to their very best advantage. Mr. Rogers called the symphonic poem "a colossal, overpowering work, gorgeous in its orchestration." Mr. Smith, who confessed a conservative bias, was more reserved, although he admitted that with cultivation one could doubtless learn to like this music despite "its cacaphony" and "frenzied utterance." Rimsky-Korsakoff's Antar Suite, which was the other number on the program, was praised rather faintly. Its reminiscences of Scheherezade was remarked by all the reviewers and melody and orchestral color found "interesting," as Mr. Smith put it.

The appearance of the Cleveland String Quartet, consisting of Messrs. Beckwith, Silverman, Cooley and de Gomez, was under the auspices of the Chamber Music Society. Compositions of Beethoven, Reger, Speaight, and McEwen were on the program. According to Eleanor Clarage in the Times, the quartet "plays with a perfection of shading, an opulence of expression, and a unity that can be likened only to an organ played by a master hand." Mr. Smith in his review was prepared to compare the quartet with any that has been recently heard in Cleveland, "had Mr. Beckwith more warmth in his tone, and less brilliancy." "As it is," this reviewer continued, "his tone, with its crystalline certainty of intonation, stands out rather too prominent." Mr. Rogers thought that the McEwen piece, in three movements, showed "temperament and imagination."

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THE

Concert-Giving Industry

Article IX.

STARS AND NON-STARS

FOR THE MUSIC STARS the stars always are bright. That seems to be the way of things in this world; to him that hath, and so forth. So the artist-attraction which occupies a favored place before the public is always assured of acceptation and support. As the king can do no wrong, we find some stars entrenched so firmly in the graces of their vast clientele that sins of inartistic commission and omission are forgiven . . . very often in instances which would not be tolerated in an artist held in lesser esteem.

Now it is a fact that in many communities throughout the country there are local managements (individuals and organizations alike) which incline perceptibly to the engaging of stars. Where conditions permit, some of these local managements prefer to present to their patrons only the sure-fire box-office attractions. And this puts a hardship on the excellent artists who have little or no power to interest the music public.

Judging from statistics available, the trend today is stronger towards the star than it was a few years ago. During the past three seasons that tendency has become more pronounced than ever . . . more particularly amongst the long-established managements which make concert-giving their sole business and who feel they must, as a consequence, consider always the profit side of their operations.

Power of the Stars

The keenness of many local managements to secure attractions well known to and liked by their patrons seems to be growing steadily. Some of them will listen to sales talks of representatives for the wholesale bureaus, then, in the end, say in effect: "Yes, I have no doubt that So-and-So is an admirable musician, but—I've got to consider what the people will pay to hear and see." And there you are.

These local managements do engage the $500, $600, $750, and even the $1,000 attraction which has slight drawing powers; but it is because such an attraction is known to be of high artistic quality, and that presenting that attraction imparts prestige to a course even if the monetary return is not wholly satisfactory.

Now and again a progessive local manager will devote time and ingenuity to promoting a non-star attraction . . . using publicity material generously, going on occasions to additional advertising expense in the daily press and with posters and window cards and heralds, and utilizing also every known means of sales-promotion to impress upon the people in the community the superiority of the attraction.

Sometimes, if not always, such methods increase the single-ticket sale. But it means hard work and the exercising of resourcefulness; and those are matters which do not appeal to as many local managements as they should. Perhaps that fact is one of the causes which makes so hard nowadays the task of introducing an unknown or virtually unknown attraction. The wholesale bureau realizes the patience and effort which will be required to gain the signature to a contract of a local management, and that in most cases its lack of initiative and ingenuity is likely to result in a monetary loss so pronounced as to make a reengagement of that attraction extremely difficult.

Supply and Demand

It appears to be a matter of nine-pin knocking down: the public wants the stars (which prompts the local managements to also want them); the wholesale bureaus are well aware that the public and the local managements want the stars, and so they do everything possible to get as many of them as they can; and, finally, the stars, appreciating the demand for their services, insist on the highest fees the traffic will bear (too often, unfortunately) and now and again upon fees that are more than the traffic can bear.

Wherefore some of the stars sit back contentedly, pay large income taxes, and seem not at all to mind (in certain instances) if their own managers and the local managements make so small a profit that, compared with their own, it is trifling.

It is no more than natural that one in a position of strength should be tempted to use that strength. For an artist is not unmindful of the average length of a career, and wishes to provide financially for the future. Nevertheless, it works a hardship. And even in some percentage contracts, where large returns to a local management are practically assured, it is the exception when the latter's profit is much to brag about.

Some local managements are of the opinion that building their business solely or almost that, on star music-attractions has its dangers. "What will happen," they inquire, "when the present number of stars diminishes to a point that makes it imperative to engage artists—fine though they may be—who lack the stars' drawing powers? I feel that I am wise to protect myself by engaging, and developing amongst my patrons, attractions which have certain box-office potentialities." And such reasoning appears to be eminently sound.

Planning for the Future

If that be true then it may be said to apply equally to the medium-priced attraction, who has been getting decidedly the worst of things during the past three years. So, some local managements are selecting what to them seem the most promising of the fine attractions who may be worked up into drawing-cards, and young attractions which seem to be susceptible of going ahead if they are well promoted; and therefore these local managements are proceeding to get busy in behalf of such attractions.

From the standpoint of what is best for the art itself this plan is most worthy. It not only provides additional outlets for attractions which have found recently their opportunities curtailed, but it is also something which the public should have. Otherwise it looks as though the artistic taste throughout the country, instead of advancing, will retrograde in time to an undesirable point. And it is by no means impossible that if commercialism be permitted to be the ruling element in the concert-giving industry that a decade hence may witness some startling conditions.

Percentage Contracts

With the rise of the star-attractions in local management popularity there has ensued also a desire on the part of the latter to promote the percentage idea. It was brought about first by the big box-office attractions which reached such strength that their managers discovered it more profitable to play on percentage rather than to make a contract for a specific fee. As, for example: When an artist who had been receiving $2,000 or more an appearance discovered that he drew into the house as much as $3,500 (sometimes even more) his manager gradually shifted the booking plan to bring the returns to his star to a higher figure.

Thereafter some attractions put forth as having drawing powers found it necessary, on occasions, to accept percentage contracts . . . especially when lengthy tours were undertaken and high fee guaranties could not invariably be obtained. That sent quite a number of local managements to carrying the percentage booking plan to lengths which is disturbing more than one wholesale bureau mind—particularly when a big attraction occasionally fails to receive as its percentage share a sum equal to its guaranty fee. For it is a fact that quite a few attractions which ask a fee in the neighborhood of $1,000 do not always (some of them cannot) draw into the box-office the $1,400 to $1,800 necessary to pay the local expenses of an appearance and yield, into the bargain, a profit to the local management. That is likewise true of some attractions which ask a fee much in excess of $1,000.

An Unfortunate Situation

According to some persons, there is danger threatening to certain attractions because of this percentage idea which exists amongst those local managements mentioned. It is asserted that here and there a local management will say: "All right, if your attraction is worth $1,000 or $2,000, he should be able to draw that amount, plus what it costs to give a concert and enough to let me make money, too. So we will play on percentage."

Since a number of admittedly distinguished attractions (who for services performed are unquestionably in the $1,000 class) have slight box-office powers any such arrangement is resisted by their bureau managers. For if that kind of a contract were made it would mean a drastic cut of the fee, which the attraction insists is out of the question. And yet, the local management answers: "Well, what am I to do? If I pay $1,000 I am sure to lose money." So the argument goes on, with both sides unhappy over existing conditions.

(Continued on page 20)

JOHN CHARLES THOMAS

American Baritone

Because of his engagement as premier baritone at the Brussels Royal Opera—La Monnaie Theatre—Mr. Thomas will not be available in the United States in 1925-6.

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Mascagni, Kleiber and Blech Lead; Furtwangler Criticized for American Engagement.

Berlin.

Musical holidays are past. In this sunny fall it is 150 years since Spontini, 100 years since Bruckner and 50 years since Schonberg were born. It is a long way which leads us from the founder of the heroic opera by way of the composer of the Romantic symphony to the champion of atonal music. It was all the more interesting to make comparisons in three concerts of the past week. Mascagni, who is still in Berlin and conducted at the Spontini festival a few forgotten works by his countryman, has been followed by Kleiber, with a posthumous Bruckner Symphony, and by the Roth Quartet with representative works by Schonberg. Spontini, who as long as he lived was certainly a most active musician is surely—quite dead. As for Schonberg, one does not know yet if he will ever find the true contact with the living. But it is evident that Bruckner will flourish to everlasting life.

Good Performances

All three composers—unlike in their original, and still comparable in their present worth—had excellent interpreters. Maestro Mascagni approximated in the D major Symphony by Spontini the spirit of Mozart. The distinguished Kleiber knew how to make the audience forget that the F minor Symphony by Bruckner belongs to the weakest creations of the great Viennese composer. The Roth Quartet, accompanied by the pianist Heinz Jolles by its technical mastery silenced the criticism of the opponents of Schonberg, but probably not their thoughts. Dr. Schmidt declared in the Berliner Tageblatt that he admired most of all the audience: "Certainly there are still a considerable number of adherents of Schonberg—but the awakening will be cruel." The string quartet op. 10 and the piano piece op. 23 were played. Meanwhile we receive news from Vienna that Schonberg in his latest compositions has once more changed his style.

Play Busoni Suite

While Kleiber dedicated the first of his ten concerts with the State Orchestra to the memory of Bruckner, Furtwangler opened the series of his Philharmonic concerts with a suite of the late Ferruccio Busoni. How quickly Furtwangler has won for himself a surpassing position in Berlin is proved by the fact that news of his intentions to conduct during the winter in America caused considerable ill-humor in Berlin.

Prof. Weissmann was the first one to sound the alarm and announce the "American danger." "One of the Philharmonic concerts is going to be postponed from December to March. Incidentally to this news we are informed of facts which more or less shake the foundation of our musical life. The voyage of Furtwangler to America is in reality a long guest tournee. They are certain to offer him heavy compensation there, but the fact remains that a man who has here a most responsible place has not the strength to refuse New York, although he ought to know that he is indispensable to Berlin. Nikisch did not give in and would never have done so. The ambition of Furtwangler does not allow of such refusal. He is reaping the practical reward of his triumphs in London. Are we to be proud of this? No: for as Berlin must give way to America this time, so will it be in future."

At present Berlin can make no complaint about a want of great conductors. Furtwangler, Kleiber, and Bruno Walter are conducting large series of concerts. Leo Blech, that most highly gifted of all conductors of German Opera has been bound tightly to the Volksoper by manager W. O. Lange. He proved only a short time ago what a first class conductor can do even with soloists of the second class when he conducted a splendid performance of Don Juan. Felix von Weingartner as a guest conductor of the German Opera House is hard at work.

Younger Leaders

Also a few of the young conductors of the second rank raise a claim, not without qualification, to step into the first rank. So does the assiduous Dr. Heinz Unger, who lately has shown remarkable improvement in routine, precision, depth and suppleness. The performance of the Twenty-second Psalm by Ernest Bloch, was one of Unger's masterpieces. Supported in the alto solo by the finished singing of Mme. Cahier, Bloch proved himself "to be a musician full of knowledge and one who has mastered the modern means of expression," according to the Tageblatt.

The Berlin platform has not been enriched only by memorial concerts, a line of prominent conductors and a number of splendid soloists like Julia Culp in a Hugo Wolf evening, Emil v. Sauer in the Appassionata of Beethoven, the violinists de Vecsey and Cecilia Hansen, but also a copious arrival of dancers is to be announced.

Of course the Russians are at the head. One Russian troop is dancing at the largest music hall of Berlin. Max Reinhardt's German Theatre has opened its doors to another troupe under the leadership of the celebrated Michael Mordkin, and the Diaghilew troupe is giving nine performances at the Volksopera. The latter organization is offering yearly the same program as the one which it gave fourteen years ago. The effect is the sam . Dr. Michel asserted in the Vossische Zeitung that "the old magic has seized the spectators once more with irresistible power. This ballet remains one of the wonders of our times. Of course the greatest names of former years are missing, but the skill of the ensemble closed the gaps."

The greatest personalities of the past years are mostly on the road with their own troupes. Pawlowa, Karsavina, and Michael Mordkin, are on their own. Mordkin, a finished acrobat in every movement, embodies with true virtuosity the inimitable technical science of the Russian Ballet school. To him a brilliant successful jump, a charming whirl of the limbs are more important than those gyrations which attempt to express the spirit in the modern dance. The most prominent member of his troupe is Mlle. Bekefi, who is just as beautiful as she is temperamental. Her Hungarian and her Spanish dance are of the very first class.

Isadora Duncan in Berlin

While thus the traditional art of dancing was having its triumphs, an aeroplane brought from Russia the representative of a once revolutionary type of dancing, namely Isadora Duncan. It is twenty years ago and more since she broke lose from the rigid rules of expressing meaning by dancing. But time is more cruel with the revolutionary dancers than with the traditional ones. Only acrobatic technic can disguise coming old age. Duncan has thrown overboard the old technical science and put in its place the free movement of expression, but this time she has come stout and flabby, and has brought only disappointment.

Between old and new, technical science and expression, form and soul, is the young Vienna dancer Lucy Kieselhausen, who already has an European reputation. On the evening of her appearance Bluthner Hall was full. Seldom are there to be seen such grace, mental, security, rhythm, and charming music combined in the body of one woman as there are in Lucy Kieselhausen. She is neither prim nor kittenish, neither continually serious nor half playful. She is fresh, girlish, vivacious, charming, she is a joy to behold.

ARTHUR KURSCHNER.

Question Box

1. When was the Pittsburgh Symphony Orchestra disbanded?
2. Is Nikolai Sokoloff, conductor of the Cleveland Orchestra, son or brother of the Russian composer bearing the same name?
3. How many violin sonatas did Grieg write?
4. Is it true that Giuseppe Campanari was at one time a member of the Boston Symphony Orchestra?

Last Week's Answers

1. The seating capacity of the Metropolitan Opera House is 3,500.
2. The pianist, Maria Carreras, is Italian born of Spanish descent.
3. The New York Philharmonic Orchestra is the oldest symphony orchestra in the United States. It is in its eighty-third season.
4. Vladimir de Pachmann celebrated his seventy-second birthday on last July 27.

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OLD-WORLD HIGHLIGHTS

Play Posthumous Mahler Work

Schonberg Piece and Other Novelties Produced; Vienna Festival Comes to End.

Vienna.

The great music and theatre festival in Vienna has just come to an end. Its features toward the end were even more significant than the important events which marked the opening of the month of music and drama in honor of Viennese artists. The performance of Mahler's posthumous Tenth Symphony and of the latest music-drama by Arnold Schonberg were high points in the series of novelties with which the festival closed.

Also very noteworthy in the second half of the festival were two evening programs of modern chamber music. They corresponded in spirit and content with the programs which have been given here in recent seasons by the International Society for New Music. An unusual impression was made by the Wiener Quartet, which took part in these concerts. The first violin is Rudolf Kolisch, a splendid instrumentalist and musician. Surprisingly enough he is left-handed, and wields the bow with his left hand and holds the violin with his right. For some weeks now Herr Kolisch has been the brother-in-law of Arnold Schonberg, for his younger sister recently became the composer's wife,—his second.

The other players of the new quartet, which already seems to be in a class with the Hindemith and Pro Arte Quartets in the performance of new music, are: second violin, Fritz Rothschild; from Cologne; viola, Marcell Dick, soloist of the Vienna Symphony, and cello, Joachim Stutschewsky, from Zurich.

Chamber Music Programs

On the two evenings of chamber music the group played quartets of Berg and Paul A. Pisk, as well as compositions of Haydn and Mozart. The Pisk piece, which was heard for the first time, seemed a very memorable and profound piece of music. Felicie Huni-Mihacsek, opera singer, sang some new spirited songs of von Webern with instrumental accompaniment, and Rudolf Kolisch himself played for the first time and with eminent mastery a violin sonata of Paul Hindemith. Both these evenings belonged to the best part of the festival, and the public filled the hall on each occasion.

Mahler and Schonberg

The last days of the festival were marked by the performance of the Tenth Symphony of Gustav Mahler and the music-drama, Die Gluckliche Hand, of Arnold Schonberg, both given for the first time. It has always been well known that when he died in 1911 Mahler left behind him nine symphonies and one other symphonic work, Das Lied von der Erde. He had already been well along, however, in the composition of a Tenth Symphony, but on his deathbed he expressed the wish that the incompleted manuscript be destroyed. His widow, Frau Alma Maria Mahler, kept this work secret until last winter, when she expressed an intention of making it public, partly because the composer just before he died withdrew his request that the composition be destroyed, and partly because she felt that posterity had a right to this final product of his genius.

It was intended that the orchestra of the Vienna Opera, under Franz Schalk, should have the privilege of first performance, but it was decided in December of last year that it be delayed until the festival of the city of Vienna.

The score, which is being published by the Verlag Zolnay here in an edition very little different from the original, is divided into five movements. Almost complete and written in full score is the long Adagio, and a little Scherzo is quite worked out in the sketches, with instrumentation indicated. The three other movements, all also in scherzo form, are more or less completely inscribed in the sketches.

Two Movements Performed

Only two complete movements were played, and those with rather light orchestration which was supervised by the director, Franz Schalk, Alban Berg and Ernst Krenek, the son-in-law of Mahler.

The Adagio, which was played first, begins with a long, fervent solo for viola, whose characteristic theme is recurrent. Soon another theme is worked in with it. The mood of the Adagio is solemn and dark enough to make one shudder, in which respect it is comparable to the slow movement of the Ninth Symphony of Mahler.

On the other hand the Scherzo is ironic in spirit, although at times it becomes more serious. In the original sketches are included a number of expressions, such as "Mercy!", "Death," and "Thy Will Be Done," although in the later versions of the score they are omitted, or combined sometimes with homage to Frau Mahler.

The work was played in the Opera with the sincerest possible feeling and devotion, and was affectionately received by the public. A concert in the Opera House always takes the form of some sort of celebration. Concerts are rarely given there. The evening was begun with the overture to Gluck's Iphigenia in Aulis, and was closed with Mahler's Fourth Symphony.

Two days later Schonberg's Die Gluckliche Hand was performed. It was put on in the Volksoper, the second of the private opera houses in Vienna, which is now being regenerated under the direction of Stiedry, although the financial crisis in which the country is now struggling makes it appear sometimes that the municipality may have to take over this enterprise too.

Splendid Presentation

Stiedry gave this work, which hitherto has been considered quite unperformable, as fine a presentation as was given that other difficult piece of his last May in Prague, his melodrama, Erwartung. Especially effective was the work of the orchestra and of the chorus, who sometimes had to speak their parts, sometimes to sing, and sometimes to do something between the two.

The composer calls this piece a drama with music, for only one of the main characters, the leading man, is called upon to sing. The rest of the cast act in pantomime. The great

(Continued on page 17)

Grand Opera by American Is Produced in Germany

FOR the first time in many years an American opera was produced in Frankfort, Germany, on the evening of Oct. 29, according to dispatches published in several New York evening newspapers. It is a work in three acts, called Sakhara, by a Chicago composer, Simon Bucharoff, and was presented by the company of the Frankfort Opera House. The text is by Isabel Buckingham and the German arrangement and translation by Dr. Rudolf Lothar.

Bucharoff's music is reported to be in the style of modern Italian and French composition. The instrumentation is rich and colorful, and all modern musical and technical stage devices have been brought into play in the opera.

Simon Bucharoff was born in Russia in 1881, but went to the United States when eleven years old. After studying under various masters in New York and Vienna he took to composing, and has written an oratorio, a psalm for chorus, soloists and orchestra, a symphonic poem for orchestra, a string quartet and an opera, A Lover's Knot. A Lover's Knot was produced some time ago by the Chicago Opera Company.

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FOREIGN MUSIC ACTIVITIES

British Orchestras Open Season

London Symphony and Provincial Organizations Start Work; Hofmann in Recital.

London.

Many minor and a few major concerts last week gave London the festive air of a music season at last under full way. The Prom concerts came to an end, too, on October 18, honored in mid-week by a visit from the King and Queen. The beginning of the regular Queen's Hall symphony concerts has been reported; tonight (21st October) the London Symphony Orchestra begins, under the baton of Albert Coates.

At the same time, several provincial orchestras have been inaugurating their seasons. The City of Birmingham band, under Dr. Adrian Boult, have already given their first concerts. The Halle Orchestra, under Hamilton Harty, will this week make their second appearance in Manchester. In Liverpool, the Philharmonic Orchestra commences tonight under Sir Landon Ronald. Only the Scottish Orchestra's Glasgow and Edinburgh seasons have yet to be heard from.

Hofmann Plays

In London last Saturday, October 19, Josef Hofmann made what is said to be his only appearance here in recital this season. The Post thinks him "a master for whom appreciation easily appears to run into hyperbole. His art cannot be summarized in a few lines." Other journals attempt the task, however. "In his playing everything the composer wrote is to be heard," says Mr. Scholes in the Observer, and gives admiring details. Mr. Hofmann "is a musician gifted with poetic fancies" who can "make changing fancies appear inevitable"—thus the Sunday Times. The Daily Telegraph specifies Mr. Hofmann's attainments: "The deadly certainty and the magnificent impetuosity of the arpeggios; the flute-like quality of rapid scale passages; the supreme beauty of tone." Although the writer prefers other pianists' interpretation of one or two items on the program, he must "still give Mr. Hofmann credit for qualities unsurpassed of their kind." "Perfect pianism" and "poetical insight" are some of the expressions used by the Times critic.

Mme. Galli-Curci gave a second recital the day following—Sunday, October 20. Again her audience filled the great Albert Hall; as the Post writer commented, she is likely to "become a breaker as well as a maker of records." Serge Rachmaninoff also made a reappearance before his departure for the United States.

Choral Music

The Oriana Madrigal Singers, under Mr. Charles Kennedy Scott, gave their usual Fall program of madrigals and part songs, ancient and modern, on the 19th, winning the usual commendation from the press for their singing, and as well for the well-selected program they presented, ranging from Thomas Weelkes to Ralph Vaughan W lliams. In the evening, the Royal Choral Society began its season, under Albert Coates. Elijah was chosen for the opening work; only Elgar's seldom-heard Spirit of England will provide anything like a novelty during this body's year. The morning of the same day—surely a busy one for the critics—Mr. Robert Mayer's second series of children's symphony concerts, on the American plan, commenced, Dr. Adrian Boult acting as conductor and lecturer. P. L.

Leone Kruse Sings in Munich

Munich, Oct. 16.—Leone Kruse, American soprano, sang Santuzza in Cavalleria in her first appearance here as permanent member of the Munich opera. Last spring Miss Kruse appeared as guest artist in Tosca.

Monteux to Lead Concertgebouw

Amsterdam, Oct. 16.—Pierre Monteux, former conductor of the Boston Symphony Orchestra, will be one of the guest conductors with the Concertgebouw Orchestra here, of which Willem Mengelberg is regular leader.

JOHN BELLUCCI

Who Has Left His Position Occupied Since 1909 at the Metropolitan Opera House to Devote All His Time to His Concert Bureau.

Hempel Sings in London

London, Oct. 27.—Frieda Hempel gave her first London recital of the season yesterday afternoon in Albert Hall. The great auditorium was quite filled.

Rachmaninoff Hears Own Work

London, Oct. 14.—Sergei Rachmaninoff, pianist and composer, who has appeared in recital here and will shortly leave for the United States, attended a performance of his Mass at the All Saints' Church last week. He also heard his Offertorium.

Play New Schonberg Work At Vienna Music Festival

(Continued from page 16)

sacrifice of the leading character, who gives up his life and his work for his love, is portrayed symbolically. Fabulous animals fill the stage, and lights and colors are used to aid the impression of the music and action, just as in the color work of Scriabine.

The woman of the story is herself sacrificed to some unknown man, but the hero of the piece is none the wiser for this experience. Love is his destiny, but he is not fortunate enough, he has not the Gluckliche Hand, to win and hold it.

The music proved quite different from anything to which we have yet been accustomed. Here is something entirely new, something which the hearer is not likely to appreciate at a first hearing. Nevertheless the impression was definitely established of a masterpiece to which we will sooner or later become adapted.

The performance of the Gluckliche Hand took only twenty-five minutes, for the entire score consists of some 255 measures. The public gave both the director and the composer a great ovation.

PAUL STEFAN.

Bruno Walter Active Abroad

Bruno Walter, guest conductor of the New York Symphony Orchestra, will begin the new season with a performance of the Brahms Requiem in Vienna, after which he goes to Berlin for a cycle of concerts with the Philharmonic Orchestra. He also has a cycle with the Friends of Music orchestra in Hamburg. Mr. Walter will go to London for the first part of December where he will preside over the Philharmonic and London Symphony followed by concerts in other English cities.

On January 15 he begins his concerts in Amsterdam appearing as guest conductor of the Concertgebouw Orchestra until February 12 when he leaves for another concert in London, sailing for New York directly afterward.

Duncan Plans Berlin School

Berlin, Oct. 29.—Isidora Duncan, dancer, who has been teaching dancing to children in Moscow, announced to the spectators at her recent Berlin recital that she intends to remain in this city to found a school for children of the masses which will have a capacity of five hundred pupils.

Writes Book on Schonberg

Vienna, Oct. 24.—Paul Stefan, Vienna music critic and Austrian correspondent of the Musical Digest, has just had published a new critical work on Arnold Schonberg. It is being issued by the Zeitkunst Verlag.

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THE STUDIO EASY CHAIR

THE district contests of the New York Music Week Association will not open until the first of the year. This delay has been found necessary because of the numerous requests of prominent teachers throughout the city for more time in which adequately to prepare their pupils before entering the contest, and because the association wishes to be assured of its entire budget for the year before preparing its program. A committee has been named to start a financial campaign which will include thousands of active workers who believe in the educational, cultural and social value of the program of music contests which was inaugurated a year ago and in which 3,000 entries were registered.

The contest committee, of which Dr. T. Tertius Noble is the chairman, and George H. Gartlan, vice-chairman, has prepared a syllabus which is much broader in scope than last year's. New classes have been added and a wider choice of compositions is allowed in the various departments. The program prepared for the public schools by Mr. Gartlan, director of music for the public schools, is now in the hands of school orchestras and choruses in preparation for the contest. Benedict Fitz Gerald has prepared the program for the parochial schools.

Clarence Adler, pianist and teacher, has returned to New York and resumed teaching at his studios, 137 West 86th street, after a summer season at Karen-ni-o-ke, Lake Placid, N. Y. Mr. Adler has founded a music colony there in the heart of the Adirondacks. A number of his pupils spent the entire summer with him, practicing and preparing programs.

Two October recitals by members of the Utica Conservatory of Music were those of Frank Parker, baritone, asisted by Mary Nightingale at the piano; and Anne Hitzelberger, soprano, assisted by Clara Wenner, pianist. Mr. Parker was heard at the home of Mr. and Mrs. F. L. Coates in Oneida, and Miss Hitzelberger, who is a pupil of Mr. Parker, made her appearance at the New Century Auditorium.

A group of musical educators, representing some of the largest schools of music in the United States, met last week at the Hotel Schenley, Pittsburgh, Pa., for the purpose of forming an organization of these schools. The purpose of the organization, to be known as the National Association of School of Music and Allied Arts, is to establish closer relationship between such schools, State Departments of Education and other educational associations as they may affect the cause of music.

At first the Association will consist of individuals from the schools. Later, when definition of educational policies and standards is effected by the commission on curricula and unit credits, the schools will be admitted to membership and will assume control of the association's affairs.

A tentative constitution having been adopted, the following officers were elected to hold office for one year: president, Kenneth M. Bradley of Chicago; vice-presidents, F. L. Butler of Syracuse, William MacPhail of Minneapolis, Edwin J. Stringham of Denver and Anthony W. Mason of Louisville; secretary, Burnet C. Tuthill of Cincinnati; treasurer, Charles N. Boyd of Pittsburgh.

Besides these, there were present at the meeting John J. Hattstaedt of Chicago; Miss Louise St. John Westervelt of Chicago; G. C. Williams of Ithaca; Earle V. Moore of Ann Arbor; Gilbert Raynolds Combs of Philadelphia; Howard Hanson of Rochester, N. Y.; Harold Randolf of Baltimore; William Boeppler of Milwaukee; P. C. Lutkin of Evanston, Ill.; Francis L. York of Detroit; Wm. H. Oetting and Dallmeyer Russell of Pittsburgh.

The following, though unable to attend the meeting, indicated their desire to participate in the organization: Ernest Bloch of Cleveland; Miss Kate S. Chittenden of New York; Miss Nellie C. Cornish of Seattle; Carl Faelton of Boston, Adolph Hahn and Miss Bertha Baur of Cincinnati, Frederic H. Cowles of Louisville, Glenn Dillard Gunn of Chicago; Dr. Frank Damrosch of New York: George W. Chadwick of Boston; J. A. Cowan of Kansas City; Charlton L. Murphy of Philadelphia and Wm. J. Shaw of Oberlin.

GEORGE E. SHEA
Again Active in His Vocal Studios in New York.

Chosen from more than sixty applicants, Marie Boyd Mitchell, pupil at the American Conservatory in Chicago, will be soprano soloist of the Pilgrim Congregational Church, Oak Park.

The children's classes of the Conservatory, under the direction of Louise Robyn, have a larger registration this year than ever before. This department will have the assistance of Ethel Lyon, Florence Nichols, Evelyn Chase, Marion Roberts and Marie Stange.

The Williams College Musical Clubs will give their annual New York concert at the Hotel Plaza on December 27. Mrs. Charles F. Seeley, their coach, has arranged a program of semi-classical numbers. The complete itinerary of the Christmas tour includes concerts in Boston on December 23, Stamford on December 26, Montclair on December 29, East Orange, December 30 and Summit December 31.

The St. Louis Municipal Theatre had the services last summer of Thomas Conkey, baritone, pupil of Dudley Buck, who sang leading roles in several operettas. He sang also a tenor role in the Lilac Domino.

Branches of the Glen Dillard Gunn School of Music have been opened in Hyde Park and Austin. Elizabeth Saviers Guerin, Lucille Manker and Carol Rosenfeld teach piano at the Hyde Park branch; Techla May Knoll teaches voice; and Emily Volker, violin. The two last named also teach at the Austin School which is under the direction of Cleo Munden Hiner. Mrs. Hiner has the assistance of Hadassah Delson and Lola Rosencranz in the piano department. Miriam Benario has charge of the dramatic department of the school.

Artist pupils of Elsa Arendt gave a recital recently at Sherwood Recital Hall, Chicago. Helen B. Cole, soloist at the Hyde Park Presbyterian Church; and LeRoy Hamp, soloist at the First Presbyterian Church, took part in a large part of the performance. Lucille Long, soloist of the Austin M. E. Church and George Gordon, soloist and director of music at the Normal Park Baptist Church, completed the quartet.

E. H. F. Weis, director for many years of the music department of Muskingum College, New Concord, O., started in as head of the music department of Cornell College, Mount Vernon, Ia., early in October. Mr. Weis succeeded Frank Shaw who is now director of Oberlin Conservatory.

Mr. Weis has received degrees in music from Northwestern University and also from the Potomac University in Washington. He was elected president of the Ohio State Music Teachers' Association at its last meeting.

Herbert Witherspoon has been engaged as a guest teacher by the Zeckwer-Hahn Philadelphia Musical Academy. John Quine, formerly dean of the vocal department of the Illinois Conservatory of Music, will be Mr. Witherspoon's assistant, teaching at the Philadelphia academy regularly. Mr. Quine appeared as soloist at the first of the Academy's series of recitals on October 24. Mr. Witherspoon's Philadelphia activities will not interfere with his regular teaching in his New York studio.

Bernice Schalker, artist student of Mr. Yeatman Griffith, recently made her debut with the San Carlo Opera Company in Baltimore.

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THE book adopted not long ago by the National Federation of Music Clubs for study in the second year of the general course in music understanding conducted by the Club is From Song to Symphony, by Professor Daniel Gregory Mason, American composer, and head of the Department of Music in Columbia University. It is published by the Oliver Ditson Company.

The aim of Professor Mason is much the same as that which he has pursued in his other historical and critical works, such as From Grieg to Brahms, Beethoven and His Forerunners, The Romantic Composers, Great Modern Composers, and the rest. The author writes in his preface, "It is hoped that this book may so present the chief types of musical art as to assist readers to distinguish for themselves its great masterpieces, to understand their aims and methods, and to respond to their appeal. Only as we Americans can learn to react individually to art, resisting the herd opinions that are so easy and so false, can we become discriminating enough to acclaim the good and reject the bad."

Prof. Mason's method is to proceed from the simple to the more complex forms of music. His first chapter is devoted to a study of the folksong, the nucleus, as it were, of the later great forms in music. In it are discussed the facts of the origin and development of folksongs, the importance of rhythm, balance of phrase lengths, and the effectiveness of elementary harmonic language.

The other chapters in turn consider the more advanced art song, opera and oratorio, the smaller forms in piano music, piano sonatas and concerti, chamber music, the classical compositions for the orchestra, and symphonic music of more modern times.

Prof. Mason does not in any way pretend to be exhaustive in From Song to Symphony, although there is much sheer fact in the book. He simply is making a rough preparatory sketch which may be succeeded by a more detailed and more complete picture as the student increases his information and improves his observation.

"As what we are seeking," says the author, "is the development and refinement of individual faculties, in which different people differ widely, the only method is one of individual activity. In other words, each student has to listen, compare, distinguish, judge, for himself. Mere facts as facts are of little avail to him, and are not the proper subject of this book. Information, the accumulation of knowledge, must here give place to education, the 'leading out,' or developing of faculties."

It is this approach that makes From Song to Symphony particularly interesting to read, and to study also. The illustrations are chosen from a wide range of music. It is gratifying to find excerpts from the compositions of Debussy and Scriabine quoted, as well as others from Mozart, Beethoven, and Chopin. Too often the more recent figures in music are neglected in favor of the accepted geniuses long dead.

In mechanical arrangements From Song to Symphony is exceptionally rich. The index is complete and clear. Besides, each of the chapters is equipped with a set of questions for review, which have a pedagogical usefulness; with a number of references to other critical works on music, use of which should increase the student's interest and information in music; and with an index to phonograph and automatic piano records and rolls of music bearing on the subject matter of the chapter.

From Song to Symphony should be as useful to school teachers of music as it is to adult amateurs in search of training in music. The three companion pieces to Prof. Mason's book are: First year, The Fundamentals of Music, by Prof. Karl W. Gehrkens; third year, Musical Instruments, by Dr. Edgar Stillman Kelley; and fourth year, Epochs in Musical Progress, by Prof. Clarence G. Hamilton.

Anita Damrosch to Wed

Anita Blaine Damrosch, daughter of Walter Damrosch, conductor of the New York Symphony Orchestra, will be married to Robert Littell, one of the editors of the New Republic, next Saturday afternoon in the home of Dr. Damrosch in New York.

ELSA ALSEN

Was Soloist With the Philadelphia Orchestra in the First Concert of the Philharmonic Society in That City Last Week.

Hutcheson to Commence Piano Historic Series

The first of the seven piano recitals in the historical series by Ernest Hutcheson will be given in Aeolian Hall next Saturday afternoon. The program will be devoted to works of the early harpsichordists. In the English group will be compositions of Byrd, Gibbons, and Purcell. The early French writers will be represented by Daquin, Couperin, Rameau, and Lully. Paradies, Leo, and Scarlatti wlil represent the Italian school.

In the Bach group Mr. Hutcheson will play the Chromatic Fantasy and Fugue, a Partita, and several selections from the Well Tempered Clavichord. Handel, Graun, and Matthe-son will also be included in the German part of the program.

A NEW edition of Bach's Well-Tempered Clavichord, edited by the American pianist and teacher Edwin Hughes has just been issued by G. Schirmer. So far as the sheer printing and presentation of the forty-eight preludes and fugues are concerned the new edition is beautifully clear and readable. The advantage of this lucidity cannot be over-estimated, especially in the case of the polyphonic music of Bach, where the complication of polyphony can be made to look like confusion by careless and close printing.

The new edition has other good qualities. Apparently the editor has studied the Bach material very carefully with a view to recovering the truest possible version of these compositions. Mr. Hughes has included a minimum of dynamic directions, for, he says, "They will give sufficient indications for the guidance of musically intelligent students (no others need hope to approach the Well-Tempered Clavichord with any expectation of success)." The use of phrasing marks is also economical, but in respect to fingering, which to the ordinary medium musician, is probably the greatest difficulty in the playing of Bach, Mr. Hughes has been most generous. Suggestions as to the treatment of the various turns and trills are also plentiful and seem well considered.

Hinds, Hayden, and Eldredge are the publishers of Little Pilgrims, a book consisting of fifteen little pieces for the young pianist, by Cedric W. Lemont. They cover the usual problems of the child pupil, yet diminish the difficulty of approach by their sweetness of melody.

For the piano also is Valiant Volunteers, an assembly march by Mabel Metzger-Wright. It runs strictly to type. This also is a Hinds, Hayden, and Eldredge publication. The same house has just issued a number of new songs, including: When Mother Wields the Shingle, a Tennessee mountain song arranged by Victor Young; Alaska, by the same composer, a melodious piece of humor; Sunset, by Horace Clark, composed to verses of Sidney Lanier, a solemn song with pretentious piano accompaniment; and June, a ballad published in three ranges, by Robert Braine.

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New York Critics Laud Ruth Breton

Young Violinist, Known in West, Well Received in Gotham Debut.

Ruth Breton, violinist, who has been heard in many Western cities, made her New York debut at Aeolian Hall on October 23. Miss Breton was cordially received by a warmly responsive audience. The reviewers in the newspapers were equally enthusiastic in their praise of the tone, technique and personality of the young debutante.

Mr. Downes, who felt that Miss Breton was of a "sensitively musical and emotional nature," was impressed by the richness and brilliance of her tone as well as by the "sincerity and enthusiasm" of her interpretation. She was, he thought, "eloquent without pretense or exaggeration" and showed most unusual imagination, feeling and "inherent individuality" for a young musician. Pitts Sanborn, of the Telegram and Mail, agreed that Miss Breton's tone was firm and rich and that her playing had "poise and musical understanding." Both Mr. Sanborn and W. J. Henderson of the Sun commented on the strength and "elasticity" of her bow-arm and the technique and dexterity of her fingers. Mr. Henderson discovered Miss Breton to have that "well known possession called temperament," while her treatment of rhythm and the melodic line disclosed "musical instinct as well as good schooling."

The "genuine talent" and sincerity of the young artist were stressed by the Tribune chronicler who felt that her "fluent and confident" technique, her "large, warm and often beautiful tone" as well as her ability to make her "phrases sing," made her a welcome addition to the concert stage. Alison Smith wrote in the World that "this simple and spontaneous recital proved to be among the most arresting and persuasive in several years of first appearances."

Miss Breton was accompanied by Walter Golde.

Stokowski Signed for Next Decade in Philadelphia

PHILADELPHIA, Oct. 29.—The board of directors of the Philadelphia Orchestra announced today that it has extended the contract of Leopold Stokowski, conductor of the orchestra, for seven additional years. The present contract, including this season, expires in the spring of 1927. The extension of the contract, therefore, assures the Orchestra Association the services of Mr. Stokowski for ten years.

The announcement ends rumors that Mr. Stokowski was considering going to New York to conduct a symphony orchestra at a salary of $70,000 a year. No official announcement was made of the salary which he has been receiving here, but it is said to be $40,000 per year.

Mr. Stokowski has been at the head of the orchestra since 1912, when he succeeded Pohlig.

Find Haydn Score

It has been reported that the original score of Haydn's Seven Last Words has recently been found in the library of the Ursuline convent in Czecho-Slovakia.

The Concert-Giving Industry

(Continued from page 13)

It is doubtless true that the fees charged for some attractions are higher than the patronage possible to secure for them warrants. At the same time—in specific instances—they cannot be materially reduced, because of the expense for railways travel, hotel and incidental expenses, managerial commissions, advertising and other costs which mount up, not infrequently, to nearly or quite one-half the gross fee an attraction receives.

On the one hand we have local managements insisting that stars are the best commercial investments; that fees, for the most part, must come down; that they like percentage contracts; and that it is very difficult to interest the public in very many attractions not of the star drawing-power variety. Opposed to them are the attractions, who insist they are not getting too much; those who shy at percentage contracts; another group which cries aloud for its opportunity; and the wholesale bureau heads who are trying their best to please everyone. It is a preplexing situation with the outcome not clearly apparent.

[The concluding article in the Musical Digest Series on the Concert-Giving Industry will appear in the next issue.]

Theatres under direction of Hugo Riesenfeld
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NORMA TALMADGE
in "The Only Woman"
PRESENTATIONS BY ROTHAFEL
Capitol Grand Orchestra
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Lines o' News AND Chatter

Willem van Hoogstraten was seen rushing into Carnegie Hall Friday night just as Walter Damrosch threw open the throttle of Honegger's Pacific 231.

* * *

And, by the way, those few bars of orientalism in Honegger's score merely mark the plunging of the transcontinental flier through Cairo, Ill.

* * *

Lines-o'-Newser met Treasurer Earle R. Lewis of the Metropolitan Opera crossing Broadway with Assistant Conductor Paul Eisler. Suddenly, with that dexterity he utilizes in dealing with Metropolitan subscribers, Lewis detached (seemingly) from an Eisler pocket a roll of yellowbacks. It was so well executed a bit of sleight-of-hand that even Eisler gasped slightly, looking beatifically the while on the roll of money so temptingly displayed.

* * *

Mr. and Mrs. O. H. Kahn, Mr. and Mrs. Arthur Sachs, Mr. and Mrs. Felix Warburg, and a party of which Mrs. Charles S. Guggenheimer was hostess occupied boxes at the song recital Mischa-Leon gave in Aeolian Hall last Friday evening.

* * *

To be seen almost any day in Brown's chop house: Artur Bodanzky, of the Metropolitan and the Society of the Friends of Music, eating a hasty lunch and wearing as part of his attire a seersucker coat. Rehearsals sometimes cause one to forget about the detail of costuming.

* * *

A growing prosperity at an early date is predicted for this country . . . in which musicians, it is asserted, are to have their full share.

* * *

"The aim of the Chicago Opera Company," writes Arthur Ryan, its new publicity manager, "is to perfect itself in the minutest detail." Arthur is a capable chap and his engagement shows discernment.

* * *

Mario Chamlee and Mrs. Chamlee (Ruth Miller) returned last week from a concertizing expedition to the Pacific coast . . . with many newspaper reviews which had in them commendatory things. Chamlee will begin shortly his duties as tenor at the Metropolitan.

* * *

A reception is to be given by Adolph Lewisohn at his New York Fifth avenue home on Thursday evening.

* * *

O. B. Stephenson of Chicago, affiliated with the Wolfsohn Musical Bureau, was a New York visitor last week. One of the reasons was his desire to be present at the recital given by Miss Bertha Farner, soprano.

THE WASHINGTON HEIGHTS MUSICAL CLUB
J. R. CATHCART, Founder President

AEOLIAN HALL
Saturday Evening, November 8, 1924
At 8:30 o'clock

VIOLIN RECITAL BY
RUTH KEMPER
ARTHUR LOESSER at the piano

Program

I.
Concerto in G minor ..... Bach-Nachez
Allegro molto moderato
Largo
Presto

II.
Symphonie Espagnole ..... Lalo
Allegro non troppo
Andante
Allegro

III.
a Tempo di Minuetto ..... Pugnani-Kreisler
b Within the Potter's Shop ..... Charles Wakefield Cadman
c Le Printemps ..... Darius Milhaud
d Up the Ocklawaha ..... Marion Bauer
e Humoresque Orientale ..... Josef Borissoff

IV.
Sonata, op. 75, for Violin and Piano ..... Saint-Saens
Allegro agitato—Adagio
Allegretto moderato—Allegro molto

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MUD

Impartiality
Fairness
The Facts

The Musical Digest

Strauss-ky and
Stransky
See Page 5

VOL. VII. NO. 4 (Published Weekly) NEW YORK, TUESDAY, NOVEMBER 11, 1924 (Copyright, 1924, by MUSICAL DIGEST, Inc. 15 CENTS A COPY

Polacco Conducts in Chicago Civic Opera Premiere

Ponchielli's Gioconda With Raisa, Meisle, Kipnis, and Cortis Commences Season.

REVIEWERS ARE ENTHUSIASTIC

Chicago, Nov. 5.—With Ponchielli's La Gioconda as the offering, the Chicago Civic Opera opened its current season last evening, Giorgio Polacco in the conductor's place and Rosa Raisa as the ballad singer, "were two potent figures who helped insure a highly artistic and musically brilliant" occasion, as Maurice Rosenfeld expressed it in the News.

The role of La Cieca was sung by Kathryn Meisle. Alexander Kipnis was Badoero and Enzo was sung by Antonio Cortis. Other members of the cast were Flora Perni, Cesare Formichi, Antonio Nicolich, Lodovico Oliviero, Desire Defrere and Gildo Morelato. The performance received "spontaneous and generous applause," Mr. Rosenfeld wrote, and after each act there were numerous curtain calls for all the principals.

Mr. Rosenfeld waxed enthusiastic over the performance of Mme. Raisa, who "sang gloriously." Her voice, to him, "is an organ which thrills with its beauty and its power . . . so grippingly emotional, so warm in expression, so true and ringing in quality." Mme Meisle, contralto, received her share of praise from this reviewer, who congratulated her for giving a "fine vocal and equally meritorious dramatic performance." Mr. Cortis, who made his Chicago operatic debut in this performance, has a dramatic voice of "power and compass," it was said, and received commendation for the "evident assurance" with which he used it. The chorus, Mr. Rosenfeld asserted, "sang with big tone and good accent" and the orchestra "had in Polacco a master who obtained from each member of the large ensemble the best possible results."

Karleton Hackett of the Post found in the opera proof that the "organization is keyed up to the top notch." He was impressed with Mme. Raisa's tone "which had the warmth for the tender phrases and the full-throated power to drive the meaning home." This chronicler said that in the last act she sang "magnificently." Mr. Kipnis, wrote Mr. Hackett, "sang well and played his part forcibly . . . he sang with firm, rich tone." Mme. Meisle's tone was "mellow and well sustained;" Mme. Perini sang with "warmth and beauty;" Mr. Cortis showed at times "a lovely quality of tone;" and Mr. Formichi, who was "right in his element," used his voice with "artistic discretion."

The reviewers felt that the colorful costumes and scenery made Gioconda an excellent opening opera.

Beniamino Gigli, as Enzo in La Gioconda, which was revived last Saturday by the New York Metropolitan Opera Company. Mr. Gigli's singing attracted much favorable attention from the newspaper music reviewers and moved his auditors to considerable enthusiasm.

Bulletins of News

Ignatz Waghalter, music director and conductor for the English Grand Opera Company, resigned last Sunday on the eve of the organization's opening performance of The Rhinegold, scheduled for New York's Carnegie Hall. Mr. Waghalter declared the failure to receive the score of the opera until last Saturday made it impossible to rehearse adequately the performance. Ernest Knoch was secured from the Hinshaw Opera Company in Mr. Waghalter's place. Manager Blumenthal said that there had been friction between him and Mr. Waghalter, which the latter denied.

Gustave Holst, the English composer, has been awarded by Yale University the Howland memorial prize which is conferred to "a citizen of any country in recognition of some achievement of marked distinction in the field of literature or fine arts or science of government."

The premiere performance of the Rochester American Opera Company, identified with the Eastman School of Music, and of which Vladimir Rosing is director, is to take place in the Rochester Eastman Theatre. Pagliacci and two acts of Boris Godunoff will be given. The members of the organization are Eastman School pupils.

Fritz Kreisler appeared in Paris on Sunday night last at the Grand Opera for the first time in twenty years. A huge throng was present and displayed much enthusiasm.

Miss Anita Damrosch, daughter of Mr. and Mrs. Walter Damrosch, was married in New York November 8, on her birthday anniversary, to Robert Littell.

Anna Pavlowa gave the closing performance of her four weeks' stay in New York last Sunday afternoon at the Manhattan Opera House. Don Quixote, the most important novelty in Mme. Pavlowa's current repertoire, was presented. The program was for the benefit of the dancer's home for Russian refugee children in Paris. This was said to be the final appearance of Mme. Pavlowa's career before a New York audience.

Gioconda Given By Metropolitan At First Revival

Leads Season's Way Amongst Novelties Before Large Matinee Audience.

NOV 17
UNIVERSITY OF

SERAFIN IS THE CONDUCTOR

Ponchielli's La Gioconda, which has not been presented at the New York Metropolitan Opera House since the season of 1914-1915, was revived last Saturday afternoon. With Tullio Serafin conducting the work was performed on this occasion with Mmes. Florence Easton, Margaret Matzenauer, and Merle Alcock and MM. Gigli, Danise, Mardones, d'Angelo, Reschiglian, Paltrinieri, and Malatesta.

Deems Taylor in the World thought "the cast provided by Mr. Gatti-Casazza was an eminent and sumptuous assembly. Merle Alcock deserves particularly hearty congratulations . . . and acquitted herself nobly. Mr. Gigli's beautiful voice was at its best and he sang exquisitely throughout the afternoon. His rendering of Cielo e mar was extraordinarily fine and the cheers with which his auditors greeted it were emphatically deserved. Mme. Easton struggled bravely with the sarcastically named title against fearful odds. Her opportunities were vocal rather than histrionic and she improved them with her usual fine skill and excellent artistry.

"Mr. Mardones was an impressively sonorous Alvise, and Mr. Danise, whose authority and poise have increased perceptibly during the summer, had a grand time with the villainous Barnaba. Mme. Matzenauer was vocally and physically miscast as Laura. There was no visible teamwork among the cast.

"The chorus was in its best form. Mr. Serafin not only maintained an entente that was distinctly cordiale between orchestra and singers but managed to coax considerable dramatic effectiveness from the score."

Mr. Downes in the Times approved highly Mr. Serafin, gave the vocal honors to Mr. Gigli, and commended the other singers. In the Herald Tribune Mr. Gilman felt Mr. Gigli to be "the right sort of tenor for Enzo," and agreed with Mr. Taylor concerning the rest of the principals.

An ovation for Mr. Serafin occurred, with the principals joining in.

Please Notice

THE new address of The Musical Digest is 243 West 39th Street, New York. The telephone numbers remain unchanged: Longacre 3257 and 0566.

Orchestras Heard in New York

Soloists Take Part in Concerts of Four Local and Visiting Organizations.

Concerts by the Philharmonic Orchestra on October 29, November 6 and 7, by the New York Symphony Orchestra on the latter two dates, by the State Symphony Orchestra November 5, and by the Philadelphia Orchestra on November 4, all at Carnegie Hall, have been among the most recent orchestral fare of musical followers in New York. Cecilia Hansen, Nicholas Medtner, Sylvia Lent and Ossip Gabrilowitsch were soloists at the various concerts.

The Russian composer Nicholas Medtner played his own piano concerto at the second New York concert of Mr. Stokowski and the Philadelphia Orchestra, an appearance which marked his local debut. The reviewers were almost unanimous in the opinion that the concerto was not very good music. The structure, all in one movement, was much in the style of theme and variations. W. J. Henderson, writing in the Sun, said: "Some of the variations were very musical, and some of them exceedingly dry." This reviewer detected several "anti-climaxes" in the development of the ideas. Pitts Sanborn in the Telegram-Mail was sharpest in his criticism. He called the work "empty, reminiscent, repetitious."

The Post reviewer called Mr. Medtner's concerto, which was anything but modern in tone, "deeply impressive in technique." Olin Downes in the Times was inclined to agree with this opinion: "It impresses more by the combination of brilliancy and substance in the writing than as a work of arresting originality of invention." Lawrence Gilman regretted to find more signs of compositional "craftsmanship" than of originality of idea or treatment.

The reviewers were agreed that Mr. Medtner is a pianist of the foremost rank. He played "brilliantly," said the Post, while Mr. Gilman found him "a player of taste, of assured musicianship; a virtuoso in the best sense of the word." The other reviewers were perfectly in accord with this view.

Mozart's E flat major Symphony, excellently played, according to the reviews, the Polovetskian Dances of Borodine, and Beethoven's Leonore Overture completed the program.

Sylvia Lent, violinist, played the Bruch G minor concerto with the State Symphony Orchestra in a conservative program. The Times review was typical of the reports of Miss Lent's playing: "Her performance had remarkable force and vitality. Her tone is broad and full, nearly always of a beautiful texture, and she showed in the fast passages that she had her technic at her fingers' ends." The Telegram-Mail report was likewise full of praise, and said besides: "She skillfully avoided sentimentalizing." The "agreeable tone" of the violinist and her fluent technic were lauded in the Sun, World and Herald-Tribune. The reviewers considered the orchestra's work effective, but not too good.

Ossip Gabrilowitsch's performance of the Schumann Piano Concerto revealed his old qualities, said each of the reviewers of the concerts of the New York Symphony Orchestra in which he appeared. "Sympathy," "tenderness," "cool, sure technic," "brilliancy" and "poetic feeling," were words used by the reviewers of the New York newspapers in describing the pianist's playing. Mr. Damrosch played once more Honegger's Pacific 231 on this program, which was completed by compositions of Haydn, Lekeu and Mendelssohn.

The Chausson B flat Symphony was marked "first time on a Philharmonic program" when Mr. Van Hoogstraten conducted it last Thursday evening in Carnegie Hall. The reviewers were unanimous in their surprise that such an excellent composition should never have been given at a Philharmonic concert before. Its smoothness, melodiousness and sincerity were mentioned in reviews, as were its reminiscences of Wagner and Franck.

Cecilia Hansen, Russian violinist, was soloist at this concert. She played the Karlowicz Concerto, which has been little heard in New York. Pitts Sanborn in the Telegram-Mail said of the composition: "It does not attempt to rank among the major concertos for the violin, but in its modest way it is a pleasant thing to hear." This writer said: "Miss Hansen played it generally well, though not with all the security that has usually marked her performances." The Times writer also believed that Miss Hansen was somewhat below form, pointing to intonation and clarity of technic as not in her best manner.

Mr. Henderson wrote, on the other hand, that Miss Hansen "performed her part in the concerto with beauty of tone and sensitive appreciation of the character of the music. The Herald-Tribune writer said that Miss Hansen "gave a performance befitting a first-class violinist," and the Post reviewer agreed in his favorable review.

The Philharmonic Society began its third annual series of popular-priced students' concerts on October 29. The program consisted of Weber's Euryanthe overture, Strauss' Till Eulenspiegel, Ravel's Mother Goose Suite, and Beethoven's Eroica. The Herald-Tribune said: "The symphony had a performance notable for the richness of the orchestral tone, precision and ample emotion."

Metropolitan Opera Bill

TOMORROW

Andrea Chenier—with Mmes. Easton, Howard, Telva, and Dalossy; and Messrs. Gigli, Danise, and Didur; Tullio Serafin conducting.

THURSDAY

Tales of Hoffmann (revival)—with Mmes. Bori, Morgana, Howard; and Messrs. Fleta, and de Luca; Mr. Hasselmans conducting.

FRIDAY

Fedora (special matinee)—with Mmes. Jeritza, and Alcock; and Messrs. Martinelli and Scotti; Mr. Papi conducting.

Mefistofele (evening)—with Mmes. Alda, and Peralta; and Messrs. Gigli, and Chaliapin; Mr. Serafin conducting.

SATURDAY

Die Meistersinger (matinee)—with Mmes. Rethberg, and Telva; Messrs. Laubenthal, Whitehill, and Bender; Mr. Bodanzky conducting.

Rigoletto (evening)—with Mmes. Mario, and Gordon; and Messrs. Fleta and de Luca; Mr. Serafin conducting.

MONDAY

Gioconda—with Mme. Gordon and familiar cast.

Flonzaley Judgment Upheld

The refusal of Judge Giegerich last April to grant Louis Bailly, violinist, an injunction against his former colleagues in the Flonzaley Quartet, Adolpho Betti, Alfred Pochon, and Iwan d'Archambeau, has been upheld in subsequent proceedings. Early in the summer Judge Tierney ruled that Mr. Bailly, who as a retiring "partner" wished to dissolve the quartet, had no cause of action, and this opinion was supported later by Judge Mahoney. On October 10 the Appellate Division of the Supreme Court, composed of five justices, unanimously confirmed Judge Giegerich's decision. The re-organized quartet, with Felicien d'Archambeau as violinist, arrived in New York just after this decision was reported.

Announce Adler Musicales

The dates of the five morning Musicales to be presented this winter in New York by Josef Adler, pianist, have just been announced. The concerts will take place in Mr. Adler's studio on Nov. 18, Dec. 16, Jan. 24, Feb. 17 and March 24. Among the artists who will take part are Kathryn Meisle, Cornelius Van Vliet, Clarence Adler, Josef Adler, the New York Trio, and Vladimir Dubinsky.

French Symphony on Detroit Program

Gabrilowitsch Conducts Firebird Suite of Stravinsky; Edith Mason Is Soloist.

Detroit, Oct. 31.—Cesar Franck, Igor Stravinsky and Edith Mason combined to make the second pair of concerts by the Detroit Symphony Orchestra a "thrilling" occasion, according to the press. W. K. Kelsey wrote in the News that the orchestra, under the baton of Ossip Gabrilowitsch, offered a "memorable program." The audience gave "unstinted approval" of the judicious" blending of the familiar and novel, the Free Press reviewer, Charlotte M. Tarsney, thought. Opening with Beethoven's Egmont overture, the program continued with Cesar Franck's symphony in D minor and Stravinsky's Firebird suite.

This last number was executed "memorably" by the orchestra, Mr. Kelsey found, and in the Franck work Mr. Gabrilowitsch "worked the orchestra up to a powerful climax." Ralph Holmes of the Evening Times considered the juxtaposition of the compositions of Franck and Stravinsky "a demonstration of the possibilities of music both to arouse and to release emotions," especially when interpreted by a conductor "so penetrating" and an orchestra "so splendid."

Miss Mason, soprano of the Chicago Civic Opera, won the demonstrative approbation of her audience by her singing of the entrance song of Puccini's Butterfly and Depuis le Jour from Charpentier's Louise. Her voice, said Charlotte Tarsney, "has freshness, flexibility and engaging purity and her tone is warm and easily produced." Mr. Kelsey considered her voice "as lovely as her appearance, an equable soprano of good range and beautiful, powerful top-notes."

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Metropolitan Season Begins

Tullio Serafin Makes Operatic Debut in Presentation of Verdi's Aida.

Verdi's Aida was the work chosen by General Manager Gatti-Casazza to open the current New York Metropolitan Opera Company season last Monday night week. As Olin Downes, in the Times, wrote, "circumstances such as these do not call for a lengthy dissertation."

Principal interest, apart from that displayed in the personages occupying the boxes and parquet seats and the smart frocks and jewels, centered in the first appearance in this country of Tullio Serafin, the new conductor of Italian operas whose rank in Italy is very high.

Mr. Downes had nothing specifically to say of Serafin beyond the phrase "whose spirited and enthusiastic reading of the score added to the interest of the occasion." He found that Miss Rethberg "accomplished some of her most beautiful singing," that Mme. Matzenauer "was a regal and sumptuous figure with a voice that matched in its inherent quality the dramatic personality," that Martinelli in the Nile scene "sang with a fine ardor and gave more artistic value to his lines" than was apparent in the Celeste Aida aria, that Danise's Amonasro "is the performance of one well accustomed to the ways of the part" authoritative and convincing, and that the other roles were "well adjusted to the ensemble."

Mr. Henderson, in the Sun, felt it "the duty of the chronicler to record that the one novel element in the representation was Tullio Serafin." He felt "that there has not been such a vital performance of the great opera since Mr. Toscanini set his face to the east, and it was chiefly due to Mr. Serafin that the evening was one of artistic delight."

"What he achieved was an improvement in all that tended toward refinement in execution and a well knit execution. The orchestra was perfectly subordinated to the voices, but without losing the value of a single significant phrase in the instrumental song. There was a new and exquisitely delicate nuance both in movement and in dynamics and the beauty of polophony too often lost in a turmoil of sound was fully disclosed." This reviewer agreed in substance with Mr. Downes concerning the principals, as did Mr. Sanborn of the Mail and Telegram, who also had commendatory things to say of Mr. Serafin.

In the Post Mr. Newman was less impressed by the conductor, but found the principals generally satisfactory even though he found fault slightly with the contralto. Mr. Gilman of the Herald-Tribune was warm in his praise of Mr. Serafin, analyzing, quite as Mr. Henderson did, the conductor's feeling for fine shadings. He had approving words, too, for the leading singers. Mr. Taylor in the World did not write judicially.

La Boheme, given last Tuesday under Giuseppe Bamboschek's baton, with Miss Bori as Mimi, Miguel Fleta as Rodolpho, and MM. de Luca, Picco, Ananian, and Rothier and Miss Hunter, drew scant critical comment from the press . . . with the exception of Mr. Newman of the Post, who devoted nearly a column to pointing out what he felt to be a "third rate" performance of "almost unbelievable crudity." The writer felt that Miss Bori was the ablest of the singers, and he found her performance "histrionically unsatisfying." Other reviews disagreed with Mr. Newman's.

The Herald-Tribune notice was perfunctory and not analytical; so was that appearing in the Times, and in the Telegram-Mail. The Sun chronicler declared that "Miss Bori scored a deserved and convincing triumph" and that Mr. Fleta "sang well," and that the remainder of the bohemians "sang well, individually and collectively," and that "the performance as a whole was an excellent one."

Tannhauser was the Wednesday opera, which represented Mme. Jeritza, Jeanne Gordon, Rudolf Laubenthal, Clarence Whitehill, Paul Bender, Meader, Bloch, and Gustafson, and a newcomer in the person of Mary Bonetti, who had a very small role.

Mr. Henderson discovered that Mme. Jeritza "sang her music with full bodied voice and warmth of feeling," and was warmly received. "Mr. Whitehill was the admirably tender and thoroughly musical Wolfram as he has always been." The remaining principals were lightly mentioned in the phrase that it "was a generally competent cast."

The World's reviewer, Mr. Taylor, termed it "Maria Jeritza's night," and commended strongly Miss Gordon, Mr. Whitehill and Mr. Bender. He had less praise for Mr. Laubenthal, and stated that "Mr. Bodanzky's orchestra was, at its best, brilliant and spirited." Mr. Downes felt "there were not many moments when Wagner's music struck fire." He also found the singers failing to give him all he sought.

Only Clarence Whitehill held up the tempo to the proper level—for Mr. Newman who, however, found Mme. Jeritza "singing divinely and moving like a statue endowed with life." There was praise also for the others in the cast. Mr. Perkins, in the Herald-Tribune, found the performance "conscientious."

GIULIO SETTI
Chorus Master of the Metropolitan, Who Drilled the Vocal Ensemble for the Revival of Gioconda.

Boris Godunoff, given Thursday evening last, brought forward Feodor Chaliapin for the first time in opera here this season, and among his associates Jeanne Gordon, Mario Chamlee, Raymonde Delanois, Kathleen Howard, Henriette Wakefield, Lawrence Tibbett and Louis d'Angelo... with Gennaro Papi conducting.

There seemed a division of opinion amongst the reviewers regarding the performance in general and some of the singers. Admitting that Mr. Chaliapin's impersonation of Boris reflected the art he previously has revealed, Mr. Gilman in the Herald Tribune felt the basso was "not in his happiest vocal estate" as did Mr. Downes in the Times and Mr. Newman in the Post, which was contradicted by the Sun.

Mr. Taylor in the World approved of Mr. Chaliapin's portraiture and stated that "many in the cast were individually good" with the Dimitri of Mr. Chamlee "well conceived and sung" and Miss Gordon making her single scene "impressive." He felt the chorus sang "pretty well," yet declared "there was no sense of homogeneity, no animating spirit."

Mr. Downes felt it superfluous to write at length of Mr. Chaliapin. He believed that "the interpretation next in interest was Mr. Chamlee's False Dimitri" and that Miss Gordon "was able to employ the sensuous beauty of her tone."

Mr. Gilman did not comment upon any principals other than Mr. Chaliapin. Mr. Newman felt that Mr. Chaliapin was not the artist he heard in the summer of 1914, "and yet his Boris is still something beyond the capacity of any other singer. Mr. Chamlee sang very mellifluously." Miss Gordon, too, he thought, "gave an excellent study of the haughty and calculating Marina."

In the Telegram-Mail one read that "Mario Chamlee was most satisfying" and that in the scene in which Miss Gordon appears "the audience rose to enthusiasm."

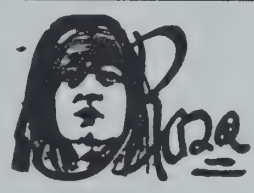
The Sun chronicler mentioned that Max Altglass, a newcomer, sang and acted competently his brief part" and has commendatory words for others in the cast.

Boris Presented at Metropolitan

Feodor Chaliapin Appears in Title Role of Moussorgsky Opera.

To Give Lecture Musicales.

Besides regular concerts the Schola Cantorum will give a series of five lecture musicales this winter. The lectures will be as follows: Chabrier, by Kurt Schindler, with illustrations by Marguerite D'Alvarez and Leon Roth, on Dec. 1; Schumann, by Ossip Gabrilowitsch, illustrated by the lecturer, on Dec. 8; Italian folk songs, lecture and illustrations by Geni Sadero, on Jan. 13; Bach's St. Matthew Passion, by Thomas Surette, illustrated by Schola Cantorum and soloists, on Jan. 29, and Musical Mannerisms of Composers, by Ernest Newman, on Feb. 18.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Executive Editor: Walter E. Koons

The Musical Digest will seek unswervingly to serve only the best interests of music. It will build up; it will support steadfastly musical progress and just reform; it is pledged to the cause of whatever is musically meritorious in both composition and interpretation, regardless of nationality; it will stand firm for justice; it will belong to no musical "party" or "movement," but remain independent.

Opera at the Metropolitan

Another season of opera was begun this week at the New York Metropolitan. Scenes resembling those of other years brought to old-time patrons memories of once glorious artists in their glorious moments. Time passes; new faces replace those which have been long familiar, and voices too which continue to ring in the recesses of our inner ears.

But the Metropolitan goes on. Its representations command admiration because most fair-minded people know that nowhere else in the world is there duplicated what the Metropolitan accomplishes in any single season. In variety, in quantity, and in quality no other existing opera house can match the Metropolitan. It is unique, and it will doubtless continue so for years to come.

Chairman of the board Otto H. Kahn, and his co-directors—Messrs. Clarence H. Mackay, Edmund Baylies, Paul D. Cravath, George Eastman, Frederic A. Juilliard, Henry Rogers Winthrop, Rawlins Cottenet, Robert Goelet, Frank Gray Griswold, Alvin W. Krech, Harry Payne Whitney and Edward T. Stotesbury—are zealous upholders of Metropolitan traditions. Yet they appreciate that the large part of the honors for what is accomplished belong to General Manager Giulio Gatti-Casazza.

Mr. Gatti is beginning his seventeenth season as general manager of this institution. His sagacity and vision and administrative skill have long since been abundantly proven. His problems are many, yet he meets them in the main as they should be met and with an endeavor to serve the best good of the majority interests.

There is reason to believe that during 1924-1925 the Metropolitan will surpass its finest efforts of recent years, artistically and financially.

Opera in Chicago

The Chicago Civic Grand Opera Company also launched this week its current season. Confronted with greater difficulties than those experienced its older companion in the field the western organization is pushing determinedly on. Large mistakes of policy chargeable to previous administrations have made the task of the Chicago company a considerable one, and it still has to overcome obstacles caused in part by errors of judgment of those administrations mentioned.

But Chicago should eventually pass over the top of the hill. It will if there develops in the next few years the broad capacity to carry on in a manner befitting an institution serious in its efforts to establish the first-class opera on a secure foundation.

Samuel Insull, Herbert Johnson and Giorgio Polacco are entering now their crucial period. They have only to prove equal to the occasion to settle for all time the operatic future of a city which can, and will, support opera if it be rightly conducted and promoted.

High Lights and Luminaries

AN OPENING night at the Met is an event with double character: artistic and social. The success of operatic seasons is based largely on its social interest. If this wanes, or is lacking, the season tends to lose in musical effectiveness.

We can't complain of the Met's artistic achievements. Mr. Gatti has gathered together the best that the market has to offer. No available singer with highest class reputation either in America or in Europe is left out of the plans of the New York Metropolitan Opera Company. Mr. Gatti, Mr. Ziegler, and the other officials are always on the lookout for new talent.

Last Monday night the artistic and social successes of the Met opening were unquestionable.

The famous horseshoe looked gorgeous! The orchestra was full of celebrities. Everybody was there.

The cast! It was the best the Met has to offer in Aida,—and that is the best that there is anywhere.

SITTING at the conductor's desk was a new personality: Tullio Serafin, who was making his debut in the United States. It seems strange to speak of Serafin as making a debut. In Italy he is well known,—standard, even.

What an ovation he received after the Triumphal Scene! He shared in the triumph, and he well deserved it. This was quite the high spot of the evening.

There was only one jarring note in the evening. The costumes of Mmes. Rethberg and Matzenauer were anything but Ethiopian or Egyptian, and Miss Rethberg's wig was certainly not very becoming. The Met ought to have a censorship department to pass on the costuming of its artists. But these artists sang as they know how.

Giovanni Martinelli, Danise, and Mardones were familiar figures in the cast. They lived up to expectations, too.

The usual first night crowd was on hand. They are talking about new opera houses in New York. No new place could be like the old. It would take years and years to restore that unique Metropolitan Opera House atmosphere. Tradition's the thing! Tom Bull and Hugh Brown in their shining top hats were on the job "at the gate," and,—wonder of wonders—there was a new chap there too, taking the place of the popular "Jerry," who died last summer! We missed "Jerry" very much!

Outside the double line at both box offices extended well down the street quite early in the evening. They had their books and papers to while away the time and turned to rubber when Gatti himself strolled down the street with his cane. The old chocolate and chestnut vendors were on the job again too. The first nighters were mighty lucky though,—we have known Metropolitan openings when it was cold, but last week it was almost like the summer time.

THE WALK down the corridor was one handshake after another. We met Alessandro Bonci. That "retirement" story surely can't be true; he was looking better and younger than ever. And way down front was Frances Peralta, all eyes and ears for the Nile scene trio.

And there was Ned Ziegler chatting with Berthold Neuer. All in a minute we were greeting de Segurola (with the monocle, of course), Papi, Earl Lewis, and Bill Guard,—and dozens more.

Almost all the New York managers were there; and so were the singing teachers, but without the "almost." And many, many celebrated pupils.

The Fourth Estate was out in full force. We tried to spy Ernest Newman, but couldn't. Each one was accompanied by respective wife, of course, the newspaper man shows up consistently with Madame,—on first nights, that is. Let's not forget the press agents . . . one for every artist, and each grew enthusiastic at the right time.

Earl Lewis was smiling more than usually: evidently the receipts were totalling up pleasantly.

After Aida exhaled her last breath on Radames' broad breast, Serafin dropped his baton and fled. An unusual gathering greeted him at an Italian-American restaurant; there was a supper there in honor of the new Met conductor. Walter Damrosch welcomed his new colleague in his usual clever manner. Not everybody talked, but everyone did eat!

THINGS looked much different at the House last Tuesday night. There was an extra Election night performance and of course "the popular assemblage" was there in full force. . . . The silk hat merchants had less to be pleased with if they were there, and evening dress was not universal as it had been the night before.

But standees and "conoscenti" were out in squads.

La Boheme was the opera, but the performance was not up to Metropolitan standards,—perhaps the excitement of the Election and the firecrackers had something to do with it.

We could see Conductor Bamboschek trying his best to get the artists together, but he was not successful. We are waiting for another Boheme. Wednesday was Tannhauser night, Jeritza night. There was a little more room to move about. . . .

Strange that Wagner is not popular in the S. R. O. sense,—but his following is perhaps most intelligent. Jeanne Gordon, Laubenthal, Bender, and Whitehill were welcomed back.

Wagner at the Metropolitan means Artur Bodanzky. He was there. We saw Maria Bonetti, who was making her debut as one of the four pages.

Next night Chaliapin! . . . but more anon.

BRUNO ZIRATO.

Strauss-ky and Stransky—and a New Opera

Wherein Is Related the Tale of How Richard Strauss Got the Plot for His Intermezzo, Just Produced in Dresden

Dresden, Nov. 5.—Intermezzo, an opera by Richard Strauss, had its world premiere here yesterday. An assemblage which included many prominent persons was present, and a number of the representative music critics of this country.

These writers appear at first blush to be favorably impressed with Intermezzo, one reviewer declaring in print that it is the finest stage work ever written by Strauss. The reception given the new opera was warm, and an ovation resulted, with twenty stage recalls for the composer and principals at the close of the performance.

The composer in this instance was his own librettist, and the subject matter is based on an incident in his domestic life which is said for a time to have threatened the happiness of Strauss and Mrs. Strauss . . . because of a letter addressed to Strauss intended for the conductor, Josef Stransky, the writer of which letter appears, in addition to confusing two names, to have assumed a familiarity altogether unjustified.

Ludwig Karpath, in an article published some time since in the Neues Weiner Tageblatt, presents an interesting tale of the comedy of errors which led up to a situation out of which Strauss was able to select material for the libretto for Intermezzo.

A part of the article, translated for The Musical Digest by Jacques Meyer, is as follows:

Dr. Strauss began the work [Intermezzo] in the year 1917. The book, since then materially altered, had been conceived in the summer, and in the fall some of the music was first composed. The composer had in mind the creation of a new style whereby the unusually realistic present-day story could be united with music fully expressing it.

Strauss himself felt some anxiety regarding the work which he had undertaken, and again and again much was changed without the right tone being found, and finally Strauss was conronted by an obstacle which for a time he found impossible to overcome.

The work therefore was laid aside until the mood imperatively demanded a decision. Suddenly, almost overnight, the fire of inspiration overtook him, rapid progress ensued, and on the return journey from a South American concert tour two years ago the last touches were made.

Some months ago various versions of the plot appeared in various newspapers.

Strauss was not at home when the tragi-comedy began. The wife opened a letter addressed to him in which Richard was asked to a rendezvous. Frau Strauss felt that she had been deceived and went to great lengths in order to get at the bottom of the matter. She at once put in an application for divorce and answered none of her husband's letters. When the latter, after a prolonged journey at last returned home there was a scene.

All of his avowals that he was absolutely ignorant of the very existence of the woman were in vain, and so also, were his assertions that there must be a mistake in the name for at that time a Mr. Edmund von Strauss was also a conductor at the Berlin Opera. In one word, an elaborate apparatus had to function so that the real facts could be found, and an end put to the turbulent drama of jealousy. The investigation had resulted in the discovery that the gay gentleman to whom the ominous missive was directed and who was unjustly considered as having assumed the name of Richard Strauss was Conductor Josef Stransky. The latter, naturally, was also the one who straightened out the matter.

Now comes the question: What could have induced Josef Stransky to assume the identity of Richard Strauss? [which he actually did not do].

A fortnight ago at Carlsbad I had an opportunity to meet Stransky and to talk about "the case."

"I was engaged as a conductor by Angelo Neumann, manager of the Prague Landes theater," said Stransky. "One day we went to Berlin with an Italian company which was guesting with us and gave performances at the New Royal Opera House. I alternated with the conductor Arturo Vigna. The star of the troupe was the Italian tenor De Marchi, whose manager was Edgar Strakosch, an American. After a performance of Aida De Marchi said to Strakosch: 'Go and get Stransky, we want to go out.' Our way led us into the bar of the Hotel Bristol, where we made ourselves comfortable. Suddenly, a 'lady' joined us. As we were in a jolly mood we treated the uninvited but not at all unpleasant stranger to some American drinks.

"As Strakosch and De Marchi conversed in Italian, our momentary guest was soon aware that we were of the Italian Opera and asked for a ticket to the next performance. In his very broken German De Marchi answered: 'Herr Straussky will attend to it.' (You must know that the tenor always insisted upon calling me 'Straussky.') I never for a moment thought of complying with our bar-guest's request, but the decidedly forward young woman had gained from our talk that I was one of the conductors of the company and she later looked up my name in the telephone directory.

"Since De Marchi had placed a strong accent on the first syllable, the young woman had the word 'Straussky' in her ear and was apparently convinced when she found the name Richard Strauss, Joachimistalerstrasse 17, that that was my address. Whereupon she wrote to Strauss the fateful letter which Richard Strauss's wife opened. It read: 'Dear Sweetheart! Do bring me the tickets. Your faithful Mitze. My address: Mitze Mucke, Luneburgerstrasse 5.'

"When Herr Rosch, Strauss's intimate friend, in the course of his attempts to clear up the apparently mysterious but really exceedingly simple matter at last succeeded in reaching me I at once solved the puzzle whereby the reconciliation of the Strausses was happily effected."

If the opera is a success, it will heighten Stransky's fame. To incite an opera by Richard Strauss is also a matter of consequence, a service indeed for which alone one may figure in music history. Therefore, Stransky-Straussky should be satisfied with this course of events, all the more because he is to be credited for restoring peace, the conjugal peace in the Strauss family. All's well that ends well.

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On The Music Highway

FOLLOWING a number of recitals in the East after his first New York recital on November 15, Jascha Heifetz will tour the American and Canadian Northwest, appearing in Minneapolis November 24, Edmonton, Alberta, November 29, and in Calgary on December 1.

Phradie Wells, soprano, is starting her second year at the Metropolitan. Miss Wells will make her first concert appearance in Boston on February 15.

For her only New York recital of the season, Olga Samaroff has chosen a program consisting of Beethoven's Sonata Opus 10, No. 2, the Mendelssohn Song Without Words in E major, the Brahms E flat Rhapsody, the B minor Sonata of Chopin, and a group of short compositions by Rachmaninoff, Mary Howe, Paul Juon and Liapounow. Mme. Samaroff's recital will take place at Aeolian Hall on November 11.

Guy Maier and Lee Pattison, pianists, will give a recital tonight in Chicago. They will be heard in La Crosse, Wis., tomorrow.

After his recital in Montreal, E. Robert Schmitz was engaged for a return concert in March. This was the pianist's first appearance in Canada.

Ida Deck, a young pianist from West Virginia is to make her New York debut at Aeolian Hall on Thursday. Miss Deck recently won scholarships in both piano playing and composition from the Juilliard Musical Foundation, and one of her works, a set of variations on an original theme, is included on her program. Miss Deck will be heard in the English Suite in G minor of Bach, the Beethoven Sonata, Opus 31, No. 3, and shorter compositions by Mozart, Beethoven, Liadow, Rachmaninoff, Glinka-Balakirew and Chopin.

The second New York recital of John McCormack too place last Sunday at Carnegie Hall. Mr. McCormack will leave immediately for a tour of the Middle West which will keep him away from New York until Christmas time.

Roszi Varady, Hungarian cellist, is to start her season at Quebec next Monday. She will be heard in Montreal on November 13.

Herma Menth, pianist, will give the opening concert of the season at Georgian Court College, in Lakewood, N. J. After the concert there will be a reception for Miss Menth.

Ernest Davis, English tenor, who has recently returned from England where he sang as soloist with London's noted Symphony Orchestra under the leadership of Sir Henry Wood, will give his New York recital on November 18 at Aeolian Hall.

Edwin Hughes, pianist, will give his first New York recital of the season at Aeolian Hall next Sunday evening. Mr. Hughes will play two compositions of Henry Cowell, modernist American composer who makes use of "tone clusters" in his music. These pieces will be played in the American group, which will follow the Beethoven Sonata Op. 31 No. 3, and a Chopin group.

Artists engaged to appear at Robert Kellogg's Friday Morning musicales in the ballroom of the Hotel Bond, Hardford, Conn., are Anna Case and Maximilian Rose, Louis Graveure and Thelma Given, the De Reszke Singers and Mildred Dilling, Percy Grainger and Louis Stallings, Marie Sundelius and Rafaelo Diaz, and Edna Thomas with Lionel Tertis.

Vincent Lopez was the guest of honor at a luncheon given by his comanagers, William Morris and S. Hurok, at the Friars' Club, New York, October 31. Guests included representatives from the foreign language newspapers as well as the metropolitan press.

Vincent Lopez and his orchestra will make their first concert appearance at the Metropolitan Opera House, Sunday afternoon, November 23. European cities are included in the extensive tour being booked for the organization.

Contracts have just been signed for an appearance by Nevada Van der Veer in The Messiah at Reading, Pa., on December 18. She will sing the role six times during the Christmas season.

Following singing of Mozart roles abroad this summer, Irene Williams has returned for her third season with the William Wade Hinshaw Opera Company. She opened her season at Roanoke singing Norina in Don Pasquale.

The Stringfield Trio, consisting of Lamar Stringfield, flutist; Charles McBride, cellist, and Carroll Hollister, pianist, gave the first New York performance of Gaubert's Trois Aquarelles at the Art Center on October 26. At this concert, which was one in the New York Flute Club's regular series, the trio also gave the premiere hearing of Mr. Stringfield's Mountain Sketches.

Recent bookings of Gitta Gradova included a Toronto recital under the auspices of the Ladies' Morning Musical Club on November 6. Mme. Gradova has also signed to appear with the St. Louis Orchestra at New Orleans on March 27.

The Lenox String Quartet will play its first New York concert of the current season on the evening of November 20th, in Aeolian Hall. Their program will include Alois Reiser's String Quartet which gained honorable mention at the first Pittsfield Festival, in 1919, and also the Haydn Quartet, Op. 77, F major and the Brahms C minor Quartet.

The Quartet numbers many return engagements among its bookings for the current season. These include concerts at Yale and Harvard universities and with several music clubs through the Middle West, as well as for Stamford, Farmington, Morristown, Paterson and South Orange. Their Western tour will be made in March and takes them as far as Kansas, Missouri and Nebraska.

Returning from her third Coast tour, Clair Dux will stop off at Louisville on November 18, Wheeling on November 20 and Birmingham on November 24 for recitals. Her first Eastern appearance of the season will be made at Philadelphia on December 1.

Mischa Elman, who is offering a series of three chamber music concerts by a string quartet this season at Town Hall, will present quartets by Haydn, Mozart and Schubert at the first appearance on the evening of November 19.

Mr. Elman, occupying the desk of first violinist, will have as his associates Edward Bachman, second violin; Nicolas Moldovan, viola, and Horace Britt, cello.

Harriet Eells, mezzo-soprano, will make her New York debut as a recitalist at Aeolian Hall tomorrow afternoon, with Kurt Schindler at the piano. Miss Eells comes from Cleveland, and has made several appearances in the Middle West. Her program for Wednesday afternoon includes a group of songs by Lully, Mozart, Beethoven and Donaudy, a group of lieder by Franz, Brahms, Wolff and Arensky, a group in French by Rhene-Baton, Balakirew and Gretchaninoff, and songs in Italian and English by Respighi, Griffes, Carpenter and Homer.

Renee Thornton has been re-enaged to sing in Wilmington, Pa., after the enthusiastic reception she received there.

The first American recital of Nicholas Medtner, pianist, will be at Town Hall, New York, Thursday evening. Mr. Medtner's program is arranged in an unorthodox fashion, composed of two parts. The first part includes the Chopin F minor Fantasy, three little sonatas of Scarlatti and the Beethoven Apassionata Sonata. The second part will consist of selections from Mr. Medtner's Maerchen. A week later Mr. Medtner will make his Chicago Symphony Orchestra.

Ernst von Dohnanyi, Hungarian composer, pianist and conductor, will make another tour in the United States this season going once more to the Pacific Coast. He will not arrive here until the first week in January and will make his first appearance of his 1925 American tour as soloist with the Detroit Symphony.

Abby Morrison, soprano, sang last night at the Victory Ball of the American Legion in the Waldorf Astoria Hotel, New York.

Horace Britt, cellist, has been engaged to play Ernest Bloch's Schelemo with the Minneapolis Orchestra, Henri Verbruggen conducting, on Nov. 30. Besides his appearances with the Letz Quartet and as first cellist of the State Symphony Orchestra this season, Mr. Britt will appear with Mischa Elman in a series of chamber music concerts in Town Hall, New York.

Mr. Britt will also be teacher of cello and chamber music at the Curtis Institute of Music in Philadelphia.

Elizabeth Rethberg, the Dresden soprano of the Metropolitan Opera Company; Sylvia Lent, young American violinist, and the quartet, the De Reszke Singers, will be the soloists at the first concert of Andres de Segurola's Musical Mornings next Friday at the Hotel Plaza, New York.

A novelty on the program will be four songs especially written for the De Reszke Singers, who are making their New York debut on this occasion: The Emir's Serenade by Cyril Scott, Hunting Song by Charles Gilbert Spross, and Two Studies in Imitation by Herbert Hughes—Simple Simon (after Corelli) and There Was a Crooked Man (after Czerny). The quartet will also sing two old English madrigals and French chansons of the fifteenth and seventeenth centuries. Mme. Rethberg's offerings include the aria, Leise, Leise, from Weber's Freischutz, and three Strauss songs. Miss Lent will play the Chaconne of Vitali and a group of smaller pieces by Chopin, Wieniawski, and Cecil Burleigh.

Naná Genovese

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PIERRE KEY'S OBSERVATIONS

MISS HELEN FISH, of the Rockford (Ill.) Register-Gazette, is building a music page along lines which should develop still further for that newspaper a reading clientele. Miss Fish combines the other arts with music, which imparts to the department a broad touch and makes for variety in the material offered.

There is a splendid opportunity for daily newspapers to assist in the music enlightenment of the nation by such methods as are now being followed by the Rockford Register-Gazette.

It opens the minds of the musically inclined by informing them on the important happenings in the important music centers of the world. And by thus reinforcing the local music events of Rockford there is made available a source for keeping posted on current music happenings which must ultimately promote the music progressiveness of that city.

Now that music has been lifted from the lap of luxury to the mound of necessity the people are giving more thought to it. They have come to realize that music possesses a definite civic value and that it is a positve aid in promoting the welfare of the people in whatever community good music is adequately interpreted.

It will be interesting to observe the progress of the Rockford Register-Gazette's music and art page. The idea is excellent and should be emulated by every newspaper in every city which is not following such a course.

ALL the voice possible to bestow upon a human being, and no matter how well it may be used, is wasted if the singer lacks the interpretative gift. When one has developed that gift to a rare degree we have an artist.

The United States can boast of as many fine natural voices as any other country in the world. Some experts assert that nowhere is there such a wealth of superior vocal material, and yet . . . we have only a few singers of outstanding calibre.

The reason lies in the fact that our young people want to get ahead too fast. They lack the patience to persevere in one of the most difficult callings; and this insistence upon speed has interfered with more than one promising career.

Reading some reviews written on the concert appearances of Edward Johnson in different parts of the United States and Canada gives proof of what has been stated concerning interpretative artistry. We remember well the first impressions this Metropolitan Opera tenor made on us when he came back to this country after having spent several years singing opera in Italy. He has continued, ever since, to develop; and the reason is that he is a student.

♭ ♮

IN A RECENT issue of The Nation Miss Henrietta Straus has an article entitled A Municipal Exploit in Music. It refers to Baltimore's activities in the music line. And since such projects are now beginning to attract attention in a number of communities we reprint much of what Miss Straus wrote:

"If our municipalities were given generally to adventures in the arts there would be no need for this article. But when such adventures are almost isolated instances they cannot be localized in value. For this reason an organization like the Baltimore Symphony takes on a certain national significance, for it is the first and, I believe, only municipally endowed and managed symphony orchestra in the country. Its history is doubly significant in that its entire existence has been the triumph of art over politics and that it was due originally to a concert manager, Frederick R. Huber, and to a politician, James H. Preston, the latter one time mayor of Baltimore.

"In the autumn of 1915 these two got together and laid their plans. Mr. Huber offered his services as manager gratis for the first year. Mr. Preston engaged to extract from the city council an appropriation of $7,000. It was a brave pledge on the part of the mayor. But then, what was such a pledge to one who had dared to have the streets of Baltimore paved? The miracle was somehow performed, and the orchestra became a fact. A conductor was found in Gustav Strube, head of the theory and composition department of the Peabody Conservatory, and for twenty-five years an assistant conductor of the Boston Symphony; and a concert-master located in Joan C. Van Hulsteyn, head of the violin department of the Peabody, and formerly concert-master of the Lamoureux Orchestra of Paris.

"As only $1,500 and five or six rehearsals were allotted each performance, high-class symphonic men were out of the question, for the players were on no fixed salaries, but were paid by the performance and the rehearsal. And so the orchestra, numbering, the first year, fifty-three in all, had to be recruited from the Peabody faculty and from the various theatre orchestras throughout the city.

♮ ♮

"THE first concert took place in February, 1916, with Mabel Garrison, a native Baltimorean, as its soloist.

"This established its future policy, which has always been definitely constructive toward the community. Not only are local musicians encouraged as soloists but also as composers, the latter at times even being invited to conduct their works. There are no subscription and no free tickets; the prices range from fifteen to fifty cents. There were a few years, during the war, when the prices went up to a dollar, and attendance fell off in consequence; but now that the old scale has been resumed the orchestra plays to sold-out houses.

"It initiated the plan of holding its final rehearsals at some high school, which the students could attend, free of charge, and which were always followed by explanatory talks on the program. And it has followed up this educational work by inaugurating this year, besides its regular series of eight concerts, a supplementary series of children's concerts, which have been indorsed by the Public School Association and which are prefaced by explanatory remarks by Mrs. Henrietta Baker Low, a member of the National Board of Music Supervisors. The program notes are written by a sixteen-year-old Baltimore boy named Richard Moses.

"As is to be expected, an orchestra so dependent on the benevolence of city politicians has had many ups and downs. First, there was the question of its home. Its only logical one, the Lyric Theatre, was in danger of being sold to commercial interests. After much agitation Mr. Otto H. Kahn, who owned the theatre, generously waved aside these interests and gave Baltimore a chance to buy it for artistic purposes. And so a stock company was formed called the Lyric Company, and the hall was not only saved for the cause of music but is today on a lively paying basis. The next problem to be met was that of Baltimore's "blue laws," for it was found that the day most desirable for concerts was the one day forbidden, namely, Sunday. The city finally solved the problem by breaking its own ordinance, giving permission for concerts on the Sabbath, provided that no tickets were sold on that day.

"THE orchestra's greatest difficulty, however, is the uncertainty of its appropriations, for which it has to depend upon each succeeding administration. And it speaks well for both itself and its management that both have already successfully weathered three political changes. Moreover, through them all, Mr. Huber has not only remained Municipal Director of Music—as his title goes—but he has also gone ahead with his plans.

"The city now has a special budget for musical expenditures. These were in 1916 about $30,000 to New York's $24,600. This perhaps is not surprising considering that a New York manager computed recently that out of the ten million people who make up the population of New York and its surrounding territory only sixty thousand support its musical enterprises. Today Baltimore spends $100,000 annually upon music."

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Respighi Concerto Played in Chicago

New Italian Work Given American Premiere; Alda Metropolitan Quartet Sings.

Chicago, Nov. 3.—Ottorino Respighi's Gregorian Concert for violin and orchestra, was given its first performance in America by Jacques Gordon, concertmaster of the Chicago Symphony Orchestra, at the orchestra's concert last week. Other musical events of importance during the week were the popular concert of the Orchestra, Frederick Stock conducting; two concerts by John Philip Sousa and his band; the performance by the Alda Metropolitan Quartet; and the concert given by Mischa Elman.

The novelty of a "mellow and excellently played program," as Edward Moore of the Tribune put it, was Mr. Gordon's playing of the Respighi work. "A fine performance of a difficult work," Mr. Moore called it. Karleton Hackett of the Post agreed that it was "a very fine" performance of "a new work that was worth hearing." The concerto, Mr. Hackett found, "proved to be beautiful music, brilliantly played . . . with a fine appreciation" by Mr. Gordon.

Mr. Gordon also played Spohr's concerto for violin, Gesangscene, with a "thorough grasp of the music," wrote Mr. Hackett. Other numbers offered by the orchestra were a set of symphonic variations by Dvorak and Smetana's overture to The Bartered Bride.

A violoncello obbligato by Alfred Wallenstein was offered at the "pop" concert of the Symphony Orchestra. The program included Goldmark's overture to Sakuntala and selections from The Country Wedding; Sibelius' tone poem Finlandia; and Massenet's suite, Les Erinnyes. "Everything went in the expected way," wrote Karleton Hackett.

The Alda Metropolitan Quartet, composed of Frances Alda, soprano; Carolina Lazzari, contralto; Armand Tokatyan, tenor; and Lawrence Tibbett, baritone, gave an operatic concert for the benefit of the Orphans' Home. The artists were obliged to sing extra numbers and were recalled many times. All four voices received laudatory comment from Karleton Hackett, who thought Mme. Alda's "clear and ample." Edward Moore found the concert, with its operatic melodies sung by "four fine voices," a pleasant variant from the usual run of concerts. Mme. Alda, Maurice Rosenfeld said, "sang with a pure and lyric voice, with musical taste and with temperamental warmth." Glenn Dillard Gunn in the Herald-Examiner found in her performance technical skill and "much keen, artistic intelligence."

A "completely satisfying" concert was played by Mischa Elman, who gave a generous program and many encores.

The two Sousa concerts were enthusiastically received by large audiences. Sousa's band, wrote Edward Moore, "is a unique organization, with a mellowness, a flexibility, and a facility that other bands may envy but not attain." Maurice Rosenfeld called it a "more nearly perfect musical organization" than ever before.

The Concert Debut of

MARYON VADIE

and the Maryon Vadie Dancers with Mary Izant pianist

OTA GYGI

at Town Hall, New York, October 24th

Acclaimed by Press and Public

New York American

"**Each is a gifted representative of a particular art.** Ota Gygi played Wieniawski's elaborate concerto with **emotional warmth** and efficient technique. Maryon Vadie is **graceful and eloquent.**

Brooklyn Eagle

"One saw dancing of the ballet type—tow dancing, contes de la danse, with changes of costume and other pretty accessories. Maryon Vadie did **lovely dances to Beethoven.** Mr. Gygi **played with breadth and conviction.**

New York Sun

"**A novel and attractive recital** was that given in the afternoon at Town Hall by Ota Gygi, who was violinist to King of Spain, and Maryon Vadie, an American dancer. In solo numbers and obligatoes to dance numbers. Mr. Gygi showed that he is a **good and pleasing artist.** Miss Vadie in a long and varied list gave evidence of **an attractive personality, good technical knowledge and poetic insight and a fine sense of color.** Many of her dances were encored, including one, Bo-peep, music by Beethoven-Kreisler. * * * This **brought down the house completely.**

New York Tribune

"Lightness of foot, ease of gesture and motion and vivacity marked Miss Vadie's solos, and ease and grace were also to be found in the work of her ensemble. Mr. Ggyi is a **first class violinist, with fluent tone and technical competence.**

New York Times

"Three dancers in a day, Maryon Vadie, Maria Theresa and Mme. Pavlowa. * * * an unusual occurrence in local halls, begining with **a much applauded matinee by** Maryon Vadie."

Concert Direction

EVELYN HOPPER

Aeolian Hall, New York.

Koussevitsky Heard in Wagner

Boston Conductor Plays Roussel Symphony Also; Much Music Activity in Hub.

Boston, Nov. 4.—The fourth concert of the Boston Symphony Orchestra, Serge Koussevitzky conducting; the first concert of the fifth season of the People's Symphony Orchestra under the direction of Emil Mollenhauer; and the San Carlo Opera Company's opening of its two week season here with La Gioconda were the most important events of a week of great musical activity.

"Once more a great Wagnerian conductor is among us," was the final sentence of the review of Koussevitzky's Wagnerian program by Warren Storey Smith in the Post. In addition to Weber's Overture to Oberon and Roussel's Symphony in B flat, which was heard here for the first time, the program included Wagner's Bacchanale from Tannhauser, the Funeral Music from Dusk of the Gods and the prelude to The Mastersingers of Nuremberg. S. M., writing in the Christian Science Monitor, found the playing of Wagner "unqualifiedly superb." The performance of Bacchanale was, according to Philip Hale of the Herald, "a glowing, gorgeous one." Warren Storey Smith spoke of the playing of this number as "unbelievably eloquent."

The Roussel symphony, to quote the Monitor, is music "nobly conceived" and not to be "lightly dismissed." Mr. Hale felt that in spite of "the honesty, the high aims, the musical equipment of Roussel" and of some of the impressive and beautiful parts, the composition was "lacking in clearness of design and firmness of structure." The work establishes Roussel "beyond question as a force in contemporary music," wrote Mr. Smith, who considered that the music had "deep feeling, frequent lyrical beauty and architectural strength." The Transcript admired the piece and commented particularly on Mr. Koussevitzky's reading of his program.

Heinrich Gebhard, pianist, was the soloist of the People's Symphony Concert and gave, as the Monitor said, "an unusually musical interpretation of Liszt's Concerto, an interpretation full of poetry and imagination." The paper considered that the orchestra under Mr. Mollenhauer's skillful guidance gave a "spirited performance" of Elgar's Overture and accompanied Mr. Gebhard "sympathetically." The reviewer in the Transcript found that "Svenden's fantasie Romeo and Juliet, melodic and not particularly intense in spirit . . . was admirably executed." The Tschaikowsky serenade for string orchestra, the most "impressive piece of the afternoon," was treated with "marked sympathy" by Mr. Mollenhauer. The Boston Herald was pleased to find that this season the conductor has a "more flexible, better co-ordinated and more responsive" orchestra than before.

The audience seemed well pleased with the first offering of the San Carlo Opera, La Gioconda. The Herald noted particularly the "distinguished ability" of Mary Kent, who sang the role of La Cieca. She has a contralto voice, "admirably trained, of rare beauty." The music of the opera, which has "frequent charm and color," was played "less flexibly and less sonorously" by the orchestra than "may be expected later."

Recent recitals here were those of Arthur Hartmann, Jesus Sanroma, Jean Bedetti, Jean Nolan, Carmela Ippolito, Frederic Lamond and others.

The Question Box

1. How many symphonies did Dvorak write before the New World?
2. In the premiere of what famous Russian opera did Anna Case appear at the New York Metropolitan Opera House?
3. Who was Theobald Bohm?
4. When did Hugo Wolf, composer of songs, live?

Last Week's Answers

1. The Pittsburgh Symphony Orchestra was disbanded in 1910. It was organized in 1896.
2. Nikolai Grigorovitch Sokoloff, conductor of the Cleveland Orchestra, is in no way related to Nikolai Alexandrovitch, the Russian composer.
3. Grieg wrote three sonatas for violin and piano—in F and G major and A minor.
4. Giuseppe Campanari before becoming an operatic baritone played cello in the Boston Symphony Orchestra, from 1884 to 1893.

Gerhardt Offers Schubert Program

Reviewers Give Unbounded Praise to German Soprano in First Concert of Season.

With a program consisting of eighteen Schubert songs, Elena Gerhardt, soprano, was heard here for the first time this season at Aeolian Hall on November 2. Every song, from the opening Suleika I. and II. to Erlkoenig, was, wrote Deems Taylor of the World, "a fresh revelation of her mastery of her art." Mr. Taylor found her voice in much better condition than when she was heard last year in that it "sounded unwearied and tonally much more under control." Because of Miss Gerhardt's "magnificent" style, "her perfect sense of balance and proportion, her subtle flexibility of rhythm, her flawless diction, and coupled with this technical surety the sincerity and noble simplicity of utterance," he hailed her as "one of the few great singers in the world."

Mr. Taylor's enthusiasm was shared by Ernest Newman of the Post who was delighted with the perfection of her art, her easy command of the "delicacies of tone color," and the "grace and beauty" of her phrasing. In writing of his admiration for her rhythm and "keen harmonic sense," Mr. Newman admitted himself dismayed because he had long ago exhausted all his superlatives on her. Mr. Henderson in the Sun and the Herald Tribune review praised her "sincerity" and "range of emotions."

MARCELLA
Roeseler

Dramatic Soprano, Metropolitan Opera Company

"Proved a Sensation" at the Maine Festival

The unanimous consent of the critics:

. . . Was a most agreeable surprise . . . Her voice is rich, powerful, yet high and she **proved a sensation.**—Lewiston Daily Sun, Oct. 11.

. . . She won the audience completely . . . Truly a **great Leonora by any standard or by all.**—Bangor Daily News, Oct. 11.

. . . **Superb voice** and marvellous dramatic ability . . . **Enchanting personality.**—Bangor Daily Commercial, Oct. 11.

. . . Won pronounced success **taking the audience by storm** . . . Rich lower voice . . . Ability to project highly dramatic moments.—Portland Press Herald, Oct. 11.

CERTIFIED THE MUSICAL DIGEST

Address Personally: Metropolitan Opera House—New York City

FIRST AMERICAN TOUR

At Last Karsavina!

—The New York Telegram and Mail, Nov. 3, 1924.

She was accorded an ovation.

—The Baltimore Sun, Oct. 31, 1924.

Karsavina is now an artist of the first rank.

—The New York American, Nov. 2, 1924.

Scored a triumph.

—Newark News, Nov. 3, 1924.

"KARSAVINA'S DEBUT EVOKES ENTHUSIASM"

Karsavina was to the eye all that her gorgeous name would imply.

—Olin Downes in the New York Times, Nov. 2, 1924.

Karsavina's Debut Evokes Enthusiasm.

—The New York Tribune, Nov. 2, 1924.

Always she was lovely to look upon, everything she did was instinct with grace.

—Pitts Sanborn in the New York Telegram and Mail, Nov. 2, 1924.

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KNABE PIANO

CERTIFIED THE MUSICAL DIGEST

Rothwell Gives Novelty Program

Thalia Sabanieva Soloist; String Quartet and Recitalists in Los Angeles Concerts.

Los Angeles, Oct. 25.—Four of the five numbers played by the Los Angeles Philharmonic Orchestra at their second concert, conducted by Walter Henry Rothwell, were heard for the first time in this city. Works by Glazounow, Rabaud, and, with the aid of Thalia Sabanieva, soloist, selections from Rimsky-Korsakoff and Glinka were offered for the approval of the audience which filled the auditorium.

Edwin Schallert considered the program exceptional, and wrote that Mr. Rothwell's conducting "has gained notably this year." The conductor was commended by the Examiner for his "fine musicianship . . . and for his exceedingly fine reading" of Glazounow's Sixth Symphony. Mme. Sabanieva's singing of the Hymn to the Sun and the Cavatina and Rondo from Glinka's opera, A Life for the Tsar, received laudatory comment. The reviewer in the Express was pleased with the flexibility and clearness of her voice in spite of the fact that the singer was just recovering from a cold. However, Mme. Sabanieva has a voice "of real quality and handled her offerings with skill," thought the Daily News commentator, and she was recalled by an appreciative audience.

The Zoellner Quartet gave the first recital of the Coleman Chamber Concert series this season. The reviewers found the Quartet even better than before and thought the concert an auspicious start for the series.

Claire Dux who sang here recently was hailed by Francis Kendig of the Times as a "great artist." Her voice, according to this reviewer, "is pure and clear in quality, but in certain of the German lieder . . . she colored the tones with unusual richness and mellowness." Mme. Dux had to respond with numerous encores.

The first of the popular concerts of the Philharmonic was conducted by Mr. Rothwell in the auditorium last Tuesday. Marjorie Dodge, soprano, was soloist with the orchestra. She sang selections from Debussy's Prodigal Son and from Pagliacci. The orchestra played the Prelude and Love Death from Tristan, Tschaikowsky's 1812 Overture, Massenet's Neapolitan Scenes, and the Coronation March from Le Prophete.

The reviewer of the Examiner found "moments of great lyric beauty" in the singing of Miss Dodge, and the writer of the Express praised her "warmth of tone and brilliancy." The reviewers were unanimous in praise of the work of orchestra and conductor, and the auditorium was filled despite the warm weather.

Among the recitalists of the week were Ina Bourskaya, soprano, and Gregor and Alexander Cherniavsky, violinist and pianist. Edwin Schallert in the Times thought that Mme. Bourskaya's best talent is for the operatic stage, but her program, as much as it restrained her in this reviewer's opinion, "exhibited the oft-so triumphingly effulgent quality of her voice."

The Cherniavsky concert drew a large audience, and the newspaper writers agreed in their praise. The Times report said, "Gregor Cherniavsky produces a tone of warmth and beauty," although this writer felt at time the virtuoso more than the artist. The consensus was also that Alexander Cherniavsky is "an extraordinary acompanist."

A concentrated effort is being made, following the recent success of the community chorus concert in Hollywood Bowl, to form a tremendous choral organization in Los Angeles by combining into one group all the leading singing societies in the city. The leaders of the various organizations are meeting late this week to consider the proposition.

Sokoloff Conducts First Pop Concert of Season

Cleveland, Nov. 4.—The first "pop" concert of the season was given in Masonic Hall Sunday afternoon by the Cleveland Orchestra, Nikolai Sokoloff conducting. The soloists were Marie Simmelink, contralto, and Arthur Beckwith, concertmaster.

Starting with the Euryanthe overture, by Weber, and ending with Liszt's Les Preludes, the concert, wrote Eleanor Clarage in the Times, "moved along at a swift pace with never a moment that was not wholly delightful." Debussy's Afternoon of a Faun, Strauss' Tales From the Vienna Woods and Rachmaninoff's Vocalise were also on the program. To James H. Rogers, of the Plain Dealer, it seemed that conductor Sokoloff and his orchestra were especially fond of playing the Strauss music. He found a "delectable lilt and sway" in the performance. Archie Bell, of the News, lauded Miss Simmelink's rendition of an aria from Jeanne d'Arc.

The Denishawn Dancers were cordially welcomed at their appearance here last week. Wilson G. Smith in the Press said he realized that it was unnecessary to comment on the art and popularity of the dancers who, he thinks, have "elevated the terpsichorean art to a psychological status." Another recent concert was that of the Cleveland String Quartet, assisted by the Woodwind Ensemble from the Symphony orchestra. There were two novelties on the program: a string quartet by Vaughan Williams; and an octet for wind instruments by Beethoven which has never before been played here. James H. Rogers found the performance a wholly admirable one, "warm in tone, discreet, and well-balanced."

VIRGINIA C. THOMAS

Appeared in an Organ Recital in Town Hall, New York, Last Week.

Start Wagner Series.

The first performance of the series of Wagner Operas by the English Grand Opera Company was given yesterday evening at Carnegie Hall. The opera presented was Rheingold. Walkure, Siegfried, and Gotterdammerung will follow on sucessive Mondays. The series will be given also on Thursday afternoons, beginning November 13.

Reiner Conducts Wagner Program

Cincinnati Orchestra Gives First Popular Concert Before Crowded House.

Cincinnati, Nov. 4.—The popularity of the all-Wagner program was again demonstrated here last Sunday when Fritz Reiner conducted the first of the popular concerts of the Cincinnati Symphony in Music Hall. The program opened with the Meistersinger Prelude, and included selections from operas of the Ring.

Carl Adams, writing in the Enquirer, had nothing but praise for Mr. Reiner and his men, who played, he said, "with all the requisite spirit and energy," revealing "all the inherent beauties of the music."

"Mr. Reiner is a Wagner expert and an orchestra director among the first of the art world today," was the judgment of Mrs. W. P. Smith, who reviewed the concert in the Times-Star.

Mrs. Lillian T. Plogstedt, the reviewer of the Post, referred in glowing terms to the performance of the Meistersinger Prelude, and praised especially the clear treatment of the contrapuntal passages, which "were developed with masterly sense of dynamic proportion" in her opinion.

B. G.

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ETHEL GROW, Contralto
Charles Albert Baker at the piano
RUTH KEMPER, Violin
Arthur Loesser at the piano
EDWARD KREINER, Viola
Assisted by Fritz Reiner

Concert Artists will be announced later

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RUDOLPH POLK

AMERICAN VIOLINIST

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Toscha Seidel in Scandinavia

THE FOLLOWING NOTICES, appearing in the Christiania daily newspapers on the recent playing of Toscha Seidel in that city, were received direct from the violinist. He wrote that they are translations of the complete reviews. But Mr. Seidel forgot to send with the typed translations the original clippings from the newspapers. They are published just as translated for Mr. Seidel, who is still concertizing in Europe.

From "Aftenposten," 4th Sept., 1924.

Toscha Seidel had of course a full house for his concert in the University Hall yesterday evening, for he is one of the pronounced favourites of our public, one of those who are not forgotten, even when several years elapse between each visit.

The young master-violinist has now appeared once again in Christiania and has charmed with his brilliant art the keenly-interested musical public of our city.

Toscha Seidel's playing is especially characterized by ardent feeling, often rising to impetuous passion. He reels out no conventional phrases, academic coldness is alien to him, he cannot stand unmoved by the music he interprets; on the contrary, one feels that he always lives in the message he is conveying at the moment by his notes, and these notes seem to flow up from the depths of his heart with the unstudied freshness of improvisation.

His technique Toscha Seidel has, as we know, acquired when he was still a child. Now he is a perfect virtuoso, and there lies intense power in his broad strokes, while his tones are at once powerful and ingratiating.

There was only one novelty on his program yesterday: "Indian Snake-Dance" by Burleigh, a very beautiful and attractive number, with its broad ballet-music style. With this composition the violinist completely captured his audience. It had to be played twice, and afterwards there were constantly increasing demands for encores, which were also for the most part acceded to.

Otherwise, all the works, both great and small, were brilliantly executed. We heard a concerto by Nardini, of the old Italian school, who seems of late to have come into fashion again. Also Saint-Saens' great and effective concerto in H-minor, a romanza and rondine by Beethoven, a Hungarian dance by Brahms-Joachim, as well as Wieniawsky's polonaise in D-major, besides extra numbers.

Hjalmar Borgstrom.

From "Dagbladet," 4th Sept., 1924.

Violin.

Toscha Seidel is a mighty master of his instrument. We have followed his development since he was a yard high, the infant prodigy from the early days of the war, and it is almost with a kind of parental pride that we read of his triumphs all over the world.

His art must now be measured by the highest standard. Toscha Seidel is a dazzling virtuoso, but the vital point is that the artist in him proves to be greater still. In a young musician's development this will always be the critical point. He may amaze us with his unrivalled dexterity with bow and left hand, but we note that this is a secondary matter and merely a means for the violinist, while the tone, the self-abandonment, the music, the soul are for him the most important. At the proper moment there can be a sweetness and beauty, an intensity and a noble, simple purity in Toscha Seidel's interpretation that are absolutely bewitching.

From "Tidens Tegn," 4th Sept., 1924.

Concert.

One of the darlings of the Christiania musical public, Toscha Seidel, yesterday gave a concert in the University Hall. He has advanced still further since his last visit and now stands at the summit of his art. He is a master of the violin, with that we have said everything. It is unnecessary to speak further of his beautiful, rich, luxuriant tones, his brilliant command of technique, his sound musical interpretation, perfect phrasing and glowing temperament. All this we know from before. Only it all appears in an intensified degree. To this, no doubt, the magnificent instrument he uses also contributes its share.

The program gave Seidel an opportunity of displaying with brilliance the most various sides of his rich talent. Arne van Erpekum Sem.

From "Morgenbladet," 4th Sept., 1924.

Concert.

The golden violin,—the name is a good expression for Toscha Seidel's splendid instrument and for the notes he draws forth from it. Like golden sunbeams they bring with them light and pure air. Like light and air they banish everything that is unwholesome and impure, and remove all the masses of gray dust that may have been deposited in the minds of men during the daily struggle for existence. Everything is bright and radiant. In an elegiac song like the wonderful second movement in Pietro Nardini's "Violin Concerto" these tones disclose to us a glimpse into the finest and tenderest feelings of the heart. Or else they soar aloft as in Saint-Saens' "Concerto in H-Minor" and in Beethoven's "Romance" and "Rondino." A flight of such irresistible power that the hearers long to follow this heaven-aspiring violinist up to the heights.

The renewal of acquaintanceship between Toscha Seidel and his friends took place yesterday in the University Hall under the most pleasant circumstances. The densely-packed house testified its joy at this meeting after 3 long years of separation. It was one of the great events in the musical life of the city.

From "Orebladet," 4th Sept., 1924.

Concert.

Toscha Seidel is something apart. We have heard a legion of splendid violinists since he made his debut here, but his power is just as wonderful as ever. Had he lived in the dark Middle Ages he would have been burned alive as a wizard,—if indeed he had not at the last moment bewitched even his executioners. In the presence of such genuine, all-conquring art it is purposeless to go into details. Toscha Seidel is, in short, the chosen darling of the Muses; he has already brought the world to his feet. What is it that effects this? Perhaps the fact that he does not merely play his pieces, but lives in them, with life and body. He weeps with the composers, laughs with them, worships with them. Can we wonder that people become enthusiastic almost to madness.

Seidel's new violin is a miracle. Since it has cost its owner 25,000 dollars, it is, to be sure, more or less in duty bound to sound like a voice from heaven. And it really does so. Its tone is to a rare degree soft and ingratiating, but at the same time it revels in festive splendour. In chord-playing it sounds as full-tones as an entire orchestra. A more beautiful D-string I do not think I have ever heard on any violin. And its flageolet-notes really sound like tones "from another world."

IN AMERICA SEASON 1925-1926

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Steinway Piano

Pacific 231 Played By N.Y. Symphony

Walter Damrosch Introduces Honegger Novelty at First Concert; Easton With Orchestra.

Honegger's Pacific 231 was played for the first time in New York at the opening concert of the New York Symphony Orchestra, Walter Damrosch conducting, at Carnegie Hall October 31. The other novelty on the program, which consisted of Beethoven's Fifth Symphony, Vaughan Williams' Fantasie on a Theme of Thomas Tallis and d'Indy's Istar variations, was Debussy's L'Isle Joyeuse, transcribed for full orchestra by Bernardino Molinari.

The critics were divided in their reactions toward Pacific 231.

Lawrence Gilman of the Tribune was enthusiastic over the Honegger composition. He thought the music was made "so thrilling, so puissant, so genuinely moving" by the genius that gave a "rhapsodic paean in praise of the creative energy of the human soul." Mr. Damrosch and the orchestra, wrote Mr. Gilman, "played the piece with gusto and virtuosity." The music did not seem so important to Pitts Sanborn of the Telegram and Mail, who doubted, conceding the interest a first hearing had, if anyone would care to hear it again. Deems Taylor in the World did not agree with Mr. Sanborn, but felt that the music was "highly important, the first completely successful attempt to express machinery in terms of music." Lined up with Mr. Sanborn was W. J. Henderson of the Sun. Mr. Henderson considered the work "amazingly poor music and assuredly not worth talking about" and predicted that it "will soon be forgotten."

The Times reviewer, Olin Downes, who considered Pacific 231 "successful" and an "amusing jeu d'esprit," was particularly pleased with L'Isle Joyeuse, "music that might have been wafted from the Island of Cytherea." Mr. Downes complimented Mr. Damrosch and the orchestra for their moving and skillful entertainment.

Florence Easton was the soloist of the orchestra's second concert in Aeolian Hall November 2. "Miss Easton was in glorious voice and left her hearers in a state of happiness," wrote the Post reviewer. The program began with Mendelssohn's Fingal's Cave overture, followed by Beethoven's Fifth Symphony. Mme. Easton sang Deh vieni non tardar from Mozart's The Marriage of Figaro and the finale from Wagner's The Twilight of the Gods. Pacific 231 was played for the second time.

Honor Piccadilly Conductor

A dinner in honor of Mischa Guterson, conductor of the Piccadilly Theatre Orchestra, was given last Saturday evening in the home of the Marquis of Irosa in New York. A number of musicians were present.

Josef Lhevinne in New York Recital

Pianist Plays Schumann Carnaval, Mozart, and Chopin; Audience Overflows to Stage.

An audience which filled Carnegie Hall and over-flowed to the stage welcomed Josef Lhevinne, pianist, at his first recital here on Nov. 2. "An outstanding pianist, Mr. Lhevinne preserved the high standard that has marked his playing in past seasons with a happy combination of expressive vigor, color and fluent, polished technique." This statement in the Herald-Tribune review is a fair exemplification of press comment. The World lauded him as not only a "musician's musician," but an artist with the power to communicate his art to the layman. The Mozart Andantino was made, said this reviewer, "a tender and living thing, and Schumann's Carnaval flashed its contrasting colors under his smooth and powerful command."

Mr. Lhevinne "surpassed himself" in the Schumann work, agreed the Times reviewer, who noticed the same quality of "taking his audience deep into his confidence" that was commented on in the World. He was eager, according to the Times, "to make his hearers aware of the beauty that stirred him, and he re-created that beauty with a sincerity and mastery that more than compassed their ends." The Post was another paper to comment on his ability to give his message "just as clearly and delightfully to the layman." The lack of "mere virtuosity" in his playing delighted the Times reviewer, who found that "even in passages of technical purpose, there was individuality and musical color."

The program also included a Chopin group, three pieces by I. Albeniz, Debussy and Rubinstein.

Easton Orchestra Starts.

Easton, Nov. 1.—The first concert of the season by the Easton Symphony Orchestra, of which Earl Laros is conductor, was given on Oct. 28 at the Orpheum Theatre. J. Ellsworth Sliker, baritone, was soloist with the orchestra in two Tschaikowsky songs; and Helena Schiff, pianist, played in Liszt's Hungarian Fantasy. Dawes' Melody in A, Weber's Jubel Overture, Grainger's Irish Tune from County Derry and Shepherd's Hey, and Mozart's E flat symphony made up the rest of the program.

Gigli Sings in Akron.

Akron, November 2.—Opening the concert course of Windsor-Poling in this city, Beniamino Gigli, tenor, gave a recital at the Akron Armory on Oct. 23. A reception by leading citizens of Akron was accorded the tenor immediately after his concert.

FRANCE GOLDWATER

Concert Manager on the Pacific Coast, Who Will Be California Representative of Arthur and Harry Culbertson.

Music of the Movies

Included in the anniversary program which is celebrating this week the fifth year of the Capitol Theatre is the presentation of an elaborate music accompaniment. The Overture 1812 of Tschaikowsky is being played by the orchestra, and the theatre ballet is doing a number to the Dance of the Hours, from Gioconda. Compositions by Geoffrey, O'Hara and Grieg are also being sung.

On the musical program of the Piccadilly Theatre is a presentation of a Paganini concerto by E. Beerman, concertmaster of the orchestra. Joseph Turin, tenor, is singing Vesti la Guiba from Pagliacci.

Several songs by various artists, and a violin selection by Rosa Polnariow are on the Rivoli bill this week, and Eileen Van Biene, soprano, former prima donna of Maytime, is singing two songs at each performance at the Rialto.

Karsavina Makes American Debut

Russian Dancer Formerly of the Diaghileff Troupe Appears in New York.

Thamar Karsavina, Russian dancer who succeeded Pavlowa as head of the Imperial Ballet at Moscow, appeared in New York for the first time at Carnegie Hall November 1. Mme. Karsavina was assisted by her partner Pierre Vladimiroff and a small symphony orchestra under the direction of Sepp Morscher.

Both performers, to quote the World, "brought with them the fantastic color and life which have characterized their school" and presented an "unusually interesting program" of Russian dances and music. Pitts Sanborn, writing in the Telegram-Mail, said, "She was lovely to look upon; always her presence and dancing were in character . . . everything she did was instinct with grace." In a dance arranged for Mozart's Serenade, Mme. Karsavina, "assisted in irreproachable fashion by Vladimiroff, gave a most effective performance," according to the Post. F. D. Perkins of the Herald Tribune thought the performance marked by a "striking degree of curvilinear grace, agility and fine sense of rhythm." After a slight self-consciousness at first, wrote Olin Downes in the Times, the dancer, a woman of "much personal beauty and of a brilliant technique," became more brilliant in her performances "and the cordiality of the beholders grew." Mr. Vladimiroff was particularly praised for his interpretation of the Greek warrior dance.

Mme. Karsavina danced in "striking" costumes to music by Glazonuoff, Borodin, Bach, Mozart, Lanner, Goossens, Delibes and others. The performance of Goossens' The Hurdy-Gurdy Man was well received.

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Contralto

"The haunting loveliness of her voice will remain with her audience long."—The Cincinnati Tribune.

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THE BALANCE OF OPINION

Renee Thornton

At her recital at Aeolian Hall, October 30, Renee Thornton had for her accompanist her husband, Richard Hageman. The large audience warmly applauded Mme. Thornton's program, which included Mr. Hageman's song, Me Company Along, which, according to the Sun, is "brilliantly written" for voice and piano accompaniment.

The reviewers were agreed that the soprano's interpretation was excellent. Alison Smith of the World felt that Mme. Thornton's singing showed "earnestness of interpretation," while the Sun reviewer, who found that "refinement featured her style generally," considered that she showed "sensitive regard" for the texts of most of the songs. Mme. Thornton's "personal charm was communicative," wrote H. F. P. in the Telegram and Mail, and her interpretation of lighter songs was pleasing. The Times spoke of her singing as "pleasing her admirers greatly." The recital which the singer gave last spring suggested that she would be well worth another hearing, and her second recital proved it, said the Tribune. Her singing, to quote this paper, "indicated considerable progress and development . . . especially in volume. Strength and resonance has been added to the clearness and fluency of her tone."

Ralph Leopold

A novelty in the form of five short pieces composed by Mozart at the age of eight years was the feature of the program at the recital of Ralph Leopold, pianist, at Town Hall on October 29. The reviewers were enthusiastic over the simplicity and finish of these compositions, the "brightness and sparkle" of which were well brought out in the "fluent, polished playing of Mr. Leopold," as the Tribune expressed it. This paper said the pianist gave his familiar impression of "skillful, clear-cut technique."

Mr. Leopold, who played with "comprehensive taste and skill," was applauded by an appreciative audience, according to the Times. The five Mozart sketches, said the World, were played with a "tender and solicitous concern for their revival that was thoroughly captivating." In Bach's Partita in B flat he "played crisply and with authority," wrote the Sun reviewer, who also felt that, as the evening progressed, his increasing confidence brought to his performance "some effective coloring and a commendable control of dynamics. His sense of shading and expression was applied to many of his offerings with much skill."

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Fisk Jubilee Singers

The Fisk University Jubilee Singers of Nashville gave a recital at Town Hall on October 31. The membership of the singers includes James A. Myers, leader and first tenor; Mrs. Myers, contralto; Carl Barbour, tenor; Horatio O'Bannon, baritone, and Ludie D. Collins, bass. The program, which was sung without accompaniment, numbered many well-known negro spirituals and arrangements of negro songs by Harry Burleigh and Frank La Forge.

A feature of this choir, composed of negro singers, was, according to F. D. Perkins of the Tribune, their "devotion and sincerity" and the lack of anything "stagey." Mr. Perkins also felt "a distinct and effective racial note" as well as the "unity, quality of tone and expressive shading" of the choir. The Sun reviewer wrote that the melodic appreciation of their songs was "exquisite" and that "the musical quality and unanimity of their voices in ensemble" challenged all criticism. The haunting beauty of the spirituals sung by the choir was especially commented on by the Times. Alison Smith of the World was delighted with the "spontaneous, instinctive delight in their song" which the singers brought into their interpretations.

James Myers gave some readings and made remarks on negro folk music.

Roland Hayes

A large audience attended the concert given by Roland Hayes, negro tenor, at Carnegie Hall October 27. Mr. Hayes sang a Mozart aria, Schubert, Schumann, Wolf, Whelpley and a group of negro spirituals. This program he interpreted, read the Telegram and Mail review, with "the refined and persuasive art for which he is already famous."

Olin Downes of the Times discovered that Mr. Hayes "achieved his ends by excellent diction as well as vocal control, and by imagination and the instinct for the subtler and finer sides of the art of interpretation." Ernest Newman of the Post was disappointed in the negro spirituals. "In their simple state," he wrote, "they have the charm of all natural things in music. But they are becoming more and more overloaded with concert room sophistications." Mr. Newman found that Mr. Hayes' voice, "a lyric tenor of exquisite quality," has lost some of its "warmth and roundness" possibly because it has been overworked "physically and artistically."

Second Piccadilly Concert

The second of the series of Sunday Concerts at the Piccadilly Theatre, New York, was given on November 9 at 12:30 p. m. The program was all Russian, and ended with the Finale of Tschaikowsky's Fourth Symphony. Mischa Guterson directed.

A New Note in Song-Recital Giving Charming Programs of Melodious Beethoven Songs—With Talks.
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Florence Mulford

Florence Mulford, contralto, who has sung with the Metropolitan Opera, was heard in a recital at Aeolian Hall, October 31. Her "admirably arranged" program was "admirably sung," wrote the reviewer in the Sun. Beethoven's Song of Penitence "fell with particular grace on the ear," according to the writer in the Times, and Mme. Mulford's Brahms "had much of beauty" and sincerity. The Tribune praised Mme. Mulford as an "intelligent singer of expressive capacity . . . with considerable richness in the lower notes called for by Rhene-Baton's Tendresse." Chausson, Saint-Saens and Debussy were also represented in the French group, while the American numbers were by Edward Horsman, John Alden Carpenter and Richard Hageman, who was the accompanist of the afternoon.

Eva Gauthier

Aeolian Hall was the scene on October 30 of a recital by Eva Gauthier in a program including thirty-three distinct offerings, sixteen of which were sung in New York for the first time. Mme. Gauthier was assisted by Louis Edlin, violin; M. Belfort, second violin; Saul Sharrow, viola; Lucien Kirsch, 'cello; Lamar Stringfield, flute; William J. Ritchener, guitar, and Gordon Hampson at the piano.

Mme. Gauthier "was in good voice and showed her usual interpretative skill" to the great delight of her large audience, wrote F. D. Perkins in the Tribune. Deems Taylor found her "always interesting," and the Sun commended her "fine full tone and dramatic expression." Pitts Sanborn said the program gave this "inimitable artist" an opportunity for "sustained and legitimate song."

Lynwood Farnam

The night of the opening of the Metropolitan Opera is a poor night for recitals, but that of Lynwood Farnam, organist, at Town Hall was attended by a good-sized audience who were extremely cordial in their reception. Of his program, the Sun noted that it was one of particular interest to young organists in search of novelties. It was played, according to this paper, with good taste, Mr. Farnam's interpretations "being marked by dignity rather than attempts at effects of virtuosity." He divided his program between Bach and modern composers, opening with the scherzo from Widor's eighth symphony, followed by Reger's fantasia on a chorale.

The Tribune complimented Mr. Farnam on the quality of his performance, "finished, exact and expressive," and the Sun was especially impressed by his expert knowledge in the employment of stops and combinations and felt that his technic on manuals was especially good.

Hyman Rovinsky

"A refreshing originality in program making," to quote the Tribune, was shown by Hyman Rovinsky, pianist, in his recital at Aeolian Hall, November 1. Scriabin's fifth sonata was offered here for the first time and the march from Prokofieff's once-heard opera, The Love of the Three Oranges, was also heard

Mr. Rovinsky's concert was not only characterized by an unconventional program, continued the Tribune review, but also by the fact that he is a good pianist. The Sun considered that he showed talent, "not always judiciously guided," and his "good piano tone, technic and sincere musical devotion contrasted with occasional "violent exaggerations."

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FREEMANTEL

THE CRITICAL SCALES

Frederic Lamond

Frederick Lamond, Scotch pianist, has become known as an exponent of Beethoven. He gave another concert of music by that composer only last Wednesday evening in Aeolian Hall. His program included the Sonatas Op. 106, 26 and 57. The Times review struck the keynote among the reports of the concert: "It was a reading from Beethoven as if from classic poets, sincere and erudite, restrained and reverent, singularly happy in appealing to the highest interest in art against popular flaunting of interpreters." The Herald Tribune was astonished that when "Lamond plays familiar things, you find yourself hearing them for the first time." He praised the control of mood in Mr. Lamond's interpretation of the Appassionata.

The fact that the audience was not depressed by any "academic atmosphere" was taken by the reviewer in the World as an indication that Mr. Lamond is in touch with the "great heroic heart of Beethoven." The Sun reporter summed up his feelings in the remark, "It sounded Beethovenian," and said further, "Mr. Lamond's finger technic may not have been of the latest mode, nor his emotional warmth over dramatic in color; but he grasped the outlines of the work as a whole completely, he showed admirable regard for rhythm, accent and shading and his style had pure beauty."

The audience was large and appreciative.

Zlatko Balokovic

Zlatko Balokovic, young Croatian violinist, who is remembered as having given sixteen recitals within a month here last season, was heard in recital at Carnegie Hall last Tuesday. Commenting on the concert, the Tribune reviewer found in Mr. Balokovic certain "obvious merits—sincerity and warmth of feeling, a good tone, a musicianly and modest attitude toward the music that he interprets." This commentator was of the opinion that the artist is potentially a poet, although he has yet to learn repose of style and self-command.

The Sun found his tone especially "admirable" in passages of Mozart's Concerto in D and John Ireland's first sonata, which was given with Miriam Allen, pianist. His technic and phrasing was good, and his intonation "excellent." This paper also said, "the warmth and color Mr. Balokovic is able to impart to certain readings" is always attractive, as is his sincerity toward his art. The Times found evidence of his "romantic style and stirring tone" in Herbert Hughes' Irish Air and Manojlovic's The War Widow's Lament.

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Clara Haskil

Technic was the outstanding feature of the piano recital of Clara Haskil in Aeolian Hall on the afternoon of Nov. 2, according to the reviews. The two numbers of which "her flying fingers" particularly impressed were the Bach-Busoni Toccata, Adagia and Fugue in C sharp and Schumann s Symphonic Etudes. Although the Bach was given a "forcible and vigorous performance" at what "seemed the highest possible" speed, said the Herald Tribune report, there was "ample delicacy when necessary." The Times writer believed that the "Schumann escaped Miss Haskil," but that on the other hand "her Chopin group was really captivating." The Sun found "impressive vitality" and a "wide range of dynamics" together with a tendency to overdo speed and vigor, but this reviewer was certain that Miss Haskil is an artist of talent.

Joyce Bannerman

The debut at Aeolian Hall on Nov. 1 of Joyce Bannerman, young American soprano who has sung in London, received favorable comment from the press. Miss Bannerman, according to the Sun, gave a "tasteful and interesting program" which showed to good advantage her voice, which is "well-placed" with a clear tone. This reviewer predicted a successful future for the singer after further study because of her "talent and charm." The Herald Tribune was pleased with her voice with its "pleasant freshness and, at its best, a clear tone of ample carrying power." The "scholarship" displayed by the unusual songs on her program was praised in the Times. This paper found Miss Bannerman's voice somewhat uneven, but her interpretation, as well as her "clear phrasing and diction," came in for laudatory comment.

Miss Bannerman, who was accompanied by Walter Golde, sang works by Donaudy, Mozart, Schumann, Bellini, and shorter modern music.

Jascha Fishberg

Jascha Fishberg, violinist, gave a recital in Town Hall, New York, on Nov. 2, and "proved himself an excellent player of the serious type, very simple and earnest, drawing a powerful tone in the Conus Concerto and the Sinding Suite," to quote the review of the Times. The writer in the Sun felt "authority and a generally good command of violin technic and style" in his playing, and said further that his pitch was admirable." The report of the Herald-Tribune agreed with the others in commendation of "the broad smooth tone and dexterous technic" of the violinist. Gregory Ashman was the accompanist.

Albert Spalding

In the recital given by Albert Spalding in Carnegie Hall November 2, the critical audience discovered, in the words of the Sun commentator, "the mature fruit of a slowly ripened and soundly founded art." Ranking him among the leading half-dozen violinists in "active service," F. D. Perkins of the Herald Tribune considered that Mr. Spalding had developed "a mellow tone of unusual breadth and volume." The Sun further praised "the warmth, the maturity, the broad-bowing and the full, sonorous tone which Mr. Spalding wrought in the Veracini and Brahms sonatas."

The novelty offered on the program was Notturno Adriatico by Mario Castlenuovo-Tedesco, "lyric, undulating, and a little long," said Mr. Perkins. The World asserted that the violinist's "variety and purity of tone and the grace of his phrasing" had never been more apparent than in this program which included the Brahms sonata in D minor, his own Polonaise in D, Debussy's Minstrels and Boulanger's Nocturne. The audience insisted on numerous encores to which Mr. Spalding generously responded.

The Post chronicler was surprised to find that not the least of the pleasure given by the violinist was due to his avoidance of theatrical methods.

Chaim Kotylansky Sings

A large audience was on hand for the program of Yiddish and Russian folksongs which Chaim Kotylansky presented on November 2 in Town Hall. Mr. Kotylansky sang a number of the hundreds of songs which he has collected in personal research. Mischa Mischakoff, concertmaster of the New York Symphony Orchestra, assisted, and the accompanist was Yascha Samnos.

Mischa-Leon

In a varied and unconventional program, Mischa-Leon, tenor of the Paris Opera, made his American debut at Aeolian Hall October 31 with Walter Golde at the piano. "A sure and sensitive instinct for the dramatic texture of a song," as the Herald-Tribune put it, was felt by the reviewers to be the outstanding characteristic of his art. He also has the power, said the Herald Tribune, to communicate this quality to his audience with warmth and imagination.

The Sun agreed that Mischa-Leon revealed "genuine dramatic instinct" and added that he proved himself an artist "who has carried delicacy of phrasing, clear diction, pianissimo and sensitive shading to a high point of development." The reviewer in the Times discovered him to be "an agreeable and persuasive young singer."

Open Herbert Concert Series

A concert by the Letz Quartet on Oct. 28 opened the series of eight programs being presented at the Greenwich Village Theatre on Sunday evening by Emile W. Herbert. The quartet, consisting of Hans Letz, Edwin Bachmann, Lilian Schubert, and Horace Britt, presented a program of Haydn, Brahms, and Ravel, and, according to the Times review, "played with smooth ensemble and accustomed ease."

The second concert of the series took place on Nov. 2, a program of spirituals being presented by the Elkins Negro Ensemble.

Hageman Engaged for Orchestras

Richard Hageman, conductor and vocal teacher, will be guest conductor with the Buffalo Symphony Orchestra on November 16. One week later he will conduct a concert of the Philharmonic Society Orchestra of Philadelphia.

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JEANNE GORDON

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"All the temperament and technique and voice that made her a Metropolitan favorite for six years."

—Omaha, Neb., News, April 13th, 1924.

"Jeanne Gordon received an amazing ovation from a packed house. Not since Galli Curci sang here has London heard *a voice of such rare beauty, amazing in its purity of tone.* . . . She moves her audience by its sheer loveliness, and sometimes by dramatic force. Her voice is God-given. . . . Her dramatic ability was proven. The audience became tense in its interest, and sat almost breathless until the final phrase was sung. *The concert was one of the finest ever presented.*"—London, Ontario, *Advertiser,* October 3, 1924.

"She sang with immense enthusiasm and delight, with a versatility and ease that mastered many forms of composition. One cannot recall another contralto of such range that may boast so fragile, so elfin, so spirituelle a caliber. . . . 'My Heart at Thy Sweet Voice' was *a glorious bit of singing,* each throbbing note more telling. . . . Here were displayed alike dramatic brilliance, resonance of tone, amazing flexibility, an intelligence that lent dignity and restraint to every passage and a personality that made *every climax a triumph.*"—*The Free Press,* London, Ontario, October 3, 1924.

"True musical feeling and fine *intelligence at all times.*"—St. Paul, Minn., *News,* October 17, 1924.

"Rich vocal beauty . . . twin asset of thoroughly recognizable intelligence and dramatic understanding."—St. Paul, Minn., *Press,* October 17, 1924.

"She sang the seductive 'Habanera' and the 'Seguidilla' arias with *a warmth of tone and beauty of diction that caused an immediate response in the audience.* It had the effortless spontaneity and depth and breadth of tone that the part calls for and seldom gets. . . . *The applause was quick and demonstrative and long continued.*"—New York *Evening Post,* January 21, 1924.

"Miss Gordon represents a certain type of American artist who is usurping the laurels of foreign-born singers at the Metropolitan. There is about her *something which sets her apart from all other artists.* Her voice is a rich contralto of unusual range and power. . . . Through her program she won her audience with much really extraordinary vocalism. *Jeanne Gordon is an artist with a glorious organ.*"—Los Angeles, Cal., *Times,* April 23, 1924.

"JEANNE GORDON SUPERB ARTIST:—The real thing, the authentic artist is Jeanne Gordon. Whole hearted enthusiasm, verging on an ovation—last night's audience succumbed before the talents of a great artist. *She sweeps her audience off its feet.* She has that Godgiven, undefinable thing which is spirit. *Nothing more beautiful was ever heard* than her 'Plaisir d'Amour.' Miss Gordon's voice shows all its most wonderful qualities—fullness, roundness, resonance, rich power. 'Les Filles de Cadiz' brought the audience to her feet. There were 'Bravos,' a completely unrestrained enthusiasm in the applause."—Los Angeles *Examiner,* April 23, 1924.

"Jeanne Gordon, contralto, *drew a packed Philharmonic auditorium.* In 'Les Filles de Cadiz' there was a memory of her deep organ quality which won her *instant recognition.*"—Los Angeles, Cal., *Herald,* April 23, 1924.

"Came nearest to perfection of music and *perfection of singing.* . . . There was a thrill."—El Paso *Herald,* April 18, 1924.

"Jeanne Gordon, a distinctly individual type, *fascinated a large audience* with a voice of velvety tones which she employed to the very best advantage. *She is a thoroughly delightful, finished and polished artist.* Her contralto voice is velvety, rich, flexible and expressive. . . . Kipling's 'The Looking Glass,' a vivid, colorful word and tone painting, *Miss Gordon sang quite superbly.*"—El Paso, Tex., *Times,* April 18, 1924.

". . . Miss Gordon has the art of swaying her audience . . . in 'Home, Sweet Home,' she *achieved a thing of beauty and joy forever.*"—Omaha, Neb., *News,* April 13, 1924.

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VICTOR RECORDS **KNABE PIANO**

THE

Concert-Giving Industry

Article X.

CONCLUSION

THIS ARTICLE is the final one in the Concert-Giving Industry series which, with this its current issue, The Musical Digest has been pubpublishing for the last ten consecutive weeks. The data assembled and arrayed for the benefit of the readers of this journal was not meant to be exhaustive; to have gone into too minute details would have made needlessly fatiguing reading. But the substance of what most persons like to have spread before them has been incorporated in the ten articles; and this material therefore has covered what is vital, as well as what is of interest: to artist-attractions, wholesale music bureau managers, local managements, and that part of the public which is deeply concerned in concert activities.

From the first article to the last the prime endeavor has been to print the facts, and to refrain from making suggestions. What little of that nature which has appeared has really been of the "fact" classification, since it has emanated from those belonging to one of three foremost groups engaged in concerts given in this country, and almost invariably has reflected the outcome of effort and experience.

Articles Termed Comprehensive

The series, in its entirety, has been pronounced preeminently comprehensive by many discerning persons—persons competent to speak authoritatively. And they have all emphasized in particular the constructive character of what has been set forth.

So keen was the interest manifested in these articles that before the publication of the fourth one inquiries began coming into The Musical Digest . . . in which the definite question was asked: "Has The Musical Digest a solution for the problems now existing in the industry?"

There has at no time been any thought to that end by The Musical Digest. At the very outset the specific statement was made in these columns (the first in the foreword which preceded the introductory article, and thereafter in subsequent articles) that whatever remedies appeared to be needed would have to be worked out by those directly concerned; that it would in all probability require much time and conferring among those directly concerned, who might finally evolve a betterment of those conditions admitted by the majority of those directly concerned as requiring betterment.

If these articles have helped, or if they can help, in shedding a little more light generally through the assembling of invaluable data (which never before has been made available) then they will have served their purpose.

Several fundamental facts have been clearly shown in these articles, facts which none who are wise will pass over lightly. They are:

First: That despite excessive competition amongst artist-attractions; despite the annoyances and vexations and increased labors of wholesale bureau managers; despite the complaints of many local managements (individuals and organizations), the Concert-Giving Industry is fundamentally sound. It is unquestionably suffering, in certain respects, but it has not gone nor is it going "to the dogs."

Second: That changes in methods of operation are unquestionably in order—though precisely what they are all to be and how they are to be worked out is still problematic.

Additional Facts

Third: That amongst artist-attractions it is necessary for those who would succeed to possess abilities which are in widespread demand—whether the attraction be of the AAA-group or the C-group.

Fourth: That local managements (individuals and organizations) which are not utilizing their fullest possible resources in the conduct of their affairs cannot justifiably complain if they do not succeed.

Fifth: That most wholesale bureau managers are under heavy hardships because of the many peculiar conditions now surrounding their part of the industry, and also because of the excessive financial overhead they are compelled to carry.

Sixth: That the public is generally responsive to intelligently presented and persistent enlightenment as to the merit and entertainment appeal of artist-attractions of superior artistic character . . . despite the tendency of the public to patronize stars, or to go to hear and see something likely to impart a thrill or to provide something of a sensational nature.

Communications received lately by The Musical Digest state that some wholesale bureau managers have so "oversold" many communities that music attractions cannot hope to be "placed" in them for several years to come. Nor is that practise, according to the writers, of very recent origin.

Some Complaints

Statements of quite a different order have also been made: by word of mouth as well as in writing. Some of them come from the wholesale bureau managers, who point out treatment they receive—at the hands of both artist-attractions and local managements—which should not occur. And other statements emanate from artist-attractions, who have their objections to register.

The public—or those who form the real part of it—alone is silent in voicing complaint. The expressed opinions of a very small fractional portion of it have been conveyed, second-hand, to The Musical Digest; but those opinions are too few and too widely scattered to permit any conclusive deductions to be drawn from them.

And yet, in certain sections of the country, statistics disclose a waning interest on the part of the public in music attractions. It may be a temporary waning (it is to be hoped that this is so), but the fact in itself should prompt those chiefly concerned in that unfortunate turn of affairs to make a diagnosis of the causes . . . for their own best interests.

Changes in Musical Taste

There is enough evidence to lead to the belief that the public's demand for music, while still large and generously distributed geographically, has undergone something of a change . . . at least in certain localities. The recital is no longer as popular as it formerly was; and there is less opportunity for recitalists—excepting those artists of superlative powers or of unique popularity—than obtained up to about three years ago.

It is a fact, also, that miscellaneous concert offerings are commanding attention; and scenes from operas, and full performances of opera are now interesting the people as they have not in many years.

Recitals will always be in demand, and in large number. Concerts in which two or more artists participate must always be a staple. So too with the string quartets, and other chamber music groups. But for the moment a part of the public is in the mood for "something different;" at any rate, enough of it is so minded to have it make its effect in wholesale bureau offices which formerly had no such problem to meet.

There would be engagements enough for every artist-attraction if there were not so many now in this country. And business enough for the wholesale bureau managers, if competition weren't so keen. Likewise, in quite a number of communities one might find local managements better satisfied . . . if there were less opposition to face from competitors.

The Law of Demand and Supply

A very considerable part of the many difficulties simmer down to over-production. It is, all over again, the exercising of the fundamental economic law of supply and demand. That means that only the fittest can survive; those who have the courage and the resourcefulness and the talents to meet the situation. For the present, at least. In another year or two a different complexion may appear on the surface of the Concert-Giving Industry. Who can say that out of existing conditions some very great good may not come, to benefit the greatest number.

Just now we hear of the discontent because it is more general than it was during the period of years just preceding that which began some three seasons ago. Yet there are several millions of dollars paid into the wholesale bureau offices every twelve months. The business is huge; and it is certain to grow.

But the morrow always brings another day. It is right and proper to admit what is, for to try to cover up unpleasant facts is often dangerous to the safety of those who do so. Once a clear view is had of

(Continued on page 24)

EUROPEAN NEWS AND VIEWS

Rome to Hear Chamber Music

Operatic Activity in Italy Dulls as Companies Complete Season's Plans.

Milan.

In Rome, whence we had just returned, music has become silent for the moment, but the lull will shortly be followed by the November season at the Costanzi. The Augusteum, it appears, will be opened on November 21, and for its first presentation has been chosen the Verdi Requiem. At the same time with that of the Augusteum will proceed the season of chamber music at the Santa Cecilia. These concerts will be offered regularly every Friday, and will be elucidated by special lectures.

The regular concerts of the Regia Academia Filarmonica in Rome will be given weekly on Mondays. In all there will be twenty-two programs, the first to be given on November 10 by the Quartetto di Roma. This series will continue through until April 6, on which day Mozart's Requiem Mass, long unheard in Rome, will be sung. Next month a program of the Filarmonica will be devoted mostly to Mozart, and will include at least one string quartet and a quintet with clarinet. Other masterpieces already certain of performance are the first sextet of Brahms and Beethoven's quartet with two violas, both rarely played in Rome even at the Filarmonica concerts.

String Quartets to Play

In this series of concerts not only the Quartetto di Roma will take part, but also the Venetian Quartet and the Buxbaum Quartet. As for pianists, there will figure in the programs MM. Loyonnet and Gieseking, and, later, a youth by the name of Vito Volterra. Also the violoncellist, Foldesy, will give a concert, and one evening will be devoted to the appearance of the celebrated singer, Salomea Krusceni-sky.

In 1925 the centenaries of Palestrina and Scarlatti will take place, and it is the intention of musical Rome to celebrate these occasions with the greatest ceremony and solemnity. In Naples the celebration of Alessandro Scarlatti will most likely be emphasized. Considerable demand is already evident that the centenary of Scarlatti be marked by the revival of one of his operas, if possible a comedy. There is much regret among musicians in Italy that this composer is falling deeper and deeper into neglect as the years pass, and it is often pointed out that the most profound study of musical Italy of the seventeenth century is not being carried on by Italians at all, but by foreigners.

Gigli for Turandot

We hear from America that Giacomo Puccini has succeeded in getting Beniamino Gigli for the premiere of his Turandot this season at La Scala. Since Signor Gigli is tied up in the United States until the beginning of April, we may gather that the long awaited first performance of this Puccini work will probably be held off now until the latter part of April, if not the beginning of May.

The many opera companies in all part of Italy have by now pretty well established their plans for this season, and a number of them are already under way. In Milan the season of the Dal Verme is proceeding with a great deal of public favor, while in Bologna the repetitions of Nerone continue to be received enthusiastically. At the Regio in Parma this winter will be heard the following operas: Valkyries, the Damnation of Faust, Traviata, Aida, Piccolo Marat, and Massenet's Manon. Giuseppe Podesta will again be the chief conductor of this house. The Teatro Concordia of Cremona has on its lists Boris Godunoff, Loreley, Piccolo Marat, William Tell, and an opera of Verdi which is yet to be chosen. Franco Ghione will be the leading conductor there.

Other Cities

At the Politeama Rosetti in Trieste will be presented Aida, William Tell, Madam Butterfly, and Trovatore, all with Angelo Ferrari at the conductor's desk. In the same city the Verdi Theatre will offer both in a festival and in its regular season Dejanice, Tristan, Siegfried, Ernani, Herodiade, Tosca, Giocondo e il Suo Re, Gianni Schicchi, Traviata, Mignon, Adriana Lecouvreur, and Maria di Breval. The last named is an unpublished opera of the Trieste composer, Alberto Randegger. Another opera which is rather certain of presentation is Scampolo by Niccodeni, with music by Camussi. The conductor will be Gino Neri.

A new opera by Pasquale di Cagno, Frida, was given on October 18 at the Petruzzelli of Bari. The libretto to this piece is the work of Giuseppe Adami. The music was judged noteworthy for its expressive vigor and its striking lyric qualities, and the audience called out the artists and the conductor, Fortunato Russo, many times at the end of each of the three acts.

Rosa Raisa will sing next May in the Costanzi and not La Scala as has previously been reported. The opera chosen for her appearance is Norma.

FEDERICO CANDIDA.

GEORGE MORGAN

Baritone

"Eagerly greeted by large audience"
—New York World

At Town Hall, October 28, 1924

PRESS COMMENTS:

Mr. Morgan sang with taste and intelligence showing himself able to effect deep moods and expression.—**New York Herald Tribune.**

His fine robust voice was revealed in German, French, Italian and English songs. He possesses quality and style and the knowledge that comes with sincere study and cultivation.—**New York American.**

He has an extraordinarily sensitive appreciation of the moods of his songs and the breadth of tone and authority to express it. And, above all the languors of these moods, his voice held the emotional certainty which brings out their true significance. He was eagerly greeted by a large audience.—New York World.

In the first Brahms song he displayed true musical dignity. Real dignity. In the last number of the group he touched the—shall I say—second theme, or second mood, with tones that were of very beautiful quality. The third song in this group had to be repeated and it was here, particularly, that this singer showed unmistakably vocal surety.—Theodore Stearns in the **New York Telegraph.**

Mr. Morgan in a flexible and cultivated baritone sang songs which elicited warm applause and encores.—**New York Times.**

His diction, the manner in which he pays respect to the words, as well as the music of a song, is a distinct pleasure. His voice is light, fluent, and yet possessed of dramatic quality and true emotional feeling.—**New York Evening Bulletin.**

He was effective in his French lyrics, singing with grace, tender accent and good diction. His breath control and portamento were admirable.—**New York Sun.**

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OLD-WORLD HIGHLIGHTS

Gabriel Faure Dies in Paris

Paris.

The most important occurrence in the young music season took place this morning, Nov. 4. That was the death of Gabriel Faure, one of the leading contemporary French composers, who died in his home in Paris at the age of seventy-nine.

Gabriel Urbain Faure was born in Pamiers in 1845. He first studied music at the Niedermeyer School in Paris, and at the age of twenty-one became organist at Rennes. Four years later he was in Paris again, this time as assistant organist in Notre Dame. After a period of service in the army, Faure took up successively positions at St.-Honore, St.-Sulpice and the Madeleine. At the last named institution he was choirmaster from 1877 to 1896, and organist from then until 1905.

Meantime in 1896 he took the place of Massenet as professor at the Conservatory. In 1905 he became director, succeeding Dubois, and held this position until his resignation in 1919. He was elected to the Academy in 1909, and a year later was named Commander in the Legion of Honor. In recent years he has come to be regarded as one of the deans of French music, and his birthdays have been celebrated with great social and musical activity in Paris and other musical cities of France and Belgium.

Prolific Composer

Several operas are among the works of Gabriel Faure: L'Organiste, composed in 1877; Promethee, 1900; and Penelope, 1913. Besides he wrote incidental music to a number of plays, among them works of Maeterlinck, Dumas and Clemenceau. His compositions include, besides, a cantata, La Naissance de Venus (1895); the Choeur de Djinns; two requiems (1887 and 1917); a symphony (1885); a violin concerto, an orchestral suite, a piano quintet, two piano quartets, a violin sonata, other chamber music, and many songs, duets, and other shorter works.

With the orchestras well started by the last week in October the Paris music season is already in full swing. In their earliest concerts the orchestra leaders have tended to place more emphasis on the conservative composers than is customary in Paris. The Pasdeloup Orchestra, under M. Van Raalte, recently dedicated an entire program to works of Wagner, while the Societe des Concerts, under the direction of Philippe Gaubert presented in an early concert Schumann's Fourth Symphony, Beethoven's Coriolanus Overture, Wagner's Meistersinger Prelude, d'Indy's Isar Variations, and a Handel Concerto together with the Petroushka excerpts of Stravinsky.

The de Reszke Singers, who have appeared in many concerts in the British Isles and on the Continent, will make their New York debut at the first Plaza Musicale next Friday morning.

Several days later Paul Paray, leading the Lamoureux Orchestra, devoted a half day of his program to Wagner, although the C major Symphony of Dukas brought the thoughts of the audience closer to the present day in music.

Many Pianists

In that late week in October concert appearances of pianists were far from rare. M. Kartun appeared twice within a week. His first program included works of Mozart, Scarlatti, Schubert, Beethoven (the Sonata, Op. 31), Faure, Debussy, Liaponow, and Liszt. The second was made up entirely of a Bach Concerto, Ravel's Tombeau de Couperin, and the Preludes of Chopin.

Brailowsky, who is shortly to leave for the United States, appeared both in recital and with orchestra, and made his usual good impression. Two sonatas of Beethoven were on his recital program, the Op. 53 and 57, and Chopin pieces completed the evening, twelve etudes being included in the group. M. Brailowsky's orchestra appearance took place at one of the Concerts Colonne, the orchestra being directed by Gabriel Pierne. He played the Chopin Andante Polonaise and Liszt's Concerto in E flat, while the rest of the program was devoted by M. Pierne to Cesar Franck's Symphony, to Debussy's Nuages et Fetes, and to the overture to Lalo's Roi d'Ys.

The Sutro sisters, two piano recitalists, who also are shortly to leave for the United States, gave one of their recitals in Paris. Several "premieres auditions" were on the program, including an Etude, by Algernon Ashton, and Valse Paraphrase, by Ed. Schutt. Mozart, Bach, Hollander, Beach and Geroult were the other composers of whom the Sisters Sutro played compositions.

Leginska Conducts

At the beginning of this week a number of notable concerts took place. Perhaps foremost in interest was the concert at which Ethel Leginska played the piano and conducted an orchestra composed of musicians of the Societe des Concerts. Mme. Leginska led a composition of her own, and herself played the piano in another number. The former was her Pieces, after Gaugin, and the latter a Concerto of Bach.

While she was on the stand Mme. Leginska offered Beethoven's Seventh Symphony, the Oberon Overture of Weber, and the Meistersinger Prelude of Wagner.

Ernest Bloch's Suite for Viola and orchestra was featured at a concert of Gabriel Pierne with his Colonne Orchestra. M. Lefranc was the assisting artist.

London Philharmonic Plans

The London Philharmonic Society, now in its 113th year, has announced a series of seven concerts, to begin Nov. 20 and end April 27, under the direction of seven conductors. They are Furtwangler, Bruno Walter, Eugene Goossens, Ernest Ansermet, Weingartner, Paul Klenau and Hamilton Harty. At one of the concerts Stravinsky will play his own piano concerto. Among the new works there will be a piano concerto by Herbert Howells which Harold Samuel will play.

Palestine to Hear Aida.

Aida has been selected for the opening performance of the opera season in the Holy Land, according to a report received by the Palestine Foundation Fund from its Jerusalem headquarters. Verdi's masterpiece in this case will be given in Hebrew, the language in which all the world famous works in the repertoire of the Palestine Opera Company are sung.

Intermezzo Given in Dresden

Dresden has just heard the premiere of Strauss' opera, Intermezzo. Besides fourteen symphonic concerts under Fritz Busch there will be thirty people's symphony concerts given in that city this season under the leadership of Eduard Moricke. Isai Debrowen will conduct a number of Philharmonic concerts.

Strauss Writes Melodrama

Richard Strauss is reported to have written a melodrama to a text of von Hofmannsthal. The music, it is said, is based on a theme from the coda of the Finale of Beethoven's Fifth Symphony and on a theme from the last movement of the Eroica.

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IN CONTINENTAL CAPITALS

London Hears Many Concerts

Frieda Hempel Among Vocalists Who Appear; Jacques Thibaud Plays With Orchestra.

London.

The week of October 19-26 was for London a full week on the concert platform: such a full week as one expects in a great music capital in the first blossoming of its season. There was a major recital, supplied by Frieda Hempel, several first appearances which won more than ordinary commendation, two symphony concerts, three chamber-music events, and—almost every day—a meritorious program offered by some established, if not internationally well known musician. And there was in addition a revival of one of the hearty 18th century ballad operas which served as a reminder of the honorable history of the native love for music.

To take the last event first. Miss Hempel's concert took place yesterday, Sunday, October 26. "That her re-appearance was more than ordinarily welcome," says the Telegraph writer, "is to put the case very mildly indeed. Few, indeed, are the singers with such marvellous command of their voices, of their tone, who could, nay, who would dare to sing Brahms's tiny little Sandmannchen in the Albert Hall. To say that Miss Hempel's singing of it was supremely beautiful—it was sung in quite perfect mezza voce—is no exaggeration." And so with the rest of the singer's program. "All was as near perfection of vocalization, of beauty of tone, of phrasing as is humanly possible. It was, in a word, a crowded hour of glorious life that Mme. Hempel gave us—and such hours are all too rare today."

Reviewers Praise Hempel

And the Post: "The reappearance in England of this charming singer at the Albert Hall was hailed with delight. She sang her way into the esteem of her vast audience. In songs where individuality had its opportunity she achieved complete success, and [too] the appeal of her brilliant vocalization was complete. With every note of beautiful quality—save possibly in the highest range—and with a delivery that has the precious 'curve' of phrase, her singing was like a beautiful instrument, but, unlike an instrument, has a human quality all its own."

No less commendatory is the critic of the Times: "Mme. Hempel delighted a large audience with a voice of quite exceptional quality. She showed us in her first aria how lovely coloratura singing can be. Her voice is extraordinarily flexible and true, while its quality is warm and capable of great variety of color. She has the power of making the finest pianissimo clearly audible throughout the hall, and perhaps her most wonderful achievement was her singing of Brahms's Sandmannchen, an exquisite miniature that reduced the vast auditorium to an intimate drawing room. More obviously brilliant was her singing of Ernani, Involami, in which Mr. John Amadio vainly competed against her voice with a mere flute."

Other Vocalists

Two other vocalists won the critics in recitals which were further distinguished by being—for London, at least,—debuts. The first of these was Grace Stuckgold, who was heralded by reports of a continental reputation. Miss Stuckgold is a soprano, and impressed the Telegraph writer as having "first-rate qualifications," among which are ot be numbered "a voice of very pleasing quality and useful range, which lends itself well both to dramatic and lyrical expression." Further, "her most notable asset is a command of half-shades, the great variety of her soft tones, which enable her to give her songs the widest relief." The Sunday Times writer somewhat similarly remarks that Miss Stuckgold "proved herself a notable addition to the ranks of our liedersingers, for her voice is exceptionally warm in tone and her breath control is practically perfect." He takes exception only to a "shrillness" of her high tones and a tendency occasionally to "scoop." With this critique (including its adverse note) the Observer commentator is in agreement.

The second of the new vocal recitalists was John Payne, who sang spirituals and negro melodies. He has, I think, been heard in America. Although the press differed as to his voice (baritone in quality) all are at one with the Telegraph's "uncommonly attractive program," and registered their enjoyment of the recital as a whole.

Another debutante was Arno Segall, a violinist of American training received at the hands of Leopold Auer, Cesar Thomson, and Willy Hess. The Times expressed some doubts as to his performance but concludes that "from the way in which he finishes everything out, well in tune, and finely phrased, there is promise of better things when experience has had time to tell." The Telegraph speaks of "virile tone, clearness of passage playing, ease of bowing."

Thibaud With Orchestra

At the second Queen's Hall symphony concert, Jacques Thibaud was soloist, playing the Brahms violin concerto and the Bach chaconne. "Rarely have we heard either work more beautifully played," remarks the Times chronicler. "As one would naturally expect," states the Telegraph, "his playing was beautiful in its finish, poise, ease, and distinction of style; exquisite, too, the tone." The Post is sure that "He is a very great violinist."

At the first of the London Symphony Orchestra's concerts, there was nothing very startling in the program, and individual virtuosity was confined to obbligato piano playing, well carried off by Solito de Solis for Peck-Mangiagalli's Sortilegi. Chamber music was provided in the period under review by the Kendall and Backhouse String Quartets and in a violin-piano sonata recital by Sir Walford Davies, the composer and teacher, and Miss Sybil Eaton. Recitalists of marked local popularity who appeared during the week included Miss Adelina Delines and Messrs. Sumner Austin and Eric Marshall (vocalists), and the Countess Helena Morsztyn and Victor Schioler (pianists).

Of the revival of The Duenna, a comic opera by Sheridan to music by his father-in-law Thomas Linley more will be reported later on. Suffice it that it was hailed a success for the Lyric Theatre, Hammersmith, where Mr. Nigel Playfair has fathered so many similar productions, among them The Beggar's Opera and its sequel Polly.

P. L.

Musicians Arrive

Josef Hofmann, Bronislaw Huberman, and Moriz Rosenthal were passengers on the S. S. Majestic, which arrived from London last Tuesday. They gave a concert in the lounge of the ship while in passage for the benefit of the Seamen's Fund.

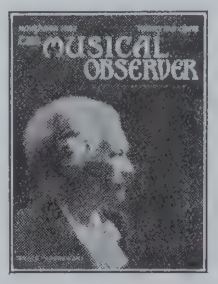
Richard Strauss Resigns From Vienna State Opera

THE resignation of Richard Strauss from the directorship of the State Opera in Vienna, which was reported in last week's issue of the Musical Digest, has officially been confirmed, according to a special cable to the New York Times dated November 3. The Minister of Public Instruction accepted the resignation immediately. It was due to the world-famous musician's disagreements of long standing with the other director, Franz Schalk.

It is obviously felt in certain circles that Strauss has become too expensive a luxury for Vienna. When his ballet Schlagobers was produced his friends guaranteed the expenses. The production cost $20,000, but the guarantees are unpaid to date, the report said.

Strauss will be succeeded by the well-known conductor, Leo Blech. The loss of the great conductor is deeply felt by the Viennese public, and it is reported that he will be offered a university chair to save him for Vienna.

It is also reported that Conductor Alwin will also resign out of sympathy with Strauss.



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FOREIGN MUSIC ACTIVITIES

Munich Honors Composers

Celebrates Pfitzner Week and Bruckner Centenary; Concert Season Starts Hopefully.

Munich.

Presumably to make up for the absence of any Pfitzner operas during this year's festival season, a regular Pfitzner week was arranged as an appendix to the season. The undertaking was praiseworthy as far as it was intended to do honor to a great composer. We doubt, however, if the time was well chosen. Pfitzner's music, unique in style and containing gems of great brilliancy, is, as a whole, far from refreshing and exhilarating, and the public had been fed too long on heavy Wagner scores to retain the elastic and receptive mind requisite for the Arme Heinrich, Palestrina, The Rose from Love's Garden, the cantata Von Deutscher Seele, and the musical setting for two dramas.

The performances, partly under the composer's, partly under Knappertsbusch's and Heger's direction, were uniformly good; so was the attendance; still, a full house does not necessarily mean satisfactory box office receipts. The press criticisms were favorable throughout, contrasting, of course, with the opinion of those—and they are not few in number nor lightly to be dismissed as insignificant—who cannot follow Pfitzner upon his path ad astra. Wagner had the same trouble at one time. From a musical viewpoint the Pfitzner week was an important event, and its success was largely due to the splendid work of the orchestra and the fine singing of Bender, Brodersen, Erb, and Mmes. Englerth and Linhard. The staging of The Rose from Love's Garden by Hofmiller was a miracle of modern technique.

Bruckner Anniversary

Close upon the Pfitzner festival followed a celebration in honor of the 100th anniversary of Bruckner's birth. Ferdinand Loewe, of Vienna, the pupil and life-long friend of the Austrian master and his youngest living interpreter, conducted the third, fifth and seventh symphonies. Loewe's art is above criticism; we imagine the angelic choirs themselves must have rejoiced as the monumental fifth grew under his magic wand into an overwhelming apotheosis.

Since a Bruckner fest would be incomplete without the production of some of his church music Professor Berberich presented the Mass in E minor with his famous cathedral choir, whilst Hans Rohr closed the festival with the large Mass in F minor. Both performances made a deep impression upon the thousands who filled every available space of the large St. Michael's Church, from the Minister President in his seat of honor to the poor charwoman who knelt in the confessional because she found no more standing room.

Concert Season Opening

The concert season has burst upon us with a wealth of good things—in fact there is such an abundance of them as to make a selection, when there are two or three concerts in one evening, a matter of serious deliberation. Mmes. Ivogun, Onegin, and Selma Kurz, of Vienna, Paul Bender, now in New York, Henry Schlusmus, the Berlin baritone, the Russian basso Basil Petrov, and others have given recitals to enthusiastic audiences; instrumental recitals are following in quick succession, chamber music has begun to cast its spell upon the musical gourmands, and orchestral concerts will be of special interest this year, judging from their select programs, which comprise a wide range of classical and modern works.

The academy concert season has been opened by Hans Knappertsbusch with a splendid production of Bruckner's titanic Eighth Symphony; the Konzert Verein under the leadership of Sigmund von Hausegger will follow suit with Bruckner's First and Ninth (this is a Bruckner year); the choral societies are preparing elite programs, Mr. Clement's concert bureau and Professor Fisher, president of the theatrical community, a most worthy organization, which enables its members to get the best in the musical line for a minimum outlay, have engaged a series of international star performances. Among them is the Sistine choir. The opera is contemplating quite a number of revivals and premieres. When we add to all this the lately constructed radio attachment to the opera for telephone subscribers there will be music galore.

Of late Russian music seems to catch the public interest to a marked degree. Besides Diaghileff's Russian Ballet, which gave two weeks of performances to crowded houses in the Deutsche Theatre, a refined vaudeville hall familiar to all Americans visiting Munich, we welcomed the return of the choir of the Don Cossacks, an aggregation of thirty-five artists who, when singing their lays of home and childhood days, of war and love, are no longer so many individuals but one perfect instrument, a mighty organ played by the hand of a masterful leader.

In this connection we may also mention a highly interesting program of Russian music by the Konzert Verein orchestra under Walter Beck, a shining light among the younger generation of conductors and the born interpreter of Slavonic music. The taste and liking for Russian music in its modern form as expressed by Stravinsky in his Petroushka, Moussorgsky's symphonic poem Night Upon a Barren Mountain, Scriabin's Prometheus Symphony, Glinkas's Russlau and Ludmilla overture, etc., have passed the stage of faddism and are rapidly becoming general among the concert-going public.

J. B. BAUER.

Mikhail Mordkin Coming

After an absence of thirteen years Mikhail Mordkin, Russian dancer, formerly of the Diaghileff troupe, will be seen again in New York on Nov. 24. Morris Gest, theatrical manager, has arranged to bring Mr. Mordkin to the United States. He will sail tomorrow with his company, and will make his American re-appearance a week from next Monday in the Greenwich Village Follies at the Schubert Theatre, New York.

Foreign Notes

Brussels heard a revival of Werther at the Theatre de la Monnaie not long ago. The presentation introduced a new Russian tenor, Ivan Rogatchewsky. There will be a number of new ballets presented in that city this winter, including Les Paravent Chinois, by Guido Sommi; Une Fete de Mme. Tallien, by M. Saeys, and others. Among the revivals planned for the season are L'Appel de la Mer by Rabaud; Le Foire de Soratchintsi, by Moussorgsky; Rhena, by Van den Eoden, and Francesca da Rimini, by Zandonai.

The Paris concert season has begun, but the plans of conductors have not yet been fully announced. Rhene Baton will direct orchestral concerts at the Theatre Mogador every Saturday and Sunday. Gabriel Pierne will include a number of comparatively rare or new works in his programs, Khamma (ballet), by Debussy; Suite Anglaise, by Rabaud; Tzigane, by Ravel; Legende et Scherzo, by Florent Schmitt; Oedipe Colonne, by Guy Ropartz; Dryade, by Louis Aubert; Padmavati (ballet), by Albert Roussel and works by Raoul Laparra, Pierre Kunc, Maingueneau, Le Borne, Richelet and others. Among the artists engaged are Enesco, Thibaut, Huberman, Szigei, Manen, Mme. Marguerite Long, Iturbi, Brailowsky and Ciampi.

Philippe Gaubert, conductor of the Societe des Concerts, will introduce Stravinsky to his public this season not with the Sacre du Printemps but with Petroushka. Other composers on his program will be Florent Schmitt, Roger Ducasse, Rimsky-Korsakoff, Andre Caplet, d'Indy and Phillippe Gaubert himself.

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THE STUDIO EASY CHAIR

AT the first concert of the eighth season of the Society of American Music Optimists on October 31, at the Waldorf Astoria, a drive for increase in membership was begun. The purpose of the drive is to raise sufficient money through additional members and patrons to give scholarships of from $500 to $1,000 to deserving young American musicians and also to provide funds to pay adequately the various artists who appear at the society's concerts.

The drive was launched by a short address by Irwin Cassel, husband of Mana-Zucca, the composer who is founder and president of the society. Mr. Cassel reminded the audience of the purpose of the organization—"good American music by good American artists for good American audiences." He said that in the past the society, in its general program of sponsoring native art and artists, had picked out one musician each year from among the soloists at its concerts and provided that person with a New York recital. Now the American Music Optimists hope to expand their work by providing scholarships and fees for appearance at their functions. The drive for members will be actively continued during the next two weeks. Questions or applications for membership should be addressed to Mrs. M. Gobert, 19 W. Sixty-ninth street, New York City.

The opening concert, which was attended by almost a thousand persons, had as its soloists Joan Ruth and Miriam Fine, sopranos; Devora Nadworthy, contralto; Jan van Bommel, baritone; Eleanor Altman, pianist, and Vladimir Graffman, violinist. The last named artist played a sonata in E flat for violin and piano by Harold Morris, the composer accompanying him.

The next concert of the society will be on the evening of December 9. The officers of the organization are Mana-Zucca, president; Andres de Segurola, first vice president; Alvin L. Schmoeger, second vice president; Mrs. George Bernard, treasurer; Mrs. M. Gobert, financial secretary; Mrs. Julius Levy, recording secretary, and Mrs. Dave Stern, corresponding secretary.

The biennial contest of the Connecticut Federation of Musical Clubs will be held on March 7 at Sprague Hall, Yale University. David Stanley Smith, dean of the Yale Music School; Frederick Weld, of the Connecticut College for Women, and Robert Prutting, of Hartford; together with four others to be named will serve as judges.

Winners of this contest will compete in the Plymouth District contest, embracing the New England states, successful contestants of which will be entered in the national contest to be held in Portland, Ore., in June.

Alberto Jonas, piano teacher and author of Master School of Modern Piano Playing and Virtuosity, will be the principal speaker at the piano conference of the Music Teachers' National Association in St. Louis, December 29-31. After the address, there will be the opportunity for free discussion from the floor.

The Rubinstein Club held its first afternoon musical at the Waldorf last Saturday. It has been announced that three evening choral concerts will be given on December 2, January 27 and April 14. The other two afternoon recitals will be held on March 14 and April 25. The twenty-second annual White Breakfast will be on May 9.

The movement for American music by Americans is being furthered at the Cincinnati Conservatory of Music in an important manner and the training of future members of symphony orchestras, thus eliminating the necessity of importing these musicians from foreign lands, has begun under the auspices of this institution. Bertha Baur, director of the Cincinnati Conservatory, recognizing the needs of the future and wishing to aid the young musician of today to fit himself for any one of the various positions in a symphony orchestra, has made it possible, through the co-operation of some of her interested friends, for the Conservatory to offer a number of scholarships to students in Cincinnati high schools who may wish to become

JANE CATHCART
Teacher of Piano, and President of Washington Heights Musical Club.

professional players in symphony orchestras. Miss Baur has the support of Fritz Reiner, director of the Cincinnati Symphony Orchestra, in this undertaking.

The scholarships will grant high school boys, who are members of school orchestras, the privilege of receiving instruction in wind instruments in classes at the Conservatory of Music presided over by leading members of the Cincinnati Symphony Orchestra.

Ten boys will be chosen from the Cincinnati high school for each class in the following wind instruments taught by a member of the Cincinnati Symphony Orchestra: flute, Ary Van Leeuwen; oboe, Rene Corne; clarinet, Joseph Elliott; horn, Gustav Albrecht; bassoon, Hans Meuser; trumpet, August H. Schaefer; trombone, G. Warms.

The Cincinnati Superintendent of Schools, E. D. Roberts, the Director of Music, Walter H. Aiken, and the Board of Education, are enthusiastic over this rich opportunity afforded to seventy boys who otherwise would not be able to continue their musical education.

At a recent meeting, the board of directors of the National Association of Harpists, Inc., upon the suggestion of the president, created a vice-presidency for Salvatore de Stefano. The officers of the organization are Carlos Salzedo, president; van Veachton Rogers and Salvatore de Stefano, vice-presidents; Melville Clark, treasurer; Alice Hills, secretary.

Plans are being worked out at the national headquarters to distribute scholarships to the most gifted harp students throughout the country.

The Art Publication Society has started a thirty-week normal in Syracuse, N. Y., for piano students and teachers. The normal, which is under the direct supervision of J. S. Downey, New York state manager for the society, has as its principal teacher Arthur Van W. Eltinge. The sessions of the course will be held at the Hotel Mispah.

Lectures and class demonstrations are to be given by visiting authorities and there will be frequent rehearsals of the Rhythm Orchestra, in which all of the teachers will participate.

Many study circles have been formed in Cincinnati to increase the appreciation of symphony concerts. Last season the Hyde Park Symphony Circle was organized with fifty members under the leadership of Mrs. Blanche Greenland. The movement, which had its inception in this circle, has culminated this year in an extensive organization just formed by Mrs. John C. Gallagher of the Cincinnati Woman's Club. The first meeting drew an assemblage of several hundred women.

With a program devoted to compositions by Mana-Zucca, a concert will be given next Sunday by the artist-pupils of Emilio A. Roxas in his studio at 2231 Broadway, New York City.

At a recent recital by the faculty of the Northwestern University School of Music, Carl Beecher and Arne Oldberg, pianists, and Loyal Phillips Shawe, baritone, were heard.

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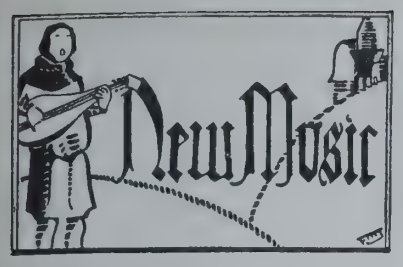


PROMINENT among the recent issues of the Oliver Ditson Company is an addition to the series of Russian Songs, A. Gretchaninoff's Snowflakes, which is published in two ranges. It is a simple, crisp composition in which the staccato accompaniment sets off the smooth Russian melody of the voice part. Vocal music seems to predominate in quantity in the new publications of Ditson. Cecil Forsyth's Homeward, for low voice, is an expressive song of sentiment, simple and conventional in style. Anita Gray Little's Cradle Song is published for both high and low voices; and Through Miles and Miles of Years, by Ernest Harry Adams, also in two ranges, is a ballad of the customary type.

Other new Ditson songs are Good Tidings of Great Joy, a Christmas piece by John H. Densmore, published for high and medium tessiture; The Lazy Dip of the Oar, by Ernest Harry Adams, for the same ranges; Werner Josten's The Timid Shepherd, also for high and medium voices; and The Human Touch, by George B. Nevin, which is issued in keys suited to medium and low voices.

A brand new arrangement of the celebrated Rimsky-Korsakoff Song of India also comes from the Ditson press. Charles Fanteyn Manney has put it up as duet for soprano and alto. It makes an effective number, as in fact any possible arrangement of this melody would do.

As the weather grows colder the music publishers begin to turn their thoughts to Christmas music. Oliver Ditson has already prepared a number of Christmas Anthems for chorus. Among them are The New Born King, by Charles Espoir, arranged by Hartley Moore for mixed voices; The People That Walked in Darkness, by J. Lamont Galbraith, for mixed voices; The Morning Has Come for Rejoicing, by Samuel Richards Gaines, for mixed voices with soprano solo; Good Tidings of Great Joy, by John H. Densmore, for mixed voices with tenor solo; and Christmas Bells, by Cecil Forsyth, for mixed voices.

A. Buzzi-Peccia is the author of the words and the composer of the music of Colombetta, a Venetian Serenade (G. Ricordi & Co.). It is a humorous song, some fourteen pages in length, and for its cleverness, the sweetness of its melody, the aptness of its humor, and the display of personality required to give it the light touch that is necessary for its best effectiveness, it is excellently adapted to the program of the singer who wishes to vary seriousness of programs with good humor.

Other recent Ricordi songs are The Rose and the Weed, for high and low voices, by Clement Flynn; and Spring Dropped a Song Into My Heart, a song by Beatrice Fenner which is frequently on the programs of Amelita Galli-Curci.

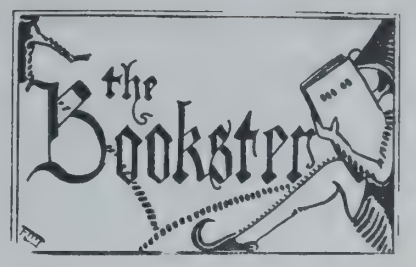
That favorite poem of song writers, A. E. Housman's When I Was One and Twenty, is the lyric of a composition for high or low voice by Arthur Bliss. It can hardly be said that the setting is exceptional, although it is very singable. The two verses are set to exactly the same music, which seems not perfectly fitting, since the color of the sentiment in the poem changes so greatly from the first verse to the second.

Another Ricordi publication is Matina, a morning serenade by G. Fatuo. It is a lively composition quite corresponding to the serenade of Buzzi-Peccia mentioned above, except that it is Italian in its melody and that it treats its material with less humor.

Boris Levenson is the composer of Dance Orientale, a piece for violin and piano, which is published by G. Schirmer. Several compositions for school choruses also are included among the latest issues of this house. Among them are Arbutus, by Eduardo Marzo; a unison song with an ad lib second part; and Water Lily, which is written for the same parts by the same composer.

Among the most recent Schirmer vocal pieces are Two Songs by Henry E. Sachs: The Three Riders, for medium voice, and Once in a While, for the same range; Footlights, a song of spring by Frederick Rocke, which is published for high voice and low; Love-Lit Shadows, a song for low voice by Frederick James Long; and My Dearest One, a ballad issued for two ranges, by Robert W. Wilkes.

Mischa Elman will appear in three concerts of chamber music in New York this winter. The members of the quartet, of which Mr. Elman will be first violin, are Edward Bachman, second violin; Nicholas Moldovan, viola; and Horace Britt, cello.



HANDBUCH DES DIRIGIERENS (Handbook to Conducting), by Rudolf Cahn-Speyer: Verlag Breitkopf and Hartel, Berlin.

This is an excellent book which all conductors ought to read, even those who do not "need" to. The advantage of this book over many others which deal with the craft of the conductor lies in the talent of the author to present his material without allowing the practical facts surrounding it to interfere with the aesthetic principles which he clearly sees to be involved.

The ground covered by the Handbook includes the field of opera and that of orchestral music, and it is covered so thoroughly that one can get the best of counsel from each of the five chapters of which the book is composed. It is plainly to be seen on every page that Herr Cahn-Speyer knows what he is speaking of because he has gone through the problems which he is elucidating time and time again in his experience as a conductor. Only such a man may speak on such a difficult subject as conducting.

An especially valuable part of the book is the last chapter, which treats the personality of the conductor, and draws the clear distinction between the leader's knowledge of music and the in-born qualities which make his training effective. There is a passage, quite original and undoubtedly accurate, which discusses the matter of the simple physical qualifications of the conductor, his size, his build, the length of his arms, and so on. To detail the other contents of the Cahn-Speyer work is to give reasons for the musician to go through the book himself. It should be in the possession of everyone who, in the words of Liszt, wishes to be not merely oarsman, but rather steersman in the vessel of music.—Siegfried Ochs in Pult und Taktstock.

First Stadium Prize Concert

The first of the recitals of the prize winners in the competition held by the Stadium Concerts Committee, New York. last summer will take place under the auspices of Stadium Concerts, Inc., at Aeolian Hall next Saturday afternoon, it has been announced by Mrs. Charles S. Guggenheimer, Chairman of the Committee. Miron Poliakin will appear in this recital. Ignace Hillsberg, pianist, who also was one of the prize winners in the contest for soloists at the summer concerts, will be presented on December 14.

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Music Supervisors to Meet Next Week

Full Program Scheduled for Five Day Conference at Winston-Salem.

The conference of the Southern Music Supervisors' Association will begin on Nov. 17 at Winston-Salem, N. C. A full program of events has been arranged for the convention, which will close on the evening of Nov. 21.

After registration of the visiting supervisors at noon the activities will commence with a series of demonstrations by a chorus from the colored schools. That evening a dinner for officers of the conference will be followed by a choral concert. Tuesday will be devoted to a business meeting; elementary school demonstrations; discussion; addresses by H. W. Stopher, director of music in the State University of Louisiana, William Breach, president of the Music Supervisors' National Conference, and others; informal supper; and a concert by a children's chorus of 600 voices.

Further demonstration and discussion will take place early Wednesday. Music Appreciation and Instrumental Instruction will be the chief topics. A popular concert of selections from oratorio, grand opera, and light opera will be given in the evening.

The problems of high school teaching will be considered on Thursday, and on the last day of the conference there will be a series of addresses on appropriate topics by representatives of civic clubs, chambers of commerce, music clubs, women's clubs, civic music commissions, parent-teacher associations, and by John Withers, dean of the School of Education of New York University, Thomas Gibson, state director of music for Maryland, and others.

Managers Vote for Promptness.

At the last meeting of the National Musical Managers' Association of the United States the following resolution was adopted: "Be it resolved that the members of the National Musical Managers' Association hereby agree to do all in their power to begin concerts on time, or at least as close to the hour announced as it is possible to do, ignoring the late-comers."

Columbus Singer Wins Award.

Geraldine Riegger, Columbus contralto, has been awarded a Juilliard Foundation fellowship, which includes $1,000 to be applied to tuition. Miss Riegger will study with Marcella Sembrich.

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Westchester Plans to Hold Big Music Festival

White Plains, Nov. 6.—The County Choral Society is planning a big musical festival to be held next May under the direction of Morris Gabriel Williams, local director, and C. Mortimer Wiske, director of the Newark, N. J., and Philadelphia Festival Associations.

Members of the Westchester County Society are E. F. Albee, Harry Harkness Flagler, Kurt Schindler, Clarence Woolley and Felix Warburg.

The plans, which are not as yet fully decided upon, embrace the organization of 2,000 voices and an orchestra of Westchester musicians. There will also be a competition for soloists.

The festival will last three days, with a performance each afternoon and evening. At the afternoon concerts the Board of Education will be invited to assist in providing children's choruses, school orchestras and folk dancers. At the evening performances some of the world's greatest soloists and the festival chorus and orchestra will appear.

Concert-Giving Industry

(Continued from page 17)

matters it is then possible to proceed accordingly; and that is what the far-sighted person who is engaged in the Concert-Giving Industry is striving to do.

The United States is highly prosperous. Its people are susceptible, more than ever before, to the touch of culture. They can be reached, and they can be interested in music to a greater extent than ever they have been. It is merely a question—plainly put—of utilizing ability, hustle and fair-dealing.

An era of prosperity surpassing any this country ever before has known is not far off. And, to use a school-primer expression, "early-birds" are going to get some of the nice fat worms.

[The End.]

Barrymore May Play Parsifal

Before sailing for London last Wednesday, John Barrymore, American actor, said that when he arrived in England he would confer with certain cinema and theatrical producers regarding the presentation of a spoken version of Wagner's Parsifal. Mr. Barrymore said he would like to play the role of the wandering knight, if such a production is feasible.

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FAMOUS RIALTO ORCHESTRA
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Lines o' News AND Chatter

We met Clarence Whitehill the other day and the baritone paused for just one fleeting sentence: "Another role to learn and no time to talk."

* * *

It would seem that the respective members of the claque spent time enough during the summer to get their palms in applauding condition. Never before have they sounded more resonant.

* * *

Chicago got off well operatically and its patrons appear happy over the season's prospects.

* * *

Anna Case, Sophie Braslau, and Eddy Brown were the artists who opened the first 1924-1925 New York Biltmore Morning Musicales.

* * *

If Puccini and Toscanini decide to postpone the premiere of Turandot until next April there is a possibility that Beniamino Gigli may create the leading tenor role when that opera is produced at Milan's La Scala.

* * *

Fine weather on Saturdays is playing havoc with those artists who have been hoping that all the "first string" critics of the New York press might attend their recitals and (perhaps) write favorably about them.

* * *

And now Josef Stransky is truly famous.

* * *

The Musical Digest has moved its offices . . . the growing demand for more space made that necessary. The new address is near the former one; the next building west in Thirty-ninth street, the number being 243. As for the telephone: Longacre 3257 remains.

* * *

Mrs. John A. Drake writes from London to say that an interest obtains there in the coming debut of the pianist Anton Bilotti.

* * *

The role of Olympia, the doll, in the forthcoming revival of The Tales of Hoffman on Thursday evening at the Metropolitan will be sung by Nina Morgana.

* * *

If Marie Tiffany's friends are not able to find her "at home" in her New York apartment it is because the soprano is now concertizing.

* * *

Having finished his operatic work in San Francisco and Los Angeles—where he managed the recent seasons of the San Francisco Opera Association—Bradford Mills journeyed to New York. He is identified for the moment with the San Carlo company.

Baby Jacqueline Dorothy Ingram, daughter of Mrs. Ingram (widow of the late Enrico Caruso) was christened last Thursday at the New York residence of her mother in Park avenue.

* * *

William J. Guard, the Metropolitan Opera's watch guard of publicity matters, has a new domicile. It is 825 Seventh avenue, New York.

* * *

Philadelphia's Civic Opera Association started off well this season, and under Mrs. Tracey's presidential activities, and the conducting skill of Alexander Smallens, an achievement resulted.

* * *

The air and other helpful elements surrounding Atlantic City have lured Rosa Ponselle there. The Metropolitan soprano will spend several days at that resort in search of restored health. Then she will resume her operatic duties.

* * *

George Blumenthal seems to have a faculty for being in the midst of operatic difficulties. He had them when he was with the Wagnerian Opera Company, and now he keeps them by his side in his English Opera project.

* * *

Another bit of friction appears evident in the withdrawal of Snowbird from the Blumenthal Company's repertoire by the composer Theodore Stearns. Likewise has Marguerite Lamar (Mrs. Stearns) cancelled her proposed appearances with that organization.

* * *

Anton Bilotti will make his London debut on the 27th of this month when he is to give a pianoforte recital in Aeolian Hall, under the management of Lionel Powell and Holt.

* * *

The Alumni Association of the Guilmant Organ School will give a reception to its director, Dr. William C. Carl, in the chapel of New York's First Presbyterian Church on the evening of November 24 next.

* * *

Alma Beck entertained the Matinee Musicale, Mrs. Rosalie Heller Kleiu president, on Oct. 27 at her home on Park avenue, New York. A musical program was presented. This meeting was for active members of the Musicale, which is an organization intended to encourage and aid worthy young students.

* * *

Jascha Hiefetz commented the other day upon the pleasant coincidence that all his former teachers are now in New York! His father, Professor Auer and, but lately arrived from Russia, Elias Malkin, formerly of the music school in Vilna. The youthful virtuoso was under Prof. Malkin's eye for three years during which time he made his first public appearance at the ripe age of seven.

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The Musical Digest

The Room
Reflex
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NOV 22 1924
UNIVERSITY OF ILLINOIS

Toti dal Monte in American Debut at Chicago Opera

Coloratura Soprano Makes First Appearance in Donizetti's Lucia di Lammermoor.

CORTIS AND STABILE IN CAST

Chicago, Nov. 11.—The debut of Toti dal Monte was the feature of the presentation last night by the Chicago Civic Opera Company of Lucia di Lammermoor. The satisfaction of the audience, Edward Moore wrote in the Tribune, was "intense and vociferous." The applause after Mme. dal Monte's singing of the mad scene held up the performance for some minutes.

Several of the reviewers professed to find in Mme. dal Monte many vocal characteristics reminiscent of Luisa Tetrazzini. Maurice Rosenfeld of the News sensed a resemblance in a "certain sharp brilliance in her upper tones . . . a vocal technic of the same kind of perfection." Edward Moore agreed with Mr. Rosenfeld. Her vocal equipment, "of paramount excellence," her purity of tone and artistic intelligence also came in for Mr. Rosenfeld's praise. Of equal enthusiasm was the tone of Mr. Moore's estimate of her voice: a true coloratura, "infallible in execution, warm in color." Mme. dal Monte, continued Mr. Moore, "warbled through the Donizetti melodies with complete certainty and great apparent ease."

The debutante's singing of the mad scene received special comment. Mr. Moore asserted that he had never heard the scene sung as she sang it. She did not overact, but "the contrasts, the timing, the way she spaced her vocal outlines was superb." In this scene, recorded Mr. Rosenfeld, Mme. dal Monte "caught the notice and appreciation of the audience by the facility of tone production, by the genuinely artistic conception of the music and by the flexibility of her voice."

This chronicler summed up the work of other members of the cast: Antonio Cortis as Edgardo acquitted himself with credit; Mariano Stabile sang the role of Sir Ashton effectively with a voice of "rich quality;" Virgilio Lazzari as Raymondo "added another most praiseworthy portrayal to the many that he has delighted us with;" Elizabeth Kerr sang Alice "capably;" and Jose Mojica as Arthur and Lodovico Oliviero as Norman completed the cast.

Giorgio Polacco, the conductor, according to Mr. Moore, put an unusual vitality into the score.

Charles Hackett, American tenor, who has brought distinction to himself and aided the cause of his compatriots through his achievements during the past several years. Mr. Hackett has just made his reappearance with the Chicago Civic Opera Company, in The Pearl Fishers, this time as a regular leading tenor of that organization.

Bulletins of News

The performances of the English Grand Opera Company announced for this week at Carnegie Hall, New York, have been cancelled, it was stated last Sunday afternoon. The repetition of Rheingold, first presented last Tuesday evening, and postponed until today from its scheduled time on Thursday afternoon, and the two performances of the Valkyries, planned for last night and Wednesday afternoon, are the presentations immediately affected by the announcement. Whether George Blumenthal, general manager of the company, has any plans for a future resumption of the activities of the company, could not be ascertained.

The company had originally planned to give Wagner's Ring in English, besides several other performances. Before the announcement of the cancellation of the above operas had been made on Sunday, it was reported in the New York Herald-Tribune that Samuel Ljungvist who was to sing Siegmund in the Valkyries, had refused to go on.

According to a report in the New York Times, the loss suffered by the State Opera House through the resignation of Richard Strauss began to materialize with the news from Dresden that the new Strauss opera, Intermezzo, recently produced there, will be produced by Max Reinhart at his Josefstaedter Theatre in Vienna, and not at the State Opera. It is said that Strauss himself will conduct the opera.

Milan, Nov. 16.—La Scala opened its season last night with a performance of Boito's Nerone. Arturo Toscanini was the conductor.

Digests of the reviews of the following week-end concerts will be published in the next issue of The Musical Digest: Ida Deck, Francis Moore and Hugo Kortschak, Philharmonic Society, The Marriage of Figaro, Ettore Carodin, Elshuco Trio and South Mountain Quartet, Paul Whiteman's Orchestra, Miron Poliakin, Gregory Matusewitch, Maximilian Kerbel, Sousa's Band, State Symphony, Edwin Hughes, Leff Pouishnoff and Herbert Dittler.

UNIVERSITY OF ILLINOIS

Tales of Hoffmann Revived at Met After Ten Years

Difference of Opinion Among Reviewers; Members of Cast Act in Mulitiple Roles.

HASSELMANS IS CONDUCTOR

After an interval of ten years Offenbach's Tales of Hoffmann was presented again last Thursday evening at the New York Metropolitan Opera House. There was considerable difference of opinion among the reviewers as to the merits of the presentation and the work of the members of the cast. The differences began with the opinions of the opera itself, which Lawrence Gilman in the Herald Tribune said, "as light opera is dull, and as serious opera is insipid." Pitts Sanborn writing in the Telegram-Mail on the other hand said, "The score has wit and malice in abundance . . . And yet there are passages of unaffected tenderness, a spontaneous grace, that are all but Mozartean."

The reviewers were almost unanimous in praise of the setting, describing it as "sumptuous," "admirable," and (in the words of Mr. Henderson of the Sun) "gorgeous." Olin Downes in the Times alone thought that Mr. Urban had "fallen beneath his usual standard."

Lucrezia Bori took the double part of Antonia and Giulietta, and Mr. Downes preferred her as the latter. Mr. Taylor in the World agreed, while Mr. Sanborn considered her "Admirable, within the limits of her voice." The Times said also, "Miss Bori sang the sensuous and melancholy solo of Antonia in the last act with true feeling." The reviewers had praise for Nina Morgana in the part of Olympia. The comments ranged from the words "creditable" and "acceptable" used by Mr. Henderson and Mr. Gilman, to the remark of Mr. Sanborn that the choice of Mme. Morgana "could not have been bettered," and that of Mr. Taylor, "Nina Morgana made a charming looking Olympia." Mr. Newman said that she "sang her music with a pleasant tone and a good deal of fluency."

Miguel Fleta was Hoffmann, and the almost unanimous opinion was that he acted the role somewhat better than he sang. Mr. Newman in the Post felt that the unaccustomed "restraint" which changed his singing to "conversational style," as necessitated by the part, accounted for the vocal limitations, but he added, "This was more than made up for by the dramatic interest the part gained."

Of Mr. de Luca Mr. Gilman wrote, "He sang with taste and discretion," but this reviewer felt that much of the dramatic significance of his triple part of Coppelius, Dappertutto, and

(Continued on page 24)

Gigli Sings in Andrea Chenier

Easton and Danise Appear as Madeleine and Gerard at Metropolitan.

The production of Andrea Chenier at the Metropolitan last Wednesday was enthusiastically received by a large audience. Most of the critical audience seemed agreed with Ernest Newman of the Post in his opinion that musically, the opera "has not a single thing to recommend it." But all were warm in their praise of the singing. Tullio Serafin conducted and, as the Sun had it, "was indisputably commander in chief of the forces." In the cast were Beniamino Gigli, Giuseppe Danise, Florence Easton, Adamo Didur, Angelo Bada, Lawrence Tibbett, Giordano Paltrinieri, Vincenzo Reschiglian, Millo Picco, Paolo Ananian, Louis d'Angelo, Pompilio Malatesta, Kathleen Howard, Ellen Dalossy and Marion Telva.

Mr. Gigli, wrote Deems Taylor in the World, "gave a performance that for restraint, excellent phrasing and beautiful mezza-voce singing, was . . . . a hundred times better than the music deserved." The Sun predicted that "a tenor who has such a beautiful voice, who knows how to sing piano with such limpidity of tone and whose delivery is filled with warmth if not commanding dramatic power, will never fail to evoke plaudits when singing Andrea Chenier." Ernest Newman considered Mr. Gigli "better in the more energetic than in the suaver moments."

Mme. Easton, as the Sun expressed it, "sang with a fine appreciation of the character of Giordano's melody . . . the sheer quality of the tone was a delight in itself." The Herald Tribune asserted that she performed with "vocal and histrionic skill, dramatically effective, but not overdone." Mr. Danise has one of his best roles in Gerard, said Pitts Sanborn in the Telegram-Mail and Mr. Taylor lauded him as "fluent and melodious." Summing up the performances of others in the cast the Sun said: "Lawrence Tibbett distinguished himself by some artistic singing in the small role of Fleville. Angelo Bada as the spy and Adamo Didur as Mathieu were other conspicuous figures in the cast." This opinion was shared by other reviewers.

Milan Honors Toscanini

Arturo Toscanini, conductor of La Scala, formerly conductor at the Metropolitan Opera in New York, was honored by the municipality of Milan in the presentation last Friday of a gold medal, according to an Associated Press report. The medal was given in tribute to his work in organizing and directing the production of Boito's posthumous opera, Nerone, in Milan last May.

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Met Presents Its First Lohengrin

Jeritza, Matzenauer, Laubenthal, Whitehill and Bender in Cast; Bodanzky Conducts.

The second Wagnerian opera of the season was heard when the Metropolitan Opera Company presented Lohengrin, on November 10, with a cast which included Maria Jeritza, Margaret Matzenauer, Rudolf Laubenthal, Paul Bender, Clarence Whitehill, and Carl Schlegel. The cast, Artur Bodanzky, who conducted the orchestra, and the scenery received laudatory comment in the press.

The Post considered the charm of Mme. Jeritza's voice equalled only by "the grace and dignity of her wonderful stage presence." P. B. wrote in the Telegram-Mail: "Jeritza was in splendid voice. How well the simple purity of Wagner's heroines becomes her!" On the other hand, the Herald Tribune reviewer, although admitting that Mme. Jeritza's performance "had plenty of emotional vigor," did not think that her voice was in perfect form. Mme. Matzenauer was given ample opportunities in the role of Ortrud, wrote P. B., "for the display of her vocal and dramatic endowments." She was "in fine voice," according to the Post commentator, and the duet between Elsa and Ortrud was a "triumph of beauty . . . both Jeritza and Matzenauer lavished their vocal wealth upon the passage."

The representation as a whole, in the opinion of the Sun, was admirable, "the singers concerned in it showed artistic devotion." The Herald Tribune reviewer felt that Mr. Laubenthal's voice showed a considerable gain in strength and clearness, but the Post thought his performance "undistinguished." Agreed with the Herald Tribune was P. B., who said that "Lohengrin is, of course, one of Mr. Laubenthal's best roles." The Telramund of Mr. Whitehill received favorable comment. There is no part in his repertoire which he does better, P. B. wrote, and other reviewers were of the same opinion. Paul Bender, according to this critic, was "at his most imposing." The singing of the entire cast was showered with plaudits—"deservedly"—to quote the Post, and "too much praise cannot be bestowed upon the orchestra." Mr. Bodanzky conducted, as Deems Taylor of the World said, "with his wonted admirable detail and indignant energy."

The stage settings which "were as pleasing to the eye as the music was to the ear" were commendd by all the critics.

Piccadilly Sunday Concerts

Mischa Guterson, director of music at the Piccadilly Theatre, has announced a Wagner program for the next Sunday concert of his orchestra. Among the numbers scheduled are selections from Lohengrin, the Prize Song from Meistersinger, the Ride of the Walkure and The Rienzi Overture.

Metropolitan Opera Bill

TOMORROW

Boris Godunoff—with Mmes. Dalossy, Bourskaya, Howard, and Delaunois; and Messrs. Chaliapin, Rothier, and Picco; Mr. Papi conducting.

THURSDAY

Aida (matinee)—with Mmes. Rethberg and Matzenauer; and Messrs. Martinelli, Danise, and Mardones; Mr. Serafin conducting.

Der Rosenkavalier (evening)—with Mmes. Jeritza, Roeseler, Easton, and Mario; and Messrs. Errolle, Schutzendorf, and Bender; Mr. Bodanzky conducting.

FRIDAY

Tales of Hoffman—with Mmes. Bori, Morgana, Howard, and Alcock; and Messrs. Fleta and de Luca; Mr. Hasselmans conducting.

SATURDAY

Faust—(matinee)—with Mmes. Alda and Dalossy; and Messrs. Chaliapin, Martinelli, and Ballester; Mr. Hasselmans conducting.

Madame Butterfly (evening)—with Mmes. Rethberg and Telva; and Messrs. Gigli and Scotti; Mr. Serafin conducting.

MONDAY

Mefistofele—with Mmes. Alda and Peralta; and Messrs. Gigli and Chaliapin; Mr. Serafin conducting.

Ralph Errolle, American, In Metropolitan Debut

The debut of Ralph Errolle, young American tenor who has sung in light opera, as Romeo was the feature of the production of Romeo et Juliette at the Metropolitan November 8. Mr. Errolle made a "distinctly favorable impression," to quote the Herald Tribune. He used his voice, continued this review, with "intelligence and style . . . there was some tremolo, but he was able to produce a smooth, unforced tone and scored an ardent burst of applause after the balcony scene." The Post rated it a successful first appearance.

To this reviewer Lucrezia Bori as Juliette was "as winsome as ever, which is all that need be said." The Herald Tribune found her performance as effective as was expected of this competent singer. Mr. de Luca had his familiar role as Mercutio; Grace Anthony was Stephano and Henriette Wakefield, Gertrude, with Messrs. Bada, Paltrinieri, Picco, Ananian, Didur, Rothier, and Gustafson completing the list.

Louis Hasselmans conducted for the first time this season. The opera, which was the first of the season's popular Saturday night series, received lavish applause from the audience.

Grainger to Conduct in Detroit

When Percy Grainger appears as soloist with the Detroit Symphony Orchestra on November 27 and 28, Mr. Gabrilowitsch has invited him to conduct Colonial Song and Shepherd's Hey in addition to playing the Grieg Concerto.

Serafin Conducts First Met Tosca

Leader Impresses Reviewers in Puccini Opera; Jeritza, Fleta, Scotti Sing.

The first Tosca of the Metropolitan season drew a large audience November 7. Tullio Serafin conducted the familiar score in a way which, as W. J. Henderson said in the Sun, brought back to it some of "its original lucidity." Maria Jeritza as a vivid and intense Tosca and Antonio Scotti shared the honors with Mr. Serafin. Others in the cast were Miguel Fleta, Paolo Ananian, Pompilio Malatesta, Angelo Bada, Vincenzo Reschiglian, Millo Picco and Henriette Wakefield. Deems Taylor of the World was delighted with the "animation and dramatic intensity" which Mr. Serafin brought to the score, which "rekindled some forgotten fires." The Herald Tribune found his reading "electrically tense" and vital, "filled with emotional ardor and dramatic life."

This paper doubted if Mme. Jeritza had ever given a more moving Tosca. Her impersonation was called "incomparable" by Olin Downes in the Times who also thought that the part was "gloriously sung" and one to be remembered for many years. In the second act, Deems Taylor considered her "altogether superb." Mr. Scotti's performancee of Scarpia was characterized by Mr. Henderson as "a model of character composition, a brilliant example of a perfectly planned union of action, dress, pantomime, expression and vocal manner." Mr. Taylor found his playing of the role as "impressive" as ever, and the other papers added their words of praise to his work.

Of others in the cast Olin Downes wrote: "There was a full-throated tenor in the case of Mr. Fleta, who seems to have developed as a singer since last season and who filled his part with a reasonable consciousness of the theatrical fitness of things. Mr. Ananian was an excellent Angelotti, a highly realistic picture of the hunted fugitive. Minor roles were admirably taken." The Telegram-Mail said that Angelo Bada as Spoletta "proved once more that for a genuine artist there is no such thing as a small part."

Sues Metropolitan

Nicola Zerola, tenor, has just filed two suits for $150,000 and $100,000, respectively, against the Metropolitan Opera Company for breach of contract. Mr. Zerola asserts that he contracted to sing at the Metropolitan in opera, and was actually permitted to appear there only in concert.

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Stravinsky's Sacre Given in Chicago

Apollo Club in First Concert; Hansen, Lamond and Maier-Pattison in Recital.

Chicago, Nov. 8.—With a number of cards to help the audience to realize at every moment which of its parts was being played, Frederick Stock gave Chicago its first hearing of Igor Stravinsky's Sacre du Printemps last Friday evening. Mme. Leschetizky made her American debut as soloist with the Chicago Orchestra in Liszt's E flat Concerto at this concert.

The reviewers hesitated to comment on the Rites of Spring after only a single hearing. They were agreed that by any traditional standard the composition could be regarded only as ugly, but nevertheless they did not dismiss the work for that reason. "It has force," said the reviewer of the Post, but the "force is not merely noise." This writer thought that there was charm in the brutality of the piece.

Edward Moore wrote in the Tribune, "For once modern music conquered on first hearing. Stravinsky's music works not at all upon the emotions; it is unbelievably stimulating to the nerves." He called the Sacre "one of the most exciting and most interesting pieces of music that the orchestra has ever played."

The appearance of Mme. Leschetizky was felt to have been made under something of a disadvantage because of the Stravinsky premiere. The reviewers reported that she was nervous and erratic in technique.

Besides making some explanatory remarks concerning the Sacre Mr. Stock conducted Beethoven's Second Symphony and Mozart's Magic Flute Overture.

The Apollo Club Concert was a memorial to Charles L. Hutchinson, one of the supporters of the organization. The first part of Haydn's Creations and Brahms' Requiem were sung. It was agreed in the reports of the concert that the Club sang with excellent spirit, although at times the sopranos were guilty of slips of intonation. Maurice Rosenfeld thought that "the fugal sections moved with impelling force and with clearly punctuated accents."

"One has the happy combination of frank enjoyment of the beauty of the music and admiration for their technical skill," was the verdict of Karleton Hackett in the Post concerning the playing of Guy Maier and Lee Pattison in their two-piano recital on election night, and Mr. Rosenfeld agreed.

Cecilia Hansen, violinist, and Frederic Lamond, pianist, have been among the recent recitalists in Chicago. Mr. Stock gave his first children's concert of the season on the afternoon of November 6.

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In the revival of the Tales of Hoffmann last Thursday evening at the Metropolitan the role of Olympia, the doll, was sung by Nina Morgana (left); that of Giulietta by Lucrezia Eori (right); that of Doctor Miracle by Giuseppe de Luca (upper center); and that of Hoffmann by Miguel Fleta (lower center).

St. Louis Hears Recitals

St. Louis, Nov. 7.—After an absence of two years, Ernestine Schumann Heink returned to St. Louis in a song recital at the Odeon last Friday. Her large audience of new admirers and old friends were, to quote Richard Spamer in the Globe-Democrat, "astonished by her wondrous exhibition of vocalism" and "completely charmed by her consummate art."

Mme. Schumann Heink was, according to Blanche Furth Ulman of the Star, "inimitable, as always, in her favorite Schubert numbers." In the Times, the singer's performance was lauded for its excellence of interpretation, quality and diction. This review spoke of the "faultless accompaniments" of Katherine Huffman. Florence Hardeman played two violin solos. Before her last group of songs, Mme. Schumann Heink made a plea for funds for disabled soldiers in the drive that is to begin next Saturday.

A young Italian baritone, Eusebio Concialdi, will make his St. Louis debut next Thursday. He will offer an inclusive program of Italian, German, French and American songs.

At a meeting of the Board of Directors of the Municipal Theatre Association yesterday, H. J. Pettingill was elected head of the Municipal Opera for the coming season.

Goossens Closes in Rochester

Eugene Goossens has just concluded his half of the season with the Rochester Orchestra, presenting in his closing concert Howard Hanson's Symphonic Poem, North and West, for orchestra and chorus. Albert Coates will come to Rochester from London early in January to lead the orchestra for three months. It will pay its annual visit to New York on March 23.

Celebrate Behymer Anniversary

Los Angeles, Nov. 6.—A triple celebration by the Gamut Club, to greet L. E. Behymer, its president, on his return home from Europe, and to honor him on his birthday and on the thirty-fifth anniversary of his career as a music manager, took place yesterday in the rooms of the club. Two hundred members and guests, many of them representatives of Western music organizations, were present at the banquet tables. Mr. Behymer was presented with a bound and tooled book with a gold name plate. After the banquet a short program was given in the auditorium, and this was followed by a dance.

Birmingham Concerts Arranged

Adrian Boult, musical director of the City of Birmingham Orchestra in England, has completed his plans for this season. There will be eight Thursday evening symphony concerts, beginning this month. Besides Mr. Boult, the conductors will be Bruno Walter, Eugene Goossens and Sir Landon Ronald. In addition to the symphony concerts, he will offer monthly Saturday evening, weekly Sunday evening and monthly children's concerts.

Mary Garden Back

Among the arrivals on the White Star liner, Olympic, on Armistice Day was Mary Garden, operatic soprano.

Nicholas Medtner

After his appearances as soloist with the Philadelphia Orchestra in Philadelphia and in New York, Nicholas Medtner, composer-pianist, made his American recital debut last Thursday evening in Town Hall. There was great difference of opinion expressed in the reviews concerning Mr. Medtner's playing.

The reviewer of the World felt that he repeated the impression that he is "a musician with fine sense of proportion, clarity, and scholarly understanding." His own compositions seemed to this writer "clear, rhythmic patterns, sturdy rather than elfin." The Post writer thought, too, that Mr. Medtner brought "full realization" of its implications to Beethoven's Appassionata, and the Sun report included the opinion that Mr. Medtner "had no little brilliancy, poetic taste, and fine understanding."

The Telegram-Mail review was particularly adverse. This writer found excessive haste and loudness in the recital, and believed that Mr. Medtner had not at his command "the touch which elicits the graces of tone and the beguilements of singing legato." To this writer Mr. Medtner's own compositions were "inconsequential," but the Times commentator said of them: "These applauded pieces delivered with racy feeling and rhythmic emphasis might have been a later Chopin."

The audience was enthusiastic from the beginning.

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The Musical Digest will seek unswervingly to serve only the best interests of music. It will build up; it will support steadfastly musical progress and just reform; it is pledged to the cause of whatever is musically meritorious in both composition and interpretation, regardless of nationality; it will stand firm for justice; it will belong to no musical "party" or "movement," but remain independent.

Thanksgiving

Within a few days the nation will be celebrating Thanksgiving Day. Most of the one hundred fifteen millions of people resident here will have their turkey and cranberry sauce and mince pie. There will be outspoken prayers of gratitude, and silent prayers too; but in all probability not as many such as there should be, nor as deeply expressive of the blessings which have been lavished upon the majority of us.

For in spite of the hardships the world has been experiencing during the past ten years—the frightfulness of the great war, and its attendant consequences after its close—the United States really has suffered very little.

The depressions in the varied lines of work in which the people of this country have been engaged were few and of no serious or prolonged character. Some suffered, of course, yet it was not a great nor a long maintained suffering. Work of one kind or another has been open to the large portion of those who really sought it. Food and shelter and clothing have been obtained without marked hardships to the many who found themselves temporarily at a disadvantage.

Thus, in a material sense, the United States has been fortunate—marvelously more so than the people as a whole seem able to appreciate. For most of them have not only had all the necessities of life but many of the luxuries also.

The country appears to be entering upon an era of prosperity regarded by far-sighted persons as likely to be of considerable duration. Crops are good, manufacturing industries (excepting the textiles, which will assuredly come back before long) face an increase in business, labor conditions are on the upgrade, money is cheap, railroad car-loadings are large, and the entire commercial situation is rosy.

Europe has begun its process of rehabilitation, radicalism has been pushed far back (in both England and this country), and the evidence is positive that the world is on its way to a kindlier and more sensible way of living.

All these are matters to be grateful for in the uppermost degree; to prompt every thinking person to utter a prayer of deepest thanksgiving.

Music and musicians, and those engaged in its professional activities, have not all found the road an easy one to travel during the past few years. While many have been plentifully provided for, a far greater number have endured disappointment and heartaches and diminished incomes.

By degrees these burdens are to be lifted—not for all, perhaps, but for most of those who by their own efforts deserve to have them lifted.

A cheerful and hopeful state of mind can help in this material betterment; and it can be made to help in those ways which, after all, are conducive to the best and most enduring form of happiness.

The time has come to take an optimistic view of the future, and of the opportunities which are not far off for those equal to those opportunities, and who will not falter or whimper while turning them to fullest account.

Communication

Editor Musical Digest:

My attention has just been directed to a letter in The Digest of August 19, by Maurice Frank, anent his connections with the Civic Opera Association's productions at the Polo Grounds.

Though it is rather late, there has been so much interest manifested by music lovers generally and by readers of The Digest in particular that I feel warranted in asking space in your valuable columns for recording the why and wherefore of the full term birth, but premature death, of the Civic Opera Association of New York, Inc. Perhaps this record in black on white may save some other misguided, but too trustful, music lover both money and heartache.

I have been the president of the Civic Opera Association since its very inception, hence speak with authority and with knowledge of facts in matters pertaining to that organization since its incorporation early in January to the present time, and am fully responsible for every statement I make.

Mr. Frank is not stating all the facts when he says that he was only the artistic director and had no other interest in the organization except in its "possible future profits."

At Mr. Frank's pleading solicitation and earnest promise to conduct the business in an honest, open and above board manner I agreed to incorporate and defray the initial expenses of the Civic Opera Association, including his salary, office rental, etc., till more capital could be interested. Mr. Frank promised to interest financially his "very delightful music loving friends," which, somehow, never materialized. He was the only one in the organization who was supposed to know something about grand opera, in the open air or elsewhere.

The other officers and stockholders were laymen who knew nothing about professional grand opera. I had absolute faith that grand opera in the open air could be produced successfully and that the proposition would prove a paying one after the first season. There was a musical psychology in New York last summer that argued well for open air opera. I still have that faith, provided the proposition is handled honestly by competent men. I also had faith in Maurice Frank. Open air grand opera was his hobby, and he claimed pre-eminent superiority in its production. He was—and he admits it himself—the father of open air grand opera in New York.

Despite his previous mistakes and failures I felt, and his presentation of the subject strengthened my feeling so that never before did he have the opportunity of presenting grand opera in the open air on so elaborate a scale, with so splendid a cast, orchestra and conductor. Both Mr. Frank and I realized that his success as an impresario would rise or fall with the success or failure of the Civic Opera Association.

Mr. Frank was the general manager and artistic director of the organization and was drawing a weekly salary for his work—he was to give us all his time—from January till the end of July. None of us have seen him or heard of him since.

Maurice Frank was a director in the association and had a voice and vote in its affairs. No meeting was held and nothing was done without his knowledge. Had he extended the same courtesy to us the Civic Opera Association would be ranking high in the operatic world.

Without investing one cent or interesting any of the capital he promised, Mr. Frank owned 30 per cent of the interests of the Civic Opera Association, the rights to which he vested in me because, for reasons of his own, he did not want his name to appear on the books of the company.

The Civic Opera Association was well organized and amply financed. Its ambition was to remain in the operatic field as a permanent organization and its future looked bright. But we did not figure on, could not even conceive, of non-support from within by the very person who stood to gain most from success, and certain pitfalls from without; all beyond the knowledge and control of myself and associates. The Civic Opera Association failed—not solely because of the financial loss (over $22,000)—part of which we might have made up by giving the other two performances and then going to Philadelphia, where $15,000 expenses was to be guaranteed for the performance of Aida—we failed to continue because we did not know, could not know, what trickery was in store for us from day to day.

The following recital of facts will suffice to make clear what I mean by trickery and pitfalls:

At the last business meeting of the association, about a week before Carmen, Mr. Frank assured us that the stage would cost about $3,000. This was in keeping with his plans and the verbal agreement with the designers, who were also supposed to supervise the construction. We were compelled to pay over $11,000, most of it to the Allied Studios, for the stage and scenery and that 48 hours before the performance, when it was too late to investigate and make changes.

Following the performance of Carmen we called upon the National Exhibition Company, owners of the Polo Grounds, for the gate receipts, only to learn that Mr. Bondy, attorney for Mr. Stoneham, held an agreement from Mr. Frank giving him 5 per cent of the gross gate receipts from each performance. Neither I nor any of my associates knew of the existence of this agreement, and to this day we do not know why Mr. Frank entered into such an agreement with Mr. Bondy. The amount involved was too small to warrant legal action.

Also, to the performance of Aida, according to most conservative estimates of the press and of those accustomed to judge crowds, there were present between 7,500 and 8,000 people. According to our own records and those of the turnstiles at the Polo Grounds, only 3,180 paid admissions, and 400 free admissions, passed through the gates that evening.

How did the other 4,000 get in? Perhaps Mr. Frank, who was on the grounds all afternoon and evening, can answer that. We cannot.

The day following Aida Mr. Frank could not be located anywhere, and, realizing that the situation, because of the suspicions and uncertain elements involved were beyond our control, the Civic Opera Association decided to take the loss and quit.

SAMUEL A. LEWIN.

The Room Reflex

Half an Interview With Ernest Hutcheson's Studio, and Half With Himself

by EDWINA DAVIS

THE room reflex—why not? It won't be long before soul complexes are out of date, and psychoanalysis a proletarian pastime, like mah-jong, —and you know how that game first started out? But analyzing people by their rooms can be just as revealing, and is heaps more get-atable than their souls.

This thought came to me while I sat waiting for an interview with Ernest Hutcheson in the music-room of his apartment, high up above the taxi-turmoil of Central Park West. Mr. Hutcheson, poor soul, was no doubt hovering on the other side of the closed door leading to his study, putting off the moment when he would have to face the inquisitorial pencil. I felt almost like telling him not to come in at all; I could interview the music-room in his stead.

"Here," I said to me, "is a man who doesn't think that just because he is an artist he can yell anathema at the cook when she brings him a three-minute instead of a four-minute egg; and he certainly doesn't spend his waking hours in worrying about whether or not he is wearing a suit of exact shade which the Prince of Wales affects. He hasn't a kitchenette mind, either, (you know the kind, all cluttered-up when one tries to give a seven course dinner on two gas-burners). On the contrary, he is a reader and a thinker. No, he is no moss-backed conventionalist, and wouldn't join any Ku Klux Klan to put the parallel fifths back into bondage. At the same time he is no believer in the promiscuity of chords, either, and, although I haven't asked him, I shouldn't wonder if Schonberg makes him positively ill.

Now, how could I tell all this? Simply by glancing at the room. The warm buff walls with their straightforward gaze, gave not a sign of a picture anywhere. Think of it—no Baby Stuart, no Saint Cecilia gazing up at the right-hand north corner of the frame, no Balestrieri Beethoven, no Chopin's Last Hour. I looked under the piano and in all the corners for a trace of the Nike of Samothrace. In vain. As for the autographed photographs and wobbly tables covered with Chinese ivory elephants, Sevres statuettes and Malay papercutters, etc., etc., they were not.

But everything in the room had its use. There were two grand pianos in the middle of the floor, a music cabinet filled with piano scores and other music, shelves overflowing with books; divans, deep, d e m u l c e n t, wherein one could reach the depths

ERNEST HUTCHESON

of contentment and a c h i e v e the heights of conversational ease. I forgot—there was one thing of decorative value in the room—a bowl of orange-toned chrysanthemums. But it hadn't the static monotony of never being anything else from one end of the year to the other, like a picture. One could imagine June roses supplanting the chrysanthemums, or cheery crocuses nodding a bright reminder that winter flannels are of the past.

Then, too, a subtle atmosphere of peace pervaded the room, as if the person who lived his days within these four walls had the habit of quiet, connected thinking. The serried ranks of books bespoke silent, delightful hours spent in communion with the great and enduring minds of the past and present.

Right in the midst of my thoughts the door opened and the friendly face of Ernest Hutcheson beamed at me. We were to have tea, immediately, it seemed.

"And please smoke," I added, for I caught the faint odor of a cigar abandoned in its prime, and I well knew that you never get a man's undivided attention so long as he is secretly longing for you to be gone so that he can return to his smoke. "Now, Mr. Hutcheson," I began briskly, "I have been delegated by twenty-two piano teachers and one hundred and two piano students to ask you why you are leaving out the Moonlight Sonata in your program of November 22."

"Dear me, dear me! Is it as bad as all that? I suppose tomorrow there will be other delegations to ask why I omitted Pathetique and the Apassionata. But what was I to do? I had just so much time at my disposal, and there were Haydn and Mozart to consider. The problem of choice was a difficult one. Perhaps I have let my personal preferences interfere to some extent in my decision, but I chose Waldstein and the Opus 111 as the two outstanding—to my mind—expressions of Beethoven in his moods of sunshine and shadow. But this isn't disposing of the hundred and twenty-four delegates of the Moonlight, as people will persist in misnaming that helpless sonata. What are they going to do about the matter? You'll have to give answer that I cannot please them, much to my regret.

"I can see what is going to happen to me after these programs devoted to the modern composers," Hutcheson sighed, taking up an announcement of his Survey of Piano Literature from the 16th Century to Our Day. "Life won't be worth an ice cream soda when I start on these."

"I should say it won't," I gasped, glancing at the program. "Why, you've omitted Grieg and Moszkowsky."

"Yes, and quite a few others. But I couldn't help it. It is extremely hard for any one to view his own time dispassionately. Like Southey's old gentleman who used a magnifying glass when he ate his cherries, so that they would appear larger, we unconsciously magnify the virtues and defects of our day. It is next to impossible to get the correct focus. I willingly admit my own fallibility in the matter, and must let my choice of the twenty-six modern composers who make up the last two programs be ascribed to the limitations of my own knowledge and taste."

Certainly a fair enough statement of opinion. It gives an index to the understanding spirit of Mr. Hutcheson, who does not believe in setting himself up as the dogmatic arbiter of another man's taste, be it in music, religion, or neckties.

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THE BALANCE OF OPINION

Ernest Hutcheson

Ernest Hutcheson, at Aeolian Hall, on November 8, devoted the first of his seven historical recitals, intended to outline four centuries of piano music, to the clavier composers of the sixteenth and eighteenth centuries. His opening group of English numbers, including the Sellinger's Round of William Byrd, John Blow's C major Prelude, two pieces by Orlando Gibbons, and a Prelude, Cebell, Minuet and Rigaudoon by Henry Purcell, was the least familiar of his offerings. In the French group were Daquin, Couperin, Rameau, and Loeillet and Paradies, Leonardo Leo, and Scarlatti were in the Italian. The program closed with the German group of Johann Graun, Mattheson, Handel, and Bach.

The reviewers found Mr. Hutcheson in fine form. The Herald Tribune commentator thought that the "smoothness and finish of his playing, the fluent dexterity and high speed of his fingers were ideal for his early music." Although the Sun reviewer considered that his "scholarly attainments" needed no recapitulation, he allowed himself a few words of praise for Mr. Hutcheson's "delightful" playing which showed "evident joy" in his offerings; his "exceptional technic;" the "intellectual purity" of his style; his clarity of melodic outline and "crispness" of legato.

The large audience was warmly appreciative and called for several encores.

Charles Naegele

A young American pianist who has been heard abroad, Charles Naegele, was heard in his first local recital at Aeolian Hall, November 10. The Bach-Busoni Prelude and Fugue which opened the program was, according to the Times, "played in a firm manner with a due regard to clearness." Chopin B minor Sonata and Schumann's Etudes Symphoniques completed the entertainment, which, the World felt, was a "taxing one" in which he acquitted himself "more than creditably." This paper dwelt on the fact that he distinguished himself as a professional artist not only in his technique and tone, but by his "sense of style and grasp of musical structure." The Herald Tribune was of the opinion that Mr. Naegele was strongest in technical equipment. The Sun went further and called the recital a distinctly promising one of "an interesting and promising young artist who deserves to be heard again." His touch, this paper said, was "impressive in vitality and dynamic control," and the outstanding characteristic of his playing was "a splendid control of rhythm."

Sascha Jacobsen

A string orchestra, conducted by Franz Kneisel, assisted Sascha Jacobsen, violinist, in his concert at Aeolian Hall November 7. Mr. Jacobsen, who was called by the Times "a player of poise and brilliant clarity," opened his program with the Vivaldi-Nachez concerto accompanied by Mr. Kneisel and the orchestra. In his second number, the Sarabande, Double and Bourree from Bach's B minor Sonata, he was unaccompanied, and in the rest of the program he had Emanuel Balaban at the piano.

Mr. Jacobsen's playing was spoken of in the World as displaying "admirable spirit and enthusiasm and the steadfast tone control which brings such assurance to his style." The orchestra, according to this paper, played with an infectious earnestness and delight. The Herald Tribune said that the "high quality" of his playing is well known in New York and that he was in "excellent form" at this recital. "The lyric passages of Cyril Scott's Tallahassee Suite served well to bring out warmth and fullness of tone, and his technique throughout was marked by masterful dexterity." There was a large and enthusiastic audience.

Shura Cherkassy

A boy of twelve, Shura Cherkassy, made his recital debut as a pianist in Aeolian Hall last Wednesday evening. He played Handel's Theme and Variations in D minor, Godowsky's arrangements of Rameau's Tambourin, and the Mendelssohn Rondo Capriccioso, followed by a Chopin group, and by small pieces of Mana-Zucca and himself.

Although he was a lad in knickerbockers, Master Cherkassy showed "no uncertainty or sign of nervousness," according to the Herald Tribune report. His playing, this writer said, "was clear-cut and fluent," with "well defined contrast of staccato and legato." At times the lad "overdid his fortissimos," this reporter continued, but also he showed some delicacy of shading. The Times also found that he played "with real beauty." The World writer admitted his finger dexterity, but found understanding lacking. Both the Telegram-Mail and the Sun agreed to the technical skill of the youthful player, while the latter found also "subtle qualities of musical temperament."

Frances Nash

With a program made up for the most part of modern composers, Ravel, Poulenc and Kodaly, Frances Nash, pianist, gave her first New York recital of the season Nov. 7 in Aeolian Hall. Miss Nash, wrote the Times reviewer, showed a "fine intellectual grip of her material" and played with "insight, conviction and enthusiasm." This writer, who acknowledged the pianist as an artist who has shown "unmistakable talent," was pleased with her "virility of thinking," and "firm drawing of melodic lines."

The Tribune observer considered that Miss Nash had advanced considerably since last year and that she brought "color and intelligence" to her performance. The artist is characterized as having "a good piano tone, much spirit and commendable finger technique," in the Sun. Alison Smith wrote in the World that Miss Nash showed "a deft understanding of the bitter-sweet themes" on her "unusually interesting and provocative" program.

Harriet Eells

In her Aeolian Hall recital last Wednesday afternoon Harriet Eells, mezzo-soprano, received "genuine and enthusiastic applause from the audience," to quote the Times, and her singing had its effect on the reviewers too. "She has not rushed upon the stage before she had something to offer the public. The voice, which has marked character, is richest and warmest in the lower registers. The upper tones, properly attacked, have 'ping' and brilliancy, and become a suitable vehicle for dramatic or lyrical expression," said Olin Downes in the Times, and "This voice has not only individual color, but the quality of intelligence." This reviewer held out the highest expectations of the career of Miss Eells.

W. J. Henderson wrote in the Sun, "Her voice was generally free, warm in tone, and touched with subtle lights and shading." He thought, however, that "her technical equipment is not yet complete, and for this reason she failed to accomplish her own obvious purposes in some songs." Pitts Sanborn said in the Telegram-Mail, "She sang with the assurance of a veteran," with "an unusual understanding of style and no little ability as an interpreter." Mr. Sanborn also did not consider Miss Eells a finished artiste as yet.

The World reviewer thought that nervousness kept some of her singing from exhibiting Miss Eells' best talents, and the Herald Tribune found a "vocal and temperamental equipment indicating potential excellence as a singer."

Friends of Music

Mahler's Fourth Symphony was the main piece on the program of the Friends of Music at their second subscription concert in Town Hall on November 9. Artur Bodanzky was the conductor, and Marcella Roeseler, soprano, was soloist in the last movement of the Symphony. Cherubini's Overture to Lodoiska opened the concert.

The reviewers were more cordial in their reception of the Fourth than they have been in the past when the Friends of Music or other organizations have played symphonies of Mahler. Lawrence Gilman in the Herald Tribune wrote, "Tunefulness and a certain naivete seemed to characterize the symphony . . . The first movement fell most pleasantly on the ear, and the slow movement had its lyric charm." This reviewer said further, "The symphony was very well performed," Mr. Bodanzky "gave a skillful and zestful reading. Mme. Roeseler sang with understanding."

Pitts Sanborn in the Telegram-Mail found "pages of momentarily agreeable music," but insisted that "they contributed to nothing," and that Mahler was uncertain of just what he wanted to say. Ernest Newman also was lukewarm toward the symphony. It left him "in doubt." "It is all excellent," summed up Mr. Newman, "but hardly any of it is first rate, and it betrays its composite origin in a lack of any style of its own."

Mr. Henderson, in the Sun found fault with Mahler's orchestration and technique, which seemed to him labored and "crude," while Olin Downes writing in the Times felt that the "symphony gives the impression of a big attempt with hopelessly small elements." Many details in the work were pleasing to these reviewers too, nevertheless. The latter thought the performance "eloquent."

Harry Anik

MacDowell's Sonata Tragica and Jongen's Suite Op. 60 were played by Harry Anik in his piano recital in Town Hall last Wednesday. The Sun said, "Mr. Anik possessed many agreeable qualities, a good touch, an adequate technic, and an ability to present his program in an interesting manner," but this writer believed that there was a lack of distinction in the performance. The Telegram-Mail saw Mr. Anik as a "serious and well-equipped, if scarcely distinguished player." The Herald Tribune report said in part, "Mr. Anik had a well developed and polished technic, marked by neatness and ability for speed."

The Jongen was a first performance. Alison Smith in the World spoke of the composition as "an agreeable, pensive work of grace and fluency."

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THE CRITICAL SCALES

Alexandre de Bruille

After an absence of some years, Alexandre de Bruille, French violinist, played at Aeolian Hall, November 6. Frank Bibb was the accompanying pianist. Mr. de Bruille is "without doubt," asserted the Sun reviewer, "a talented player, sincere in his methods and bound to interest." This reviewer liked his playing of Mozart and Mendelssohn because he showed "admirable knowledge of style . . . . and imparted warmth to his work."

The Herald Tribune report was similar to this and considered that his rendition of the Mozart number, particularly, showed "marked technical competence and plenty of zest." Both papers were agreed that there were slight defects of tone that were due, most probably, to his violin. Other than this occasional "wiry" moment, his tone, to quote the Herald Tribune, "had an agreeable fullness and warmth."

Bronislaw Huberman

Bronislaw Huberman gave a violin recital in Carnegie Hall last Tuesday. In Schumann's Sonata for violin and piano he was assisted by Siegfried Schultze, pianist. The two artists played the music with "appreciation" and gave cause for wonder that it appears so infrequently in recital lists, the Sun reviewer wrote. He felt that the program served well to display Mr. Huberman's "accurate finger work, incisive rhythmic sense and fine musical appreciation." The writer in the Herald Tribune discovered in his playing his "characteristic vigor." The World thought his tone "steadier" in the Goldmark Concerto than in the Schumann Sonata, although the interpretation of the former was often of "poetic brilliance."

Elena Barberi

The first of three Sunday evening recitals by Elena Barberi, young Italian-American pianist, was heard November 9 in Aeolian Hall. This ambitious cycle, according to the Times, was "largely justified at the outset by some uncommonly vigorous piano playing and command of classic and modern periods." The Sun discovered in her "an artist of strictly feminine type, sensitive in her appreciation of color and tone and making no virile claims to an impressive style, in fact . . . her style was singularly her own." This reviewer admired Miss Barberi's "pleasing" stage presence. Her program included Bach, Rameau, Scarlatti, Beethoven, Chopin and Liszt, followed by a group of "moderns"—a Danza Mistica by Gilda Ruta, a Musette by Westerhout and the concert etude of MacDowell.

Gilbert Ross

Making his third appearance here, Gilbert Ross in Town Hall, November 7, "showed continued development and progress in a talent that was marked in his debut," said the Herald Tribune reviewer. This reviewer saw the progress of the young violinist in his "technical skill and sureness and a tone of considerably augmented volume and richness, plus temperament."

The Times agreed that "Mr. Ross confirmed an impression of ripening musicianship" made at his debut. The World thought that the violinist played with "obvious sympathy and sincerity" the Ascension by Cecil Burleigh, "a touching and simple study . . .brief and expressive."

State Symphony Orchestra

Two symphonies, Brahms' Fourth and Tschaikowsky's Pathetique, made up the program offered by the State Symphony Orchestra, Josef Stransky conducting, at their concert in Carnegie Hall a week ago today. The Brahms was conducted, read the review in the Post, with "all the necessary vigor and feeling." The reading and rendition of the second of the symphonies was the "satisfactory performance" expected. The Sun thought the final movements of this number "were played with smoothness and a dramatic effect of undeniable force and power. It was a vigorous reading carefully and skillfully conducted." The reading of the Fourth Symphony was thought "expressive" by the Times and applauded by the large audience, which, however, "turned with enthusiasm" to Tschaikowsky. The Pathetique was played in a darkened hall as an Armistice Day tribute.

Grace Leslie

In a program which included a group of sixteenth-century English songs and two manuscript numbers by Housman and Stringfield, Grace Leslie,. contralto, was heard at Town Hall last Tuesday. Conal Quirke assisted at the piano and Lamar Stringfield played a flute accompaniment for Ravel's La Flute Enchantee. The Sun discovered "undoubted talent" in Miss Leslie's performance as well as a voice of "excellent quality." In spite of a "narrow range of expression in the art of tone color," her voice revealed to this reviewer "plenty of volume," and her head tones were "free and sonorous." He predicted that with more flexibility and a greater range of expression, Miss Leslie "will be heard to still greater advantage." Notwithstanding a "rather limited range," the Herald Tribune thought her tone "unusually pleasing."

Virginia C. Thomas

The first woman to give a recital on the new Speyer memorial organ in Town Hall was Virginia Carrington Thomas, who was heard there November 10. Mrs. Thomas offered a program of Bach, Cesar Franck, Georges Jacob, Charles M. Widor, and a canon of her own composition.

Her "serious, scholarly performance" convinced the Herald Tribune of her "technical capacity, knowledge of the organ . . . and digital and pedal dexterity." The Sun observer regretted that her occasional use of the printed notes in the more difficult numbers "did not help her freedom and breadth of style" although this defect was more than balanced by her "conscientious musicianship."

The young organist has received many honors in her field, including Yale and Fontainebleau prizes. She was warmly greeted by a capacity audience.

Reinald Werrenrath

Reinald Werrenrath had his customary audience at his recital in Carnegie Hall, November 9. In spite of three orchestra concerts scheduled for the same hour, Mr. Werrenrath's stage was crowded. He was assisted in two of his numbers by The Symphony Players, and Herbert Carrick played the other accompaniments. In addition to Grieg, Mozart, Henry Purcell; lighter lyrics by Eric Cundell, Martin Shaw, Roger Quilter, and H. F. Gilbert, the baritone sang five songs by Finnish composers. Three compositions by Jan Sibelius, one by Ilmari Hannikainen and another by Yrjo Kilpinen made up the group. One section of the program contained four poems of John Masefield set to music by Easthope Martin.

The reviewers showed their usual enthusiasm for a Werrenrath performance. He has, said the writer in the Post, a voice which is "an exceptionally fine baritone instrument, which he uses with intelligence, ease and grace." In spite of the attractive program, this reviewer regretted a certain "sameness" which kept him hoping that Mr. Werrenrath "would burst into a song that would release the full power and beauty of his voice."

Mr. Werrenrath was generous in his response to the numerous demands for encores.

Clara Clemens in Third Recital

In the third recital of her historical series Clara Clemens devoted her program last Tuesday evening in Town Hall to the romantic German composers, Schubert, Schumann, Mendelssohn, Liszt, Cornelius and Franz.

Olga Samaroff

Olga Samaroff gave a piano recital last Tuesday afternoon in Aeolian Hall. The intelligence of Mme. Samaroff's art "commands constant admiration" from the Sun commentator. This artist, who played with "beauty of tone and with great refinement of style," has made progress, he said, "in penetrative insight and in nice adjustment of details to serious aims." Olin Downes commented in the Times on her "brilliant technic" in spite of a tone which "is light rather than deep and singing." Mr. Downes thought that Mme. Samaroff played best in music that demanded "dexterity and fleetness of style." In Mary Howe's Nocturne she played "with sparkle and elegance, in consonance with the nature of the compositions."

The Herald Tribure found in the performance, "ample illustration of the high quality of her playing, capable of distinct vigor when necessary, but not cultivating extremes, subtly and judiciously shaded. Brahms' E flat Rhapsody was the best example of this neatly applied force."

Jean Knowlton

A recital of Songs of Many Periods was given by Jean Knowlton in Aeolian Hall, November 5. Miss Knowlton was assisted by Frank Bibb at the piano and Edwin Ideler, violinist. The periods represented stretched from old England to modern Spain, and were sung, Alison Smith wrote in the World, "with evident devotion to their themes."

Miss Knowlton, in a variety of appropriate costumes, gave an "admirably arranged" program, according to the Sun. Her voice, this reviewer said, was "one well adapted to lyric compositions of a simple nature." The Herald Tribune commentator was of the opinion that Miss Knowlton showed a voice of "good volume, able to soar in the higher altitudes, often smoothly." The review in the Times emphasized the fact that the Elizabethan and modern composers were "very well sung" by Miss Knowlton, who had to repeat several of them. H F. P. of the Telegram-Mail was disappointed that the singer failed to bring to this "interesting effort" the "vocal or interpretive elements it demanded."

McCormack Sings Again

John McCormack gave his second New York recital of the season in Carnegie Hall on November 9. In honor of Mrs. McCormack's birthday he added to the program, as one of his encores, Frank Bridge's Oh, That It Were So, which is one of her favorite songs.

GIGLI

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G I G L I

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Metropolitan Revival of "La Gioconda"

Olin Downes in The New York Times:

"Gigli's Enzo was one of the most notable features of the occasion—his tone in sustained passages was of spun silk. The smallest vocal ornament had a significant beauty, and what a relief to hear a tenor who did not bawl the first strophe of 'Cielo e Mar' at the top of his lungs! Mr. Gigli's singing at certain moments wove a spell. He could have been the tenor extolled by Balzac in 'Venetian Nights'."

Deems Taylor in The New York World:

"Mr. Gigli's beautiful voice was at its best, and he sang exquisitely throughout the afternoon. His rendering of 'Cielo e Mar' was extraordinarily fine, and the cheers with which his auditors greeted it were emphatically deserved."

W. J. Henderson in The New York Sun:

"Mr. Gigli was in his element as Enzo. His voice was in its best condition and he had full command of that mezza voice which contributes so much to the charm of his singing. His 'Cielo e Mar' sustained the best traditions of the Metropolitan stage."

Pitts Sanborn in the New York Telegram and Mail:

"The mantle of Caruso for this Ponchielli revival has fallen on Beniamino Gigli, and right royally he wears it. * * * In the main he can be freely praised for the authentic and engrossing artistry of his singing."

Lawrence Gilman in The New York Herald Tribune:

"What would La Gioconda be without 'Cielo e Mar' and a singer like Mr. Gigli? * * * Mr. Gigli is the right sort of tenor for Enzo."

Leonard Liebling in The New York American:

"It was a delight to welcome back to the scene of his previous triumphs that fine and finished tenor Beniamino Gigli. He returns in perfect voice and with his polished art undiminished. He gave such pleasure yesterday that it took the form of prolonged before-the-curtain ovations."

Frank H. Warren in The Evening World:

"Mr. Gigli came off with first vocal honors. He sang with great beauty of tone and with a style that was a joy to behold."

Edward Cushing in The Brooklyn Eagle:

"The 'Cielo e Mar' of Gigli was beautifully sung and the entire role excellently handled."

Ernest Newman in The Evening Post:

"Mr. Gigli's singing was an especial pleasure. He is that rare exception, an Italian or Italianized singer who does not labor under the delusion that the one thing he has to do is to behave like the solo cornet in a brass band. He can modulate his tones, and he has a sense of style that keeps the musical hearer interested in him."

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CERTIFIED THE MUSICAL DIGEST

VICTOR RED SEAL RECORDS

Chicago Opera Continues

Pecheurs de Perles, Prophete, Aida, and Tosca Presented; Moranzoni Makes Debut.

Chicago, Nov. 10.—Following the opening of the Chicago Civic Opera last Wednesday night with the presentation of Gioconda, four more performances have already been given, which the reviewers of the newspapers and the audiences received as heartily as the first. Yesterday Les Pecheurs de Perles and Aida were sung in the afternoon and evening, Le Prophete was given on Thursday, and Tosca on Friday.

Claudia Muzio in the title role of Tosca received unstinted praise from the reviewers. Glenn Dillard Gunn of the Herald and Examiner lauded her as "a great actress . . . and a greater artiste." Edwin Moore promised in the Tribune that whenever Mme. Muzio was billed as Tosca he would make a considerable effort to be present. Karleton Hackett in the Post admired the "dramatic touches" of her playing of the role, as well as "the delightful little touches which kept it human."

Mme. Muzio, wrote Mr. Moore, "had some highly talented co-operation in Charles Hackett as Mario, Mariano Stabile, a newcomer, who played the part of Scarpia, and Roberto Moranzoni, another newcomer, who appeared for the first time on the conductor's stand. Mr. Moranzoni had his orchestra well in hand and they responded readily to his baton." Mr. Gunn praised Mr. Hackett as a "fine artist . . . greatly endowed with voice and intelligence," and Mr. Stabile as a "gifted actor . . . a resourceful vocal artist." The other reviewers agreed with Mr. Gunn.

According to Edward Moore, two persons justified the revival of Le Prophete—Charles Marshall as Jean and Louise Homer in the role of Fides. Mr. Marshall he congratulated for "a fine voice, and fine singing," while Mme. Homer was a "superb contralto." There were two debuts, those of Olga Forrai as Bertha and of Ivan Dneproff. Mme. Forrai's voice was "a little uneven," wrote Karleton Hackett in the Post, but she played the part with dramatic force. Other members of the cast were Edouard Cotreuil, Alexander Kipnis, Antonio Nicholich and Jose Mojica. Mr. Hackett said that Mr. Moranzoni gave an "interesting" reading of the score.

Bizet's Les Pecheurs de Perles was the matinee attraction yesterday afternoon. Graziella Pareto as the priestess sang "with more than her usual charm of manner and with extraordinary beauty of voice," wrote Maurice Rosenfeld in the News, and Mr. Hackett as Nadir, one of the lovers, sang "with refinement as well as brilliance." Giacomo Rimini as Zurga evidenced musicianship. Edouard Cotreuil's "resonant tone and authority of style" helped to make the role of the high priest dignified. Considerable interest in the performance centered in the scenery and costumes. The score, under Mr. Polacco's baton, thought Mr. Rosenfeld, "proved to be of symphonic bigness."

Last night's performance of Aida was, to quote Mr. Hackett, "brilliantly given and received with enthusiasm by the public." Rosa Raisa, Mr. Marshall, Mr. Formichi, Virgilio Lazzari and Mr. Kipnis made an admirable cast "and sang in the manner to bring out the full quality of the music." Augusta Lenska made her reappearance with the company, after an absence of some years, with a voice which was "rich in quality." Mr. Rosenfeld marveled at Mme. Raisa's voice, which "poured forth a tone that was always vibrant and rich in quality." The ballet was excellent and Mr. Moranzoni again received commendation for his directing.

New York Symphony

Mischa Mischakoff, concertmaster, was soloist with the New York Symphony Orchestra, Walter Damrosch conducting, at its concert in Aeolian Hall on November 9. He played the Tschaikowsky Concerto, and Mr. Damrosch led, besides, several pieces of Charpentier, Schumann, and Mozart, and Tschaikowsky's Nutcracker Suite.

The Times writer said that Mr. Mischakoff "renewed the impression of his artistic worth," and according to the reviewer of the World he "brought to it the clearness of tone and color which have distinguished his brief and happy career." The Post report echoed this praise, but the Herald Tribune and the Sun writers thought that Mr. Mischakoff has played better in the past. Both commented on the apparent difficulty he had at times in keeping in time with the orchestra, or it with him, and the former found his intonation not always perfect. The latter commentator said, however, that his "able technic and good tone" made the latter part of his reading "warm and convincing."

On the afternoon before in Carnegie Hall Mr. Damrosch and his players gave the first of their series of concerts for young people. Ossip Gabrilowitsch was soloist with the orchestra on November 7. He played the Schumann Concerto, and the Post report said of his performance, "The piano said things sweetly and touchingly, with grace and limpid beauty."

ALEXANDER SMALLENS
Conductor and Director of the Philadelphia Civic Opera Company, Which Has Just Opened Its Current Season.

Elshuco Trio Gives First Concert of Brahms Cycle

Starting its series of eight Brahms concerts of chamber music the Elshuco Trio played two quartets and a trio of that composer in Aeolian Hall last Friday evening. A complete digest of the reviews of that concert will be published in next week's Musical Digest. The Festival Quartet of South Mountain, Pittsfield, Mass., will co-operate with the Elshuco Trio in their series.

The programs of the eight Friday evening concerts will include practically all the chamber music of Brahms. The concerts to come are scheduled for November 28, December 12, January 9, January 30, February 13, March 6, and April 3.

The Trio consists of Aurelio Giorni, piano; William Kroll, violin, and Willem Willeke, cello. Other artists taking part in the series are Messrs. Kortschak, Krauter, Langenus, Moldavan, and Stoeber.

Name Opera Cast

The performance of La Cena delle Beffe at La Scala will have in its cast Lazaro, Melis, and Franci. The premiere is set for the first part of December.

Ganz Conducts in St. Louis Opening

Orchestra Starts Forty-fifth Season; Plans for Summer Municipal Opera Season Discussed.

St. Louis, Nov. 8.—The forty-fifth season of the St. Louis Symphony Orchestra was opened yesterday afternoon with a concert, Rudolph Ganz conducting at the Odeon. Honoring the memory of the late John Fowler, for six years president of the Symphony Society, Mr. Ganz opened the program with Egon Kornauth's Elegie On the Death of a Friend. The orchestra also played Weber's Overture to Oberon, Tschaikowsky's Fifth Symphony in E minor, Debussy's two Nocturnes, Nuages and Fetes, and for the first time in St. Louis, Borodin's Dances from Prince Igor.

The playing of the symphony received special comment in the press, and the Times thought that these last two numbers were given "excellent readings and showed the results of intensive rehearsals." The performance of the symphony, to quote Blanche Furth Ullman in the Star, was "lucid and vigorous, if not very emotional." Richard L. Stokes wrote in the Post-Dispatch that passages of the Tschaikowsky work were "chiseled and polished like precious stones, or carved to the rounded grace of sculptural contours." Mr. Stokes praised the "adept mechanical skill" displayed in the opening concert and Richard Spamer said in the Globe-Democrat that Mr. Ganz demonstrated "adeptness for ultramodern music" in the performance.

The program is to be repeated tonight and the first "Pop" concert of the season takes place next Sunday afternoon. Clara Shevill, soprano, will be the soloist.

Preliminary plans for the next summer's Municipal Opera season are being discussed. It is planned to expand the scope of the association's chorus training school to include a course of study in the rudiments of stage work for prospective candidates.

Lamoureux Concerts Begin

The Concerts Lamoureux, under Paul Paray, opened their season October 19. Povla Frijsch and Marcel Dupre were the assisting artists.

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STEINWAY PIANO — VICTOR RECORDS

JULIA GLASS, young American pianist, will give her first recital of the year at Aeolian Hall next Friday.

A program of Bach, Schumann, Chopin and Liszt will be heard at the recital of George Liebling, pianist and composer, tomorrow afternoon at Town Hall.

The Pennsylvania recitals are booked for John Barclay in the near future —one in Danville and one in Milton, on November 24 and 25.

The Roman Choir, comprising singers of the Patriarchal Roman Basilicas and the Sistine Chapel of the Vatican at Rome, are due to arrive in New York on the Giuseppe Verdi. Their first American concert will be at Town Hall on Thanksgiving night, November 27. They will also be heard on the 28th and 29th. Frank W. Healy of San Francisco, who last season brought over from Rome the Sistine Chapel Choir, has booked a coast to coast tour with side trips to Mexico and Cuba.

The programs will include classical sacred music, grand opera selections and Neopolitan folk-songs. There will be specially arranged choruses with piano and organ accompaniment.

Included in the choir are Commendatore Tischi Rubini, basso; Giuseppe Giorgi, dramatic tenor; Eugenie Andriselli, soprano; the Reverend Antonio Grimaldi, basso; Clementi, lyric tenor. The maestro is Cavaliere Angelo Negri, pianist, organist and composer.

Katharine Metcalf has been engaged at a benefit concert for the New Jersey Hospital on December 10 in West Hoboken.

Next Saturday Ernest Hutcheson will give his second New York recital of the season at Aeolian Hall, with a program devoted to Haydn, Mozart and Beethoven. The compositions played will give a survey, step by step, of the development of the sonata from the early period when Haydn took the dance suite and transformed it into the sonata, to Beethoven, who represents, in Mr. Hutcheson's analysis, the final step in the emancipation of its form and substance.

Clement Haile, pianist, will give his debut recital at Aeolian Hall tomorrow afternoon.

The New York String Quartet will be heard in recital next Tuesday in Richmond and two days later in Staunton, Va. The only New York concert of this ensemble is announced for December 9 in Aeolian Hall.

Another New York debut of the current week is that of Stefi Geyer, Hungarian violinist, which takes place today at Town Hall. Miss Geyer is to be assisted at the piano by the Swiss composer, Walter Schulthess. Her program includes Nardini's Concerto in E minor, the Introduction and Fugue in G minor by Bach, and Hubay's Hejre Kati.

At the opening of the People's Symphony Series of chamber music in Washington Irving High School, New York city, on November 8, the Hans Letz Quartet, with Frieda Siemens at the piano, gave the recently finished Clavier Quintet by Frederick Albert Hoschke, director of the Springfield National Institute of Musical Art, Inc.

Irene Peckham, twelve-year-old pianist, was heard in recital last Tuesday at the Ampico Studios, New York city.

After her joint recital with Beniamino Gigli, Metropolitan Opera tenor, at the Biltmore Morning Musicale today, May Korb, soprano, will be heard with Norman Jolliffe, baritone, tomorrow evening at Columbia University; on November 28 at Easton, Pa., and on December 3 at Newark, N. J.

Ethyl Hayden, soprano, was heard at a recent concert of the Mundell Choral Club of Brooklyn.

There will be a joint recital next Tuesday in the Wanamaker Auditorium, New York city, by Ernest MacMillan, Canadian organist, and Claude Biggs, English pianist, who makes his New York debut, in a program including a Bach Concerto for piano and organ. The concert is the third of a series in celebration of the third anniversary of the inauguration of the new concert organ in the Auditorium.

Cecil Arden of the Metropolitan Opera Company gave a recital in Brookhaven, Miss., on November 10 and in Marion, Ala., November 11.

The American debut of Walter McNally, Irish baritone, took place at the Longacre Theatre, New York city, last Sunday. Mr. McNally, under the management of Pat Casey, has started on a tour of the larger cities of the United States.

Announcement has been made that Marcel Dupre, French organist, has been engaged by Fritz Reiner, conductor of the Cincinnati Orchestra, to play with the orchestra on February 1. It is believed that the Cincinnati Orchestra will present Dupre's Organ and Orchestra composition, Cortege and Litany, which has been heard but once in America.

Daisy Jean, cellist, was recently heard in recital at DeWitt Clinton Hall, New York city, under the auspices of the Board of Education Bureau of Lectures. She appeared not only as cellist, but as soprano with her own harp accompaniments. Jean Riswell assisted Miss Jean at the piano.

Among other engagements which Jerome Swinford will fill on his mid-Western tour is one as soloist with the Minneapolis Symphony Orchestra next Sunday. Mr. Swinford has been booked by the University Glee Club of New York as soloist for their concert in the Metropolitan Opera House on April 23.

Fraser Gange is to appear with the Mendelssohn Choir of Pittsburgh on November 21.

The special attraction for the concerts of the New York Symphony Orchestra concerts this Thursday and Friday will be the Bach Concerto for two violins played by Paul Kochanski and Albert Spalding.

Another soloist who has been engaged to appear with the Minneapolis Symphony this season is Jeannette Vreeland, soprano.

Bruce Simonds has just been booked by Western College, Oxford, O., for December 13 and with the Woman's Musical Club of Quebec for January 14.

Maria Carreras, Italian pianist, gave a piano recital at Keuka College, Keuka Park, New York, on November 8. She was re-engaged immediately for an appearance at the college next season. Mme. Carreras went from there directly to St. Louis, where she commenced a master class in piano last Wednesday, and where she will appear in recital next Friday.

Richard Keyes Biggs, American organist, who has not been heard in solo recital since his return from France immediately following the war, will give a New York recital at Town Hall November 25.

Arno Segall, young violinist, who has been recently heard in London, will make his American debut on January 14.

At Christmas time Mabel Garrison, soprano, will appear with the New York Oratorio Society in the presentation of Handel's Messiah.

Fred Patton will be heard as soloist with several choral organizations in and around New York this season. The baritone has been engaged to appear with the Orpheus Club of Ridgewood, N. J.

Among Olga Samaroff's activities of the season are included lectures to be given for the Woman's Board of the Academy of Music in Philadelphia.

Elena Gerhardt will give a second New York recital on November 30 at Aeolian Hall. This will be the singer's twenty-ninth New York appearance since she first came to this country.

An unusual group starts the program of Gitta Gradova, young Russian pianist, when she gives her New York recital November 26. It consists of the concerto in Italian style of Bach, and the Fourth Sonata of Scriabin. In addition are Moussorgsky, Chopin, Medtner, Albeniz and Liszt.

An opportunity to stop off at his home at Dallas, Tex., and see his new daughter will be afforded Allen McQuhae on his way from his concert in San Antonio on November 25 to Pine Bluff, Ark., for a recital on Thanksgiving day.

Ernest Schelling, who will conduct his second season of concerts for children with the Philharmonic Orchestra in New York, has been engaged to direct a similar series in Boston. He will also be heard as soloist with orchestras and in recital and expects to produce several new compositions, among them a piano quintet, which he will play with the Flonzaley Quartet.

It was mentioned erroneously in Highway last week that Horace Britt, cellist, is a member of the State Symphony Orchestra. Mr. Britt is connected with no orchestra, but is appearing this season as solo cellist, as a member of the Letz Quartet, and as teacher of his instrument and of chamber music in the Curtis Institute of Music in Philadelphia.

Recent arrivals at the Great Northern Hotel indicate that this hotel will again be one of the important New York centers of musicians' and artists' activity. Among those who have lately made their homes in the Great Northern are Mme. Leschetizky, pianist, and widow of the teacher; Cecilia Hansen, violinist, and her husband, Boris Sakharoff, pianist; Thamar Karsavina, dancer; M. Vladimiroff, her partner; Elsa Alsen, prima donna of the Wagnerian Opera Company; Jean Nolan, Laura Evan-Williams, Mrs. F. Arnold, and Miss Maude Elliott, all concert artists.

The second New York recital of Elena Barberi, pianist, will be held on November 23.

Sigmund Stojowski was soloist with the New York Philharmonic Orchestra, Willem van Hoogstraten conducting, at Carnegie Hall, last Sunday afternoon. He played his own piano concerto.

Kenneth Thomson, son of Mrs. Edith Taylor-Thomson, the Pittsburgh concert manager, has been engaged to play Captain Jack Absolute in Tyler and Ford's all-star revival of Sheridan's comedy, The Rivals, with Mrs. Fiske, Chauncey Olcott, James T. Powers, and other notables. Mr. Thomson has already played in support of Ethel Barrymore, Margaret Anglin and Thomas A. Wise.

The second Biltmore Musicale will be held in the ballroom of the Biltmore Hotel next Friday morning. Beniamino Gigli, Magdeleine Brard, and May Korb will be the artists who will take part.

Mme. Anne Roselle, who made seven appearances during the New York season of the San Carlo Opera Company and subsequently toured the South with this organization, is now singing with it at the Boston Opera House in Boston, her repertoire of principal roles including Tosca, Mimi, Nedda, Marguerite, Butterfly, Aida and others.

The Flonzaley Quartet, which opened its twenty-first season with a short tour of New England and made its first New York appearance of the season last Tuesday evening, is now on its first Western tour, which includes appearances in Chicago, Madison, Minneapolis (both with the Minneapolis Orchestra and at the University of Minnesota), Fargo, Rock Island, Kansas City, St. Louis, Fort Wayne, Indianapolis, Buffalo, Cleveland, Pittsburgh and such educational institutions as Wells College, Miami University, Illinois State Normal School, University of Illinois and Marietta College. The quartet will return to New York some time after Christmas.

What Civic Opera Means to America

Its Influence Upon the People and Giving Opportunity to Young Singers Are Outstanding Benefits.

By G. E. BOLTWOOD

IT was some few months ago, when the weather was warm and the thought of a long automobile journey not in the least unpleasant, that Arthur Lawrason started southward, bound for Chattanooga, Tennessee.

With him the New York teacher of singing carried an idea. He had had it for a long time. It had been turning over in his mind; and his objective centered about endeavoring to put that idea (civic opera-giving) into practicable form.

There were certain conditions in Chattannooga which appeared to make that progressive southern city peculiarly suited to a plan Mr. Lawrason had prepared. Se he pointed his motor car in the desired direction and in due course found himself facing a large gathering of people willing to listen to what he had to say.

Convinced that civic opera need not be limited solely to the serious works, Mr. Lawrason emphasized the opportunities available to those communities which have sufficient resident music talent to justify presenting works by Gilbert and Sullivan, Herbert, Strauss, Friml, and other composers who have set excellent music to librettos above the ordinary in quality.

"With the exception of Atlanta," said Mr. Lawrason, "no city in the south is giving what we know as civic opera; and that is a pity. For one sees evidences in all parts of the country of the growth of this movement. It has assumed gratifying proportions, and there is little doubt that within the next few years we are to see genuine progress made in this highly important branch of music—which can do so much for every community wherein it operates.

"There is so much singing talent in the United States, and so keen a desire on the part of young men and women to appear in opera—to gain the experience on the stage which thus far this country has not been in a position to supply—that whatever can be done to advance the civic opera projects must react to the benefit of these young people . . . as well as the public at large.

"Every such project which is carried forward to practicable ends must give impetus to the movement across the continent—to the endeavor as a whole.

"I sought to point out to Chattanooga the specific advantages that city would derive from entering upon a civic opera undertaking, and there was a responsive interest of very definite character. In time that progressive city will pledge itself to the cause, and when it does we may look for accomplishments. For the people there have a way of doing things to which they set their hands.

"At the outset there is some hesitancy on the part of cautious souls towards starting what they fear may not be satisfactorily finished, and such precaution is wise. One should always take stock of any probable outcome; and yet Chattanooga will eventually do what St. Louis and other cities devoted to lighter forms of civic opera have done.

"The perfecting of an operating organization is naturally the first procedure in any such project as is under discussion. First, a working committee, consisting of the proper members (persons who have a sufficient understanding of what opera means and how it should be approached).

"Once this is done the preliminary steps are not difficult. Systematic effort and the arousing of civic interest should then be approached. And when the preliminaries reach a certain point it is time to think of the actual plans leading up to the selection of the operas to be performed, choosing the principals, the members eligible for the chorus, and all else which is part of opera-giving.

"There can be little doubt that the two outstanding benefits which arise from civic opera are the helpful influence upon the people, and the giving of opportunities to young singers. Each is an important factor, and the development of music appreciation can be aided through such endeavors.

"This coming year will witness more civic opera performances than did last year; and the year after next should witness a further advance. Yes—civic opera in the United States is on its upward climb. And it is time it was."

Lucchese in Cincinnati

Cincinnati, Nov. 10. — Josephine Lucchese appeared here in song recital last Monday at the Woman's Club Auditorium under the auspices of the Clifton Music Club.

Admiration of the Lucchese voice, of her "graciousness and poise," of the manner in which she expressed the "soul of music in her singing," were the gist of the comment voiced by the reviewers of her recital. Mr. Wilson of the Commercial mentioned her "nicety of phrasing, thrilling coloratura passages," and "familiar loveliness of voice."

Mrs. Plogstedt of the Post found "that rare type of voice, a coloratura with a warm and even middle register." The approval of Mrs. Smith of the Times-Star was won by the singer's "individual personality and marked graciousness of manner."

ARTHUR LAWRASON

Oratorio Society to Sing Holst's Hymn of Jesus

Gustave Holst's Hymn of Jesus will have its American premiere at the first concert of the fifty-first season of the New York Oratorio Society, under Albert Stoessel at Carnegie Hall tomorrow evening. Besides the English composition, the program will include Brahms' Requiem. The soloists of the evening will be Ethyl Hayden, soprano, and Boris Saslawsky, baritone.

The Hymn of Jesus, to which the composer has made his own text, is adapted from the Apocryphal Acts of St. John. The composition is written for two choruses, semi-chorus, and orchestra.

Other concerts which the Oratorio Society will give this season will include in their programs Handel's Messiah, on December 25 and 27 at Carnegie Hall, and Cesar Franck's Beatitudes, which will be sung on April 8.

First Metropolitan Concert

In its first Sunday night concert held on November 10 the Metropolitan Opera Company presented an Italian opera program of ensembles from Forza del Destino, Cavalleria, Iris, Butterfly, and Mefistofele. Singing with the chorus and orchestra under the direction of Mr. Bamboschek were Mmes. Peralta, Roeseler, and Dalossy, and Messrs. Chamlee, Malatesta, and Mardones.

Landowska Again Plays Harpsichord

Plays Piano Also in First Recital; Program Devoted to Old Composers.

Wanda Landowska, pianist and harpsichord player, gave the first of her series of three recitals of seventeenth and eighteenth century music at Aeolian Hall November 10. The program was devoted to compositions by Bach and his contemporaries, including Johann Pachelbel, Vivaldi, George Telemann, Rameau, Frohberger and Francois Couperin the elder. The audience, which was large, evidenced keen interest in the music and persisted in demands for encores. The only numbers played on the piano were the C minor Partita of Bach, and the Prelude in C sharp from the first book of the Well-Tempered Clavichord.

The reviewers were unanimous in praise of both the program and Mme. Landowska's playing. In her performance, Richard Aldrich of the Times, found again "exquisite perfection of articulation, unfailing sense of rhythm and prodigious skill in registration." Mme. Landowska has again demonstrated, he said, the great interest and importance to the public of her "renewal and revitalization of the music of the elder masters." The Sun hesitated to repeat its lengthy review of last year in praise of the artist, but did add that her "rare talents" were backed by a profound scholarship and that she played "exquisitely." This paper asserted that "her sensitive and penetrative insight into the music of Bach . . . insure Mme. Landowska a position of supremacy in her chosen field."

F. D. Perkins wrote in the Herald Tribune that her piano playing "was something to invite the most enthusiastic adjectives, polished, transparent, and carefully vigorous." But the World liked the harpsichord playing better because of its "distant, elusive charm. . . . There are many pianists, but there is only one Landowska to evoke magic from those plucked and tinkling strings.."

Wagner Season in Paris

The Hague Opera Company gave a short Wagner season at the Theatre des Champs Elysees October 7-16.

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ALFRED POCHON.....Second Violin
FELICIEN d'ARCHAMBEAU.....Viola
IWAN d'ARCHAMBEAU.....Violoncello

During the past fifteen years out of the Twenty-one years of its existence, the Flonzaley Quartet has made

23 appearances in London
15 appearances in Berlin
8 appearances in Leipzig
5 appearances each in Dresden, Frankfort, Cologne, Bonn, Strasbourg, Calmar and Mulhouse
and from 1 to 4 appearances each in Manchester, New Castle, Cardiff, Bradford, Sheffield, Huddersfield, Liverpool, Glasgow, Edinboro, Aberdeen, Dundee, Dunfermlin, Helensboro, St. Andrew, Wiesbaden, Mannheim, Mayence, Munich, Stuttgart, Coblenz, Hildesheim, Dusseldorf, Konitz, Koenigsberg, Posen, Danzig, Karlsruhe, Bochum, Weimar, Jena, Berne, Zurich, Bale, Lausanne, Winterthur, Montreux, Vevey, Geneva, Neuchatel, Yverdon, Paris, Vienna, Neunkirchen, Rome, Milan and Venice.

In America the quartet has, in addition to its regular permanent series in New York, Boston, Philadelphia, Washington, Chicago, Indianapolis, and Smith College, Northampton, made during the past FIFTEEN SEASONS

15 Appearances in
Aurora, N. Y. (Wells College)

14 Appearances in
Middlebury, Conn. (Westover School)

13 Appearances in
Baltimore, Md. (Peabody Conservatory)
Williamstown, Mass. (Williams College)

12 Appearances in
Minneapolis, Minn. (4 times with University of Minnesota)

11 Appearances in
Buffalo, N. Y.
Cleveland, Ohio
Pittsburgh, Pa.

10 Appearances in
Dobbs Ferry, N. Y. (The Misses Masters School)
Detroit, Mich.
Milwaukee, Wis.
Providence, R. I.

9 Appearances in
Princeton, N. J. (Princeton University)
Cincinnati, Ohio
Montreal, Can.
Orange, N. J.
St. Louis, Mo.

8 Appearances in
Brooklyn, N. Y. (Brooklyn Institute of Arts and Sciences)

7 Appearances in
Oberlin, Ohio (Oberlin College)
Atlanta, Ga.

6 Appearances in
Farmington, Conn. (Miss Porter's School)
Millbrook, N. Y. (Bennett School)
Northampton, Mass. (Smith College)
Hartford, Conn.
Rochester, N. Y.
Toronto, Can.

5 Appearances in
Ann Arbor, Mich. (University of Michigan)
Cambridge, Mass. (Harvard University)
Ithaca, N. Y. (Cornell University)
Madison, Wis. (University of Wisconsin)
Duluth, Minn.
Louisville, Ky.
Syracuse, N. Y.

4 Appearances in
Des Moines, Iowa
Flushing, N. Y.
Jacksonville, Fla.
Kenosha, Wis.
Lincoln, Neb.
New Bedford, Mass.
New Orleans, La.
Norwich, Conn.
Omaha, Neb.
Quebec, Can.
Richmond, Va.
St. Paul, Minn. (once with St. Catharine College)
Bradford, Mass. (Bradford Academy)
Grinnell, Iowa (Grinnell School of Music)
New Haven, Conn. (Yale University)
Urbana, Ill. (University of Illinois)

3 Appearances in
Boulder, Colo.
Charleston, S. C.
Columbus, Ohio
Denver, Colo.
Greenfield, Mass.
Joplin, Mo.
Kansas City, Mo.
Milton, Mass.
Montclair, N. J.
Norfolk, Va.
Plainfield, N. J.
Springfield, Mass.
Troy, N. Y.
West Newton, Mass.
York, Pa.
Appleton, Wis. (Lawrence Conservatory)
Briarcliff, N. Y. (Mrs. Dow's School)
Chicago, Ill. (Chicago University)
Columbia, Mo. (University of Missouri)
Lawrence, Kan. (University of Kansas)
Schenectady, N. Y. (Richmond College and Conservatory of Music)
Wellesley, Mass. (Wellesley College)

2 Appearances in
Akron, Ohio
Albany, N. Y.
Austin, Texas
Birmingham, Ala.
Dallas, Texas
Dayton, Ohio
Erie, Pa.
Fall River, Mass.
Gettysburg, Pa.
Glens Falls, N. Y.
Grand Rapids, Mich.
Knoxville, Tenn.
Lawrence, Mass.
Lowell, Mass.
Lynchburg, Va.
Manchester, N. H.
Mankato, Minn.
New London, Conn.
Oshkosh, Wis.
Ottawa, Can.
Portland, Me.
Reading, Pa.
Roselle Park, N. J.
Sioux City, Ia.
Springfield, Ill.
Stamford, Conn.
Summit, N. J.
Terre Haute, Ind.
Three Rivers, Can.
Toledo, Ohio
Topeka, Kan.
Westfield, N. J.
Wilmington, Del.
Worcester, Mass.
New Britain, Conn.
Beaver Falls, Pa. (Geneva College)
Cedar Falls, Iowa (Iowa State Teachers College)
Chambersburg, Pa. (Wilson College)
Charleston, Ill. (Eastern Illinois State Normal School)
Charlottesville, Va. (University of Virginia)
Cooperstown, N. Y. (Knox School)
Delaware, Ohio (Wesleyan College)
Faribault, Minn. (St. Mary's School)
Geneseo, N. Y. (Geneseo State Normal School)
Georgetown, Texas (Southwestern University)
Godfrey, Ill. (Monticello Seminary)
Grand Forks, N. D. (Wesley College)
Holyoke, Mass. (Holyoke College)
Huntington, W. Va. (Marshall College)
La Crosse, Wis. (State Normal School)
Lake Forest, Ill. (University School of Music)
Middlebury, Vt. (Middlebury College)
Northfield, Minn (Carleton College)
Quincy, Ill. (Quincy College)
Willimantic, Conn. (State Normal Training School)

1 Appearance in
Altoona, Pa.
Auburn, Maine
Beaumont, Texas
Belton, Texas
Bridgeport, Conn.
Charleston, W. Va.
Chatham, Can.
Chattanooga, Tenn.
Chillicothe, Ohio
Clarksburg, W. Va.
Colorado Springs, Colo.
Columbia, S. C.
Columbus, Ga.
Concord, N. H.
Council Bluffs, Iowa
Danbury, Conn.
Danville, Ill.
Dubuque, Iowa
Elmira, N. Y.
El Paso, Texas
Evanston, Ill.
Fairfield, Iowa
Fairmont, W. Va.
Fort Dodge, Iowa
Fort Worth, Texas
Galesburg, Ill.
Galveston, Texas
Glen Ridge, N. J.
Greeley, Colo.
Green Bay, Wis.
Greensburg, Pa.
Greenville, Ohio
Greenville, S. C.
Hamilton, Can.
Hamilton, Ohio
Harrisburg, Pa.
Haverhill, Mass.
Houston, Texas
Jamestown, N. Y.
Jersey City, N. J.
Keokuk, Iowa
Kingston, Can.
Lakeland, Fla.
Lancaster, Pa.
Leavenworth, Kan.
Lexington, Ky.
Long Branch, N. J.
Marietta, Ohio
Marshalltown, Iowa
Memphis, Tenn.
Miami, Fla.
Middletown, Conn.
Montgomery, Ala.
Mt. Vernon, Ohio
New Castle, Pa.
Newport News, Va.
Norfolk, Conn.
Oklahoma City, Okla.
Orlando, Fla.
Ossining, N. Y.
Parsons, Kan.
Paterson, N. J.
Peoria, Ill.
Pittsfield, Mass.
Port Huron, Mich.
Pottsville, Pa.
Poughkeepsie, N. Y.
Red Wing, Minn.
Ripon, Wis.
Rochester, Minn.
Rockford, Ill.
Salem, Mass.
Sandusky, Ohio
Savannah, Ga.
Selma, Ala.
Sewickley, Pa.
Sheboygan, Wis.
Sheridan, Wyo.
Sioux Falls, S. D.
South Bend, Ind.
Springfield, Mo.
St. Petersburg, Fla.
Sunbury, Pa.
Torrington, Conn.
Tulsa, Okla.
Utica, N. Y.
Uniontown, Pa.
Washington, Pa.
Webster City, Iowa
Wheeling, W. Va.
Wichita, Kan.
Wilkes-Barre, Pa.
Winfield, Kan.
Winnipeg, Can.
Youngstown, Ohio
Athens, Ohio (Ohio University)
Bloomington, Ind. (Indiana University)
Bristol, Tenn. (Virginia Intermont College)
Brookhaven, Miss. (Whitworth Female College)
Bryn Mawr, Pa. (Bryn Mawr College)
Cedar Rapids, Iowa (Coe College)
Columbus, Miss. (Mississippi State College for Women)
Danville, Ky. (Kentucky College for Women)
Decatur, Ill. (James Milliken University)
Denton, Texas (College of Industrial Arts)
Emporia, Kan. (Kansas State Normal School)
Frederick, Md. (Hood College)
Greenwich, Conn. (Rosemary Hall)
Hackettstown, N. J. (Centenary Collegiate Institute)
Hamilton, N. Y. (Colgate College)
Hollidaysburg, Pa. (Mrs. Cowles School)
Indiana, Pa. (State Normal School)
Marion, Ala. (Judson Institute)
Mount Vernon, Iowa (Cornell College)
Natchitoches, La. (State Normal School)
New Brunswick, N. J. (Rutgers College)
New Ulm, Minn. (Dr. Martin Luther College)
Norman, Okla. (University of Oklahoma)
Rock Island, Ill. (Augustana College)
Spartanburg, S. C. (Converse College)
State College, Pa. (Pennsylvania State College)
Waterloo, Iowa (Waterloo Conservatory)
Winona, Minn. (Winona State Teachers College)

Pacific Coast Tours

During the fifteen year period the Quartet has made six transcontinental tours to the Pacific Coast, in which territory they have made:

16 appearances in San Francisco.
7 " in Portland, Oregon.
6 " each in Los Angeles and Berkeley.
5 " each in Seattle and Tacoma.
3 " in San Diego.
2 appearances each in Bisbee, Corvalis, Fresno, Pasadena, Sacramento, Salt Lake City, Spokane, Tucson, Victoria.
1 appearance each in Phoenix, Ariz.; Bakersfield, Merced, Oakland, Palo Alto, Porterville, Riverside, San Jose, Santa Ana, Santa Rosa, and Stockton, Cal.; Reno, Nev.; Bellingham, Pullman, Yakima, Wash.; Butte, Mont.; Astoria and Eugene, Oregon; Vancouver, B. C.

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VICTOR RECORDS

Boston Symphony Plays Mozart

San Carlo Opera Company in Second Week; Josef Hofmann Among Recitalists.

Boston, Nov. 10.—The reviewers no less than the audience were severely jolted Friday afternoon at the fifth concert of the Boston Symphony Orchestra, when Serge Koussevitzky offered a "conventional" program which, as the Transcript reviewer, H. T. P., said, "contained not one piece to be questioned by the most irritable of censors." The commentator in the Christian Science Monitor was disconcerted by the sudden change from "a highly spiced musical diet" to a Mozart symphony played "in the most conventional of conventional manners."

In spite of their surprise, the critics were enthusiastic in their praise of the rendition of Debussy's Nocturnes, Nuages and Fetes, and Moussorgsky's Pictures at an Exhibition, arranged by Ravel. Other numbers played were Beethoven's Egmont Overture and Mozart's Symphony in G minor. Philip Hale of the Herald considered the performance of the overture "uncommonly dramatic," while the playing of the symphony "was conspicuous for its clearness, its happy choice of tempi, its euphony." The Debussy Nocturnes were, to Mr. Hale, the feature of the program. Warren Storey Smith wrote in the Post that the nocturnes were played as Debussy meant them to be played and that the performance of the Mozart Symphony was "exquisitely proportioned, rarely euphonious and subtly rhythmed."

At the first of its Young People's Concerts last Tuesday the orchestra played Stravinsky's arrangement of the Song of the Volga Boatmen for the first time here. The program opened with Mendelssohn's Overture, Scherzo and March from the music to Midsummer Night's Dream. Other numbers were Tschaikowsky's Canzonetta from his violin concerto, Rimsky-Korsakoff's The Flight of the Bumble Bee, d'Indy's Minuet from Suite in D, and Strauss' Blue Danube. The children seemed to enjoy the concert immensely.

Among those who gave concerts in Boston recently was Josef Hofmann, pianist. His playing of Beethoven, Schumann, Chopin and some modern composers showed his "command of tone and range of color," according to H. T. P. in the Transcript. This reviewer asserted that in his tone he was unsurpassed by any pianist of our time, and that in his technique he has passed the point of criticism and attained a "many sided perfection of tone in this day incomparable." R. R. G. said in the Herald that Mr. Hofmann played the shorter pieces, notably the two waltzes, better than longer compositions. This chronicler called his performance "entrancing."

Ruth Breton made her debut here November 6. She played a Chaconne by Vitali, Lalo's Symphonie Espagnole and short pieces by other composers. "Seldom does a newcomer make so favorable an impression as did Miss Breton yesterday at her first recital here," wrote the Monitor reviewer. The qualities which he most admired in Miss Breton were her obvious feeling in her music and the originality which tinges her work with her "individuality." Philip Hale also liked her sense of rhythm, her spontaneity and her "musical" phrasing.

Other recent recitalists were: Katharine Metcalf, mezzo-soprano, who proved herself, to quote the Monitor, "a singer of wide range of musical and emotional expression . . . a singer of understanding;" Charles Naegele, pianist "of rich and ample tone," according to the Transcript; Betty Gray, contralto, who was characterized by the Monitor as a singer of "wide capabilities," and Abbie Conley Rice, also a contralto with a true, flexible voice, well spoken of by Philip Hale.

Aida was sung by the San Carlo Opera last Tuesday in what the Herald reporter called "an unusually good" performance. Mary Kent and Mario Valle received particular notice in the review in this paper of the performance of Offenbach's Tales of Hoffmann at a matinee the next afternoon. Wednesday night Andrea Chenier was heard with Bianca Saroya singing Madeleine with "considerable skill," Gaetano Tommasini excellent as Andrea, and Mario Basiola as Gerard. The production of Lucia di Lammermoor the following night was hailed as "far ahead" of the others, and La Boheme on Friday was well sung in the opinion of the writer in the Monitor.

Indianapolis Children's Concert

Indianapolis, Nov. 10.—The first orchestral concert for children here was given when the Cleveland Orchestra, led by Arthur Shepherd, its assistant conductor, played before 7,000 school children in Cadle Tabernacle.

Lectures in preparation had been given by Mrs. Leonora Coffin, and during the concert Mr. Shepherd made explanatory remarks.

Miss Emily McAdams, president of the Federation of Indianapolis Public School Teachers, and Ernest G. Hesser, superintendent of music in the public schools, were responsible for bringing the orchestra to Indianapolis.

Rheingold Given by English Opera

Ernest Knoch Conducts First Performance of Company's Wagner Series.

Despite a number of difficulties and last-minute setbacks, the English Grand Opera Company got under way as scheduled with a performance of Wagner's Das Rheingold at Carnegie Hall November 10. The conductor, Ernest Knoch, was under the great disadvantage of having to undertake the presentation within only one rehearsal after the last-minute resignation of Ignatz Waghalter. The reviewers were at some pains to excuse the faults of the performance, but they could not overlook its crudity. The limitations of the hall were to some extent responsible for some of the mechanical defects of the production.

In spite of "palpable deficiencies" Olin Downes of the Times discovered certain "unexpected qualities." The voices were good, many of them fresh, and the interpretation in some cases showed "marked talent." After an inauspicious beginning, the orchestra, Mr. Downes wrote, gave an effective performance, "to be explained partly by the substantial abilities of Mr. Knoch." W. J. Henderson of the Sun, like the other commentators, noted particularly the poor diction which made the English practically unintelligible.

Among those in the cast were William Tucker, Fred Patton, George Gordon, Louis Dornay, Frank Dobert, Oliver Stewart, Dudley Marwick, Augusto Ottone and Devora Nadworney.

Mr. Downes spoke of Mr. Marwick as one of the exceptions in the uniformly poor diction, as he was "unfailingly clear and dramatic in his treatment of text." Pitts Sanborn of the Telegram-Mail thought that in addition to Mr. Marwick, Mr. Tucker, Mr. Patton and Mme. Aldrich "coped successfully with the difficulties of the text, and in general theirs were the best individual performances of the evening, although all the singers were very much in earnest and there was no lack of good voices."

The second performance of Rheingold, scheduled for last Thursday, has been postponed until today.

Guiomar Novaes Returns to U. S.

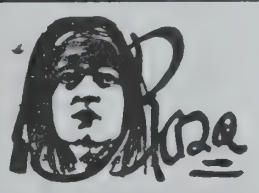
Brazilian Pianist Plays With Philharmonic Orchestra After Year's Absence.

Guiomar Novaes, Brazilian pianist, returned to the American concert stage after an absence of over a year in two performances with the Philharmonic Orchestra, Willem Van Hoogstraten conducting, on November 8 and 9 at Carnegie Hall and at the Metropolitan Opera House respectively. Her playing of the Saint-Saens' Fourth Concerto in C minor was hailed as "brilliant" by the Herald Tribune.

Mme. Novaes' style has matured, according to the Times report. Her playing is "broader and more composed, less nervous and more forceful . . . the same velvety touch, a little heavier in its application . . . while the glow of imagination was more impassioned." In the finale her "brilliant, flashing technical display" brought down the house. The Sun did not consider the choice of Saint-Saens' Concerto a fortunate one in that it did not give Mme. Novaes adequate opportunity for a display of her "exceptional talents in the domain of tone color and eloquent warmth." However this writer lauded the pianist for her "admirable touch, her technic and the astonishing range of her sense of shading and dynamics" which raised many of her passages to "a height of eloquence." Lawrence Gilman, writing in the Herald Tribune agreed that the choice of the concerto was a poor one.

Mr. Van Hoogstraten offered a conservative program at both performances. On Saturday he opened with the Overture to Smetana's The Bartered Bride and continued with Till Eulenspiegel's Merry Pranks by Strauss, and Tschaikowsky's 1812 Overture. He played Wagner's Lohengrin Overture and Beethoven's Seventh Symphony on Sunday.

The second of the Philharmonic's Student concerts was held last Wednesday evening at Carnegie Hall. Mr. Van Hoogstraten conducted Beethoven's Seventh Symphony, Mozart's Eine Kleine Nachtmusik and Wagner's Tannhauser Overture.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Hertz Opens Year In San Francisco

Conducts Taylor Suite; Chamber Music Society Starts Eighth Season.

San Francisco, Nov. 2.—Two very important opening concerts took place here during the past week; both the San Francisco Symphony Orchestra and the Chamber Music Society gave their first programs of the season. The latter organization, conducted by Alfred Hertz, played on October 31 at the Curran Theatre, and the former three days earlier in Scottish Rite Hall. Thalia Sabanieva was recitalist here on October 30.

The San Francisco Orchestra program included Tschaikowsky's Fifth Symphony, Guillaume Lekeu's Adagio for Strings, and the Looking-Glass Suite of Deems Taylor.

Mr. Swensen, writing in the Bulletin, thought that "the orchestra played in excellent accord, and Mr. Hertz was in fine form." Charles Woodman wrote in the Call that the conductor "thrilled the big audience."

Mr. Hertz deserved his ovation, was the opinion of Ray Brown, reviewer of the Chronicle, "if for nothing else, for his splendid reading of Tschaikowsky's E minor Symphony." This writer found Deems Taylor's Suite "most enjoyable."

The San Francisco Chamber Music Society opened its eighth season with its concert last Tuesday evening. The outstanding feature of the evening was the new quartet of Frederick Jacobi, a composition dedicated to the society, which was played for the first time. The Mozart F major Quartet preceded the Jacobi work.

The reviewers were of one accord concerning the interest of the program. The Chronicle commentator felt that more time was required for accurate judgment concerning the Jacobi Quartet, but said, "The Mozart number sparkled and the Taneieff Quartet was lovely." "The evening was a distinct triumph for the moderns," in the opinion of the Herald reporter, who called the Jacobi work "most interesting," and found in the delicacy and precision of the performance of Mozart the intellectual charm which is characteristic of that composer.

Thalia Sabanieva's recital attracted a great many persons from the Greek and Russian colonies here. The reviewers mostly spoke well of her work as a recitalist. The Examiner said, "She is a mistress of song craft, and she triumphed in the folk songs." The writers in the Chronicle and Herald also had praise for Mme. Sabanieva's art, although the latter preferred to hear her on the operatic stage.

Louis Graveure, baritone, gave another, his last, San Francisco concert, last Sunday afternoon.

M. J. C.

Little Symphony in First Concert

Barrere Conducts Mozart Symphony; Indian Singer Soloist in Native Songs.

"Under the shrewd direction of George Barrere, with a typically delightful program," the Little Symphony opened its season with a concert at the Henry Miller Theatre November 9. This statement in the Telegram-Mail is typical of the reaction of the critical audience to the concert. The World reviewer was charmed by the "gay, persuasive atmosphere" of the miniature performance which seemed to "permeate the performers and audience alike." Without Mr. Barrere, this writer continued, you felt as if the entire performance "might have vanished into thin air." The soloist was Ratan Devi, who presented a group of East Indian and Kashmiri folk songs.

The program included Mozart's A major Symphony, Florent Schmitt's Pupazzi, Howard Brockway's Andante and Humoresque, Adriana Mikishina's Le Temps Passee, and Hiugoli-Chisarn's From the Life of an Ant. The music, according to the report in the Sun, was "all pleasing, characteristic and not too serious." The Times reviewer was of the opinion that the production of the symphony alone entitled Mr. Barrere to thanks. "As clear and beautiful as sunlight on running waters . . . it served to display the excellent capacities of Mr. Barrere's small band."

The Indian songs sung by Miss Devi interested the audience, as did her explanation which preceded them. It was evident to the Times that she was "learned and accomplished" in the interpretation of these songs.

Ruth Kemper Makes Debut

Ruth Kemper, violinist, made her New York debut at Aeolian Hall on November 8 in a recital under the auspices of the Washington Heights Musical Club. The reviewer of the Herald Tribune wrote, "Miss Kemper showed adequate technical skill and a tone generally of clear and fluent quality," although this writer said that also there were some "cloudier periods." Arthur Loesser was at the piano.

SASCHA JACOBSEN
Was Assisted by String Orchestra in His New York Recital Last Week.

Announce Koussevitsky's First New York Programs

The programs of the first New York concerts of the Boston Symphony Orchestra under Serge Koussevitsky have just been announced. These concerts, on November 27 and 29 in Carnegie Hall will mark the new Boston leader's debut in New York. On the Thursday night he will play Vivaldi's Concerto in D minor, for orchestra; Weber's Oberon Overture, Debussy's Nocturnes, Scriabine's Poem of Ecstasy, and Honegger's Pacific 231.

At the Saturday afternoon concerts Brahms' Fourth Symphony will share the program with Russian compositions, including Glinka's Overture to Ruslan and Ludmilla, Moussorgsky's Prelude to Kovantchina, Prokofieff's Scythian Suite (first New York performance), and Rimsky's Flight of a Bumble Bee, from Tsar Saltan.

Prague Organist Plays

Frederick Wiedermann, municipal organist of Prague, made his first appearance in the United States on November 10 in the Wanamaker Auditorium, New York. The writer of the Times said that Mr. Wiedermann showed "perfect control of the technic and mechanics of the instrument."

Flonzaleys Start Twenty-first Year

Quartet Plays Spalding Work in First Concert; New Violist Makes Bow.

Returning from its summer abroad, the Flonzaley Quartet gave its first American concert of its twenty-first season last Tuesday evening in Aeolian Hall. Felicien d'Archambeau, new violist of the quartet, made his New York bow at this concert. The concert included a manuscript performance of a string quartet of Albert Spalding, violinist, Beethoven's Quartet Op. 18 No. 6, and Schubert's D minor.

The reviewers were almost unanimous in declaring that the Flonzaleys were at their best. Lawrence Gilman said in the Herald Tribune, "The gentlemen of the quartet—which now comprises a new viola, Mr. Felicien d'Archambeau, a modest and excellent artist—played with their customary sensitiveness and finesse, and were rewarded by the approval of their assembled admirers." Mr. Henderson in the Sun spoke of the players' "customary warmth, precision and balance," and the writer of the Times paid tribute to their "clarity" and "eloquent revelation" of each composer's thought. The reviewer of the Post and Pitts Sanborn in the Telegram-Mail were both agreed on the excellence of the performance, although Deems Taylor wrote in the World, "The quartet has played better. Their tone was a little dry at times, and, heresy though it be to say it, one thought to detect an occasional lapse in intonation."

The Times reviewer felt varied influences, modern French, Italian, in the Spalding composition. "His idiom is less personal than sophisticated," wrote this commentator, who preferred the andante, among the four movements. The other writers agreed in the detection of influences, but Mr. Henderson nevertheless called the quartet "the creation of a musician of ability and sincerity." The free and fitting use of the instruments came in for praise.

Mr. Taylor again was inclined to disagree, believing that on the whole the quartet avoided the influence of others. He felt that the thematic material was not quite as interesting as the rhythms of the work, in which opinion the Post reviewer shared. Messrs. Gilman and Sanborn emphasized the eclecticism of the music, but professed to find the piece "skillful" and "ingenious."

Rhys Morgan Sings in Erie

A telegram from E. H. Haesener, Erie, Pa., reports that Rhys Morgan, tenor, was soloist there with the Musical Art Society. The concert was attended by a capacity audience which was demonstrative in its approval of Mr. Morgan's singing.

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Philadelphia Opera Gives Boheme

Metropolitan Visits Quaker City; Stokowski Plays Edgar Varese's Hyperprisms.

Philadelphia, Nov. 12.—Last Thursday the Philadelphia Civic Opera Company inaugurated its season at the Metropolitan Opera House with Puccini's La Boheme. They "achieved a notable success," said the North American and the reviewers divided the honors between Alexander Smallens and the orchestra, and the cast. Mrs. Henry M. Tracy, president and general manager of the company, was congratulated by Stanley Muschamp in the Inquirer for her "tireless energy" in working for the success of the company.

"Much of the credit of the splendid performance," wrote the reviewer in the Public Ledger, "must go to Alexander Smallens, the musical director. Not only did he cope successfully with some very difficult operatic situations, but he read the opulent score of Puccini with the utmost poetry and feeling as well as with great technical skill." The familiar melodies of the opera were in the hands of such trained singers as Anna Fitziu as Mimi; Romeo Boscacci as Rodolfo; Alfredo Gandolfi as Marcello; Alfredo Valenti as Colline; Valentine Figaniak as Schaunard, and Emily Stokes Hagar as Musetta.

Mme. Fitziu portrayed the role, said the North American, with a "sympathetic understanding" that brought forth much applause. The Record spoke of the "fluency and ease" with which she sang the difficult songs. Mr. Boscacci, replacing Tom Burke who was taken ill, had "an unusually fine voice and a dramatic ability that gave importance to every scene of which he was a part," according to the review in the Record. The North American considered that he gave an "excellent performance." The supporting cast were well spoken of.

Another opera premiere was that of the Metropolitan Opera Company, which opened its Philadelphia season with Gounod's Faust, conducted by Louis Hasselmans. It was the "finest performance heard in many years" said Stanley Muschamp. To him the Mephisto of Feodor Chaliapin was the most remarkable feature of the evening. His pleasure in the entertainment was added to by the acting and voice of Frances Alda, "ever a fine artist." The Record lauded the "brilliance and clarity" which Giovanni Martinelli brought to the role of Faust. Much interest was taken by the Public Ledger reviewer, S. L. L., in the debut of Vincente Ballester as Valentine who displayed a voice of "beautiful quality," taking the high notes "with the aplomb of a tenor." Mr. Muschamp asserted that the baritone had a "pure tone" and a voice of "delightful quality."

The rest of the cast, Linton Martin of the North American said, "contributed materially to the genuine pleasure the evening afforded." He discovered "something of a novelty" in the performance in the "vivifying presence" of Chaliapin as a "tradition shattering, unconventional devil." The Public Ledger marveled at his "superb blending of the outward polish and suavity of the role with its inward malevolence."

The novelty of the concert on November 7 of the Philadelphia Orchestra concert was, contrary to custom, placed at the end of the program in order to give the conservatives an opportunity to leave if they wished not to hear it. Before Leopold Stokowski played Edgar Varese's Hyperprisms some members of the audience took advantage of the opportunity thus offered. The Public Ledger reviewer considered it "delightful" in the best style of this "highly cultured and refined musician." Charles Martin Loeffler's orchestral Poem was written with "admirable facility, fine feeling of harmonization and an instinct for dramatic effect," according to the reviewer in the Record. The program opened with Brahms' Variations on a Theme of Haydn and the other number was the New World Symphony of Dvorak, both of which, said the Public Ledger, "were splendidly played and cordially received."

Josephine Lucchese, coloratura soprano, was heard in a recital at the Academy of Music last Friday for the benefit of St. Rita's parish. Mme. Lucchese, according to the Public Ledger, "was in splendid voice and with her charming stage presence and gracious manner scored a great success." The Record thought her voice "rich and beautiful." Mme. Lucchese was assisted on her program by Clemente Barone, flute; Ermelindo Scarpia, clarinet; Henry Nosco, violin; and Clarence Furham, Bernardo Cortese and Florence Wightman at the piano.

Two other concerts were the Armistice Day concert of the Philadelphia Music Club, with a chorus of a hundred voices, and that of the Victor Artists.

VLADIMIR SHAVITCH
Is Leading the Symphonic Forces of Syracuse, N. Y.

Virgil Holmes

Virgil Holmes, basso cantante, gave his first recital here, November 6, at Town Hall. He sang songs by Harry Rowe Shelley who was at the piano, a Creole lyric, Russian songs and other numbers including Loewe's Edward ballad and the Don Juan serenade by Tschaikowsky.

"One of the few genuine bass voices heard here in some time," was the reaction of the Sun chronicler to Mr. Holmes' voice. In spite of certain defects of tone, this reviewer found his delivery "had intelligence and appreciation and gave promise of gain through further study." The Times said that the singer had "many gifts" although some of them were of the "rough diamond order." In the Herald Tribune his voice was characterized as a "true basso, very effective at its best, with clear and ringing notes."

Philip Morrell Gives Concert

The recital of Philip Morrell, violinist, in Rumford Hall, New York, on November 9 was his New York debut. The reviewer of the Sun called Mr. Morrell "well schooled," and believed that any defects seemed largely due to youth and inexperience. This writer said further, "His tone, large, full, and accurate in pitch, and his style, well formed and intelligent, could have been guided by greater deftness of touch and more subtlety of emotion." He played, according to this report, with "assurance."

Johnson Sings in Sokoloff Concert

Cleveland Orchestra Plays Schmitt Novelty; Paul Whiteman and Roland Hayes Appear.

Cleveland, Nov. 10.—Edward Johnson, tenor, was soloist with the Cleveland Orchestra in the third pair of concerts by Nikolai Sokoloff's players last Thursday and Friday. Concerts by Paul Whiteman's Orchestra and by Roland Hayes, negro tenor, were also features of the past music week in this city.

Mr. Johnson sang two arias with the accompaniment of the orchestra, one from Andrea Chenier, the other from Franck's Beatitudes. "He was in excellent voice," wrote Wilson G. Smith in the Press, "and the climaxes involving his upper register were delivered with telling and thrilling effect." This writer found Mr. Johnson's use of his voice "artistic in the highest degree," and had praise for the perfection of his diction and intonation. Archie Bell in the Leader greeted him as an old friend once more returned and welcome, and James H. Rogers in the Plain Dealer said that Mr. Johnson was "once again at the top of his voice."

The reviewers were inclined to be reserved in their judgment of Schmitt's Camp of Pompey which also was on Mr. Sokoloff's program, although Mr. Rogers thought there were "life, fire and vigor" within the modernism of the score. The same writers, however, were quite unrestrained in their praise of Mr. Sokoloff's reading of Beethoven's Fifth Symphony, which Mr. Wilson found "imbued with a reading that was fraught with emotion and deep sentiment."

Paul Whiteman's Orchestra again impressed the music writers with its unusual virtuosity, although Mr. Rogers liked best the pieces which had the least jazz in them, and Mr. Bell found a strain after effect which after a time became monotonous. Mr. Smith agreed both to the virtuosity and the monotony, but the audience was stormy with cheers and applause.

In Roland Hayes' singing of negro spirituals Mr. Smith found much artistry and not enough simplicity, although the tenor's art was to him superb in the classical songs of his program. Mr. Bell thought that Mr. Hayes' voice was richer in "lyric beauty" than in "dramatic depth."

Goossens to Lecture

Eugene Goossens, English composer and conductor, has been engaged for a series of lectures in various cities in the United States following the close of his engagement as first conductor of the Rochester Symphony Orchestra, at which post he will be succeeded for the rest of the season by Albert Coates. The lectures will be on the subject of Contemporary Music and Musicians.

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PIERRE KEY'S OBSERVATIONS

ERNEST NEWMAN, guest critic for the New York Evening Post, must have sharpened his pencil before crossing the pond. He was severe in London; over here he has the musicians casting backward glances and the managers all up in the air. They don't know what next to expect from Bre'r Newman. He's as likely to write a column of praise when it is least expected, and generally about what odds-layers would wager he would roast.

The Metropolitan Opera has not escaped the Ernest Newman pencil . . . or pen, or typewriter, whichever of the three he uses. Having been fed up for the past ten years on fifth-rate opera at Covent Garden, he lands in New York, listens to the Met's Boheme on election night and pronounces it second-rate.

And Bre'r Newman prefers the English oboeists to those of the French school, which most of us have all along felt to be the best in the world. For example: Newman doesn't care at all for the great Tabitoe, of the Philadelphia Orchestra, who has sort of held a very special place in the opinions of conductors and other musicians.

Well, perhaps we are all wrong and Newman quite right. And yet we have a notion that perhaps the difficulties of getting settled may have upset the English reviewer's tummy and caused him to hear and see things differently than he will later on.

UP IN BOSTON, where Serge Koussevitsky has symphony subscribers hanging over the rails and applauding in the most un-Bostonian fashion, is a young pianist who has the courage to play to empty seats rather than to have his management resort to the time-honored but questionable practice of papering the house.

H. T. Parker got quite worked up about the advance news that this young man had decided to snub what H. T. P. dubs "The Ancient and Honorable Order of Deadheads." So he gave him about a third of a column of very excellent advertising, all boxed, in the upper right hand corner of The Transcript's Saturday music page, and then proceeded to write—a few days later when Mr. Havens gave his recital—in terms of honest admiration about this young musician whom he terms "a ripening pianist."

Warren Storey Smith, in the Boston Post, dwelt upon the empty seats and also upon Mr. Havens' being a pianist of "passion, poetry and power." Then along came P. R. in the Boston Globe, averring that Mr. Havens "is now an artist whose mature and individual interpretations give the hearer pleasure."

New York managers got together a year or so ago and decided to abolish (within reason, you understand) the chronic deadhead. They argued that only the debutants deserved to have audiences of the pay-nothing-and-look-solemn sort. But they overlooked the fact that once a deadhead always a deadhead, and ways have been found to reduce prices to so low a level that some of these tightwads do get in for little more than the price of two pins.

JUST WHEN the Wagnerian Opera in English company will emerge from its venture no one can foretell, but it is pretty certain HOW it will emerge . . . and that is in some kind of trouble. Trust Manager George Blumenthal for that. He has it stirring up wherever he happens to cast his music hat into a ring—the ring on this occasion being that known as the Nibelungen.

That first performance last Monday week of The Rhinegold, sung in unintelligible English by some excellent-voiced singers, most of whom were Americans, left a bad sound in the ears and some ghastly visual recollections.

The awkwardest member of the company, as we saw it, was the stage director—none other than our old mezzo-soprano friend of Oscar Hammerstein days, to-wit: Mariska Aldrich. Apparently not much benefited by her experiences in The Miracle, Mme. Aldrich trod the Carnegie boards with long strides, flung her arms in the most individualistic fashion, alternately cooing and storming vocally.

Fred Patton gave us some idea of what a fine baritone voice sounds like, and a young basso-cantante named William Tucker attracted attention because of his truly beautiful tones and the excellent use he made of them. Still, he was far too nice in appearance to give any semblance of Wotan. He looked more like Little Lord Fauntleroy.

We shall doubtless be criticised for not praising Americans. Well, then, so be it. When they deserve praise they are entitled to it. But such opera as this hurts the cause, and if George Blumenthal and others don't know it the public will teach them by remaining away from efforts which are as half-baked as this one was.

DENNIS McSWEENEY writes us about his side-partner, John McCormack, who, as most people know, is a promising young tenor who has a way with him. It seems, according to Mac, that John got a message aboard ship on his way across from Europe informing him that he had been decorated with the cross of the Chevalier de la Legion d'Honneur. The recognition came as a consequence of the singer's activities, early in 1915, in behalf of the French, when he gave a benefit concert arranged by the Duc de Richelieu in the New York Hippodrome for the French soldiers' tubercular relief fund. Some $8,000 was realized, and France seemingly has not forgot.

A SUBSCRIBER writes in protest to the space given foreign musicians in this journal, when, according to his notion, many of them cannot make a living in their own countries. He asks why we do not cater more to the music news of the various sections of this country with the ultimate aim of stimulating and encouraging American musicians.

In so far as following that course with the express purpose in mind of encouraging exceptional American musicians, Harold Compton is right. But if he has traveled as widely as we he must have discovered that most of the "local talent" should not be further deluded than it already is in holding to false and vain hopes.

For it is a fact that the town soprano or pianist or violinist is generally little more than an amateur, and all too frequently incapable of performing creditably in public. Should these young people be stimulated into believing they are not what they think they are? That is the trouble. Local music critics write fulsomely about mediocrity just because it happens to be home-bred.

The columns of The Musical Digest are pretty liberally filled with the activities of American musicians, and some of them, making debuts in New York or appearing elsewhere, are treated more than fairly in the allotment of space to their efforts.

It would seem that there are just two points which an editor of this journal is compelled to consider: First, downright ability, regardless of nationality, and, second, the interest an artist has for the average reader.

PAUL WHITEMAN'S concertizing experiences appear to have brought about some good, for that discerning purveyor of jazz and better music has reorganized his orchestra. He asserts it is a far better one than he offered New Yorkers last season, and his manager, F. C. Coppicus, is equally positive in the matter.

THE SESSIONS of the Southern Music Supervisors' Association, now holding forth in Winston-Salem, N. C., should be reminders that music has a firm grip in our public schools. Also that there must be a deal of downright sense in it, else the hard-headed educators would be raising ructions. More than one famous person has expounded at length on the benefits of good habits which were formed early in life. What could be better than making the children of our citizens acquainted with something that is sure to give them pleasure and profit in their lives?

THE STOCK MARKET is up, business is beginning to take on an increased acceleration, and the goose has every appearance (before long) of hanging high. In the meantime more people are going to music performances (and paying money for their tickets, incidentally) than history has recorded in this town of ours in many a blue moon. We haven't had rain in more than thirty-odd successive days, but it is bound to come. By that same token the dry spell for some musicians is sure to give way, in time, to some moistening of a kind that will saturate their pocketbooks and turn them from kicking about the music game into shouting from the metaphorical housetops praises that no lane is so long it hasn't a turning.

WE JOURNEYED down to Dayton, Ohio, last week to hear the much-talked-about Westminster Choir. Mrs. H. E. Talbott, who is an enthusiast and most tenacious in bringing about what she has in mind, is responsible. Since the choir wasn't quite ready to come to New York, we determined to go to Dayton, and thence to the adjacent town of Hamilton, where a concert was to be given. The time is rather short to write for this issue about this organization and its conductor and trainer, Dr. Williamson, so we will reserve it for the issue to come.

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In Continental Capitals

Halle Orchestra Visits London

Rubinstein, Dohnanyi and Sammons Among Recitalists; Aged Singer Appears Again.

London.

One of the features of the musical week here was the visit, after an absence of some years, of the Halle Orchestra of Manchester, under Hamilton Harty. There were also a number of recitals. The three oustanding concert-givers here during this period happen all of them to be known to American audiences, albeit of various nationalities themselves: Arthur Rubinstein, Erno Dohnanyi, and Albert Sammons—two pianists and a violinist.

Mr. Rubinstein played on the first of the new month. The Observer comments on "his true sense of balance" and the manner in which he "maintains the rhythmic life of everything he plays." In a Chopin group, this writer thought the pianist "at his best": "His powerful massing of tone, that was always pure, his architectural instinct, his clear line drawing, and a certain nobility of feeling gave abundant life to the music, and confirmed Mr. Rubinstein in our esteem as a pianist of force and feeling." "He was in complete command of an uncommon virtuosity," remarks the Sunday Times. Similarly the daily Times: "He has the difficulties so far behind him that he can turn his attention to the playing, and he gave a finely musical account" of his program. "A memorable recital," in the view of the Post; the Telegraph thinks "The steady, forceful rise of this pianist into the front rank of public performers has incidentally brought the development of his artistic powers to a critical stage;" the critic thinks Mr. Rubinstein will hereafter play the part of "a fine showman."

Dohnanyi Plays

There was differing opinion over Mr. Dohnanyi's performance, on October 29. The Sunday Times for example says: "I suppose one must give the term 'imagination' to the indefinable but priceless quality that colors the art of all such as Mr. Dohnanyi. Regarded as sheer technique, his readings were masterly, but illuminated, too, with quick flashes of thought and feeling that engendered a sober exhilaration, most refreshing to experience." This critic spoke very favorably, too, of a suite Ruralia Hungarica of the artist's own composition which figured on the program, but in both these respects the Telegraph writer disagreed, complaining of "rubato bordering on sentimentality," and a lack of inventiveness in the suite. The balance, however, was in favor of the pianist.

The Telegraph commences its notice of Albert Sammons's violin recital (October 28) thus: "A recital by Mr. Albert Sammons does not call for extended comment, for the only reason that his style and his abilities are now as well known as they deserve to be." To the same effect runs a brief critique in the Sunday Times, and this is one of the best evidences that critics can give of the respect they bear any artist. So we, too, will let his recital rest there.

The Halle Orchestra

Passing on now to concerts of music in the larger forms, it must be noted that the symphonic program presented by the Halle Orchestra on the 27th at the Queen's Hall, under Hamilton Harty, won extended and congratulatory notices from all the critics, and a very large audience turned out for this first return concert in London of the Manchester band for several years. The next evening, the Lener Quartet drew a surprisingly full house for election night to hear a concert of chamber music which again won handsome tributes from the press. A new work, played from manuscript, was on the program: a quartet in Doric style by Ottorino Respighi.

Several items of news deserve some attention in this report. At a pupils' recital on November 1, Mr. Albert Garcia, the teacher concerned, came forward to announce that in response to many requests, he had succeeded in persuading his father to sing once more in public. His father is no other than Manuel Garcia, singer of honored memory, now 88 years of age. "There must have been many in the audience who doubted the wisdom of this decision," reports the Telegraph, but "The strength of his voice and the ease with which it was controlled were little short of amazing, and what had seemed at first sight a doubtful experiment became in the result as notable an experience as the concert room has given us for many a long day."

Two other events of the week were the reopening of the Old Vic opera season with Carmen; and the conclusion of the centenary Norwich festival, at which some notable music was given. including the Bach St. John Passion, Vaughan Williams's Sea Symphony, and Elijah. Sir Henry Wood was the principal conductor, and the chief soloists the cellist Suggia and Florence Austral.

Artists to win marked approval at repeat appearances were Evelyn Scotney, William Bachaus, and Joseph Hislop at an Albert Hall "pop," and Samuel Dushkin, Grete Stuckgold, and Leo Sirota in individual recitals. Haig Gudenian devoted an evening to violin arrangements of Oriental music, but, it seems, with no startling results.

P. L.

The Question Box

1. What opera recently composed includes the scene of a prize fight?
2. What does Ballabile mean?
3. What well known French pianist was a propagandist and conductor of Wagner in Paris at the beginning of this century?
4. What is a bagatelle?

Last Week's Answers

1. Dvorak's New World Symphoney is numbered his fifth.
2. Anna Case appeared in the Metropolitan Opera premiere of Boris Godunoff in 1912.
3. Theobald Bohm (1793-1881) was a Bavarian flutist. Besides being a virtuoso of the instrument he was the inventor of new methods of its construction and of new fingering for accuracy of tone and facility of performance. Besides, he composed for the flute.
4. Hugo Wolf was born in 1860 and died in 1905.

Paris Stops Concert

The second Paris recital of Fritz Kreisler, scheduled for the evening of Armistice Day at the Opera House, was cancelled on account of patriotic objection to Mr. Kreisler's appearing on that day. Two days previously the violinist gave a recital at which he was cordially received.

Siegfried Wagner Writing Opera

Siegfried Wagner, son of Richard Wagner, is reported to be at work on a new opera and a new symphony, says a cable to the New York Times. The opera will be called Wahnopfer. Its scene is laid in Spain.

Intensive Opera Season Scheduled for Genoa

Genoa.

The season commencing this month at the Politeama Genovese in Genoa will include, it has been announced, the following performances: Fedora, with Maria Llacer, the tenor Alabiso, and the baritone Mario Gubiani; William Tell, with the tenor Sullivan, the soprano Mina Spani, the baritone Parvis, and the basso Zaccarini; Lorelei, with Signora Spani and the baritone Carlo Tagliabue; Manon Lescaut, with Luigi Lupato, Mario Gubiani, and the basso comico Alessio Solei; Lucia, with Mercedes Capsir, the tenor Alessandro Rota, and Carlo Tagliabue. These presentations will be directed by Pasquale La Rotella.

Later Genoa will have its usual operatic season at the Carlo Felice, at which the following operas will be given: Valkyries, Falstaff, Boris Godunoff, Wally, Sonnambula, Germania (of Franchetti), Damnation of Faust, Salome, Cena delle Beffe (of Giordano), I Quattro Rustegli (of Wolf-Ferrari).

These operas will be directed by Sergio Failoni. Among the artists who have already been engaged for the various presentations are: Sopranos—Signore Dalla Rizza, Cannetti, Rinolfi, Cesar, Burchi, Roggero, De Giovanni, Baldassari-Tedeschi, Supervia, Cervi-Caroli, and Gramegua; tenors—Signori Gaviria, Govoni, Cecil, Caceffo, Maestri, Calleja, Lazaro, and Marini; baritones—Montesanto, Viglione-Borghese, Zalewski, Rossi Morelli, and Stracciari; bassi—Manfrini, Pistoiesi, Bettoni, Masini-Pieralli, De Vecchi, and Azzolini.

For the performance of Salome Giulia Tess has already been chosen. Among the other names mentioned in connection with this opera is that of the tenor Lazaro, although it is doubtful if he will be able actually to appear because of other engagements in theatres in Italy.

F. C.

Hold Ravel Festival

A Ravel festival was given by the Independent Musical Society of Paris October 15. Maurice Ravel, Robert Casadesus and Samuel Dushkin took part. Ravel's Tzigane was played for the first time.

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OLD-WORLD HIGHLIGHTS

Berlin Managers Fight High Fees

Meet to Consider Problem of Reducing Expense in German Musical Ventures.

Berlin.

A very important meeting of the Union of Berlin Concert Managers was called a short time ago to consider the problem of reducing the fees of concert artists as a measure toward protecting the managers against financial losses. Whether the managers will succeed in this intention is an open question, but it seems certain at present that they have overreached themselves.

During the time of inflation and in the first months of the stabilization they did not recognize the true value of money. They forgot, after figuring with millions and billions, how to figure with hundreds, and are now paying fees which are nearly equal, if not quite equal to those paid in America. They are doing this despite the fact that it is perfectly clear that the concert managements of Europe are not able financially to compete with those in the United States. Even before the war they could not do it.

For example, an accompanist of a vocal or instrumental artist used to receive before the war about fifty marks for a Berlin engagement. At the same time in New York musicians were receiving fifty dollars for the same work. At present it is not at all uncommon for an accompanist to be paid between 150 and 200 marks, and a few like Raucheisen and Conrad V. Bos get as much as 300 marks, that is to say, seventy-five dollars.

Other Fees Higher

The other scales of fees have risen proportionately. A quartet of moderate quality can hardly be secured for less than 2,000 marks. Soloists of very little European reputation receive something like 1,000 marks per recital. Artists whose value is recognized all over the Continent, like the old pianist Emil von Sauer, can be engaged only at 2,000 or 3,000 marks. Fritz Kreisler receives even more than that, quite as much as he can command in America. Conductors of the first class are paid some 1,500 or 2,000 marks for symphonic or accompaniment concerts.

All this, too, in spite of the fact that there are few gigantic concert halls in Germany of the sort which are quite common on the other side of the water. The comparatively large auditorium of the Berlin Philharmonic can seat only about 1,600 persons, although it can accommodate about 600 standees besides.

At that, little would be gained by having larger halls, for then the problem would be to find the public to fill them. Only a few artists of the top rank would be able to do this consistently. When any other sort of artist is engaged to appear in Philharmonic Hall the gaps in all parts of the building are plain to be seen, and the gaps in the managers' pocket books are equally great.

Other Expenses

Besides the artists' fees there are other important items on the debit side of the musical enterpriser. The rent of the Berlin concert halls varies between 800 marks and 200. The former is the price of Philharmonic Hall, which sells 2,200 tickets; the latter is the rate of Beckstein Hall, which has a capacity of 500.

Advertisements are a big expense. For a single concert they are likely to run between 300 and 1,000 marks. A few hundred posters in the advertising columns for two days cost 220 marks. And what are 250 posters in a city like Berlin, with its millions of inhabitants?

To these must be added various smaller expenses, totalling at least another 250 marks, and if the concert is arranged for symphonic accompaniment another great problem enters. For each concert, exclusive of two rehearsals the Philharmonic Orchestra receives about 2,000 marks. The concert must not last longer than two hours, and the rehearsals may be only a half hour longer than that. If either concert or rehearsal should run over their prescribed time, there is immediately a charge of 500 marks for every half hour that is commenced.

Often one has to consider many times whether to perform a work with the regular orchestra or with a strengthened one. The above fee for the Philharmonic is paid for only sixty musicians, and an increase in numbers can be had only at an expense of forty marks per man.

Managers Growing Shy

It is no wonder that with these expenses the inclination of the concert managers to take any risks is daily growing less and less, for very often the box office receipts of a well presented and prominent artist may run as low as 1,000 marks.

An unknown artist has not the least chance of an engagement, not even if he brings a thousand proofs of his ability. A thousand tickets sold will avail him more. To the unknown artist no other way is open but to give his concert at his own risk, and to pay his manager all expenses in advance and a fee of 150 marks besides.

New Krenek Opera

Nevertheless musical activity continues unabated in Berlin. A new type of opera—so far as subject matter is concerned—was recently produced at the State Opera. The problem of capitalism and the struggling people is set to music in the new opera by Ernest Krenek, Zwingburg, which was conducted by Erich Kleiber. The tension between slavery and freedom is represented in a new costume. No more knightly cuirass, lance, and dragons,—in their place a choir of factory hands and the barrel organ of a life of misery.

The opera of the youthful composer—he is only twenty-five—had a complete first night success, but it remains to be seen whether this success will be won with the public as well. On the first night there were present only experts, reviewers, musicians, authors, professors, and a goodly number of hopeful and eager students of music. The public at large stayed away, and the impression is yet to be seen which the latest creation of the Bohemian atonalist will make upon the great mass of followers of music.

Varied Opinions

The reviewers were of different opinions regarding the quality of the Krenek opera. Dr. Leopold Schmidt took up the sword against, and Sigmund Pisling was just as unreservedly in favor of the piece. The former wrote, "With Krenek it is system above everything. And so his music does not characterize at all, either persons or conditions or events. Either it is commonplace and banal, or it is obscure and difficult, and seems puzzled out with a cold mind from the first to the last bar. But natural feeling is not to be suppressed, nor can it long be disregarded. Today a clique with a formula may triumph, frighten those who have no judgment, and bring them into confusion, but much quicker than we think the strength of such movements will dwindle."

Herr Pisling's judgment in the Abendblatt is much different: "We believe in this composer. Here a heart is beating, a heart lovable for its youth. What do we care about the chaos which the unpracticed ear makes out of that which is unfamiliar. The rhythm of the work rages through the score. The great example of Stravinsky is revealed. The music of the Zwingburg can show its teeth like the mouths of the rabble."

Strangely enough the reviewer of the workmen's newspaper was not moved by sympathy with the political principles which Krenek exalted in his opera. Dr. Kurt Singer first of all wrote about the Second Symphony of the composer, which was performed as a sort of curtain raiser: "This monstrous piece shows all in one the urge of a great talent, technical facility, and artistic failure."

A Rhythmic Music

Continuing to a discussion of the opera the same writer added, "It is a music thoroughly hateful to the ear, bare of all lyric qualities, although rich in fanatic rhythm. It is not a music of the heart, but of the nerves. The instruments do not sing, but beat all the way through. Perhaps Krenek is the most talented among the living young composers, but his art does not seem to grow out of the experience of a matured being. Wherever it shows scene, theatrical movement, and dramatic action, the Zwingburg is catching, but it tends to come to a dead stop where it ought to become songful and melodic."

Professor Weissman, always favorable toward what is modern in music, greeted the Krenek opera with great cheerfulness, writing: "This work is the strongest composition which Krenek has yet produced, because in it he reaches the highest degree of conso-

(Continued on page 21)

Composer Wins in Suit Against Berlin Critic

EUGENE D'ALBERT, composer and pianist, whose opera Tiefland was once performed at the Metropolitan Opera House in New York, has just won a case in Berlin, the New York Times reports, against the publisher of a musical journal who declared that d'Albert had descended from composition of opera to the composition of operetta. M. d'Albert sued for libel, and as a result of the decision the defendant was given a choice between a fine of 500 marks and a fifty days' stay in jail.

The defendant's counsel upheld his client's right to criticise a composer's work, but the court decided that in this particular case the statements of the writer were not straight criticism, but were inspired by animosity and an intention to insult M. d'Albert.

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FOREIGN MUSIC ACTIVITIES

Announce Augusteum Plans

Stravinsky Will Appear in Two of Scheduled Thirty-five Concerts; Beethoven Cycle.

Rome.

Igor Stravinsky, Russian composer, will take part in a performance of his new piano concerto at one of the Augusteum Concerts in Rome during the coming season, it has been announced. The conductor of this concert will be Bernardino Molinari. This will be the first hearing of Stravinsky's piano work anywhere in Italy.

The pretentious Augusteum symphonic schedule includes the performance of all the symphonies of Beethoven. At the same time the Busch Quartet will be giving a cycle of the quartets of the same composer in the academic hall of Santa Cecilia. At the symphonic concerts Bernardino Molinari will conduct the First, Third, Fifth, Seventh, and Ninth, and the other symphonies of Beethoven will be conducted by several other leaders.

Another feature of the coming season will be the celebration of the centenary of Scarlatti, at which a number of his compositions in varied forms will be revived.

Since it is a Holy Year, the season which runs into 1925 promises exceptional activity in choral music. The first big venture is due to start shortly, when Verdi's Requiem, under the leadership of Bernardino Molinari, will start the Augusteum season on November 21. A concert of the choral music of Palestrina, which the Societa Polifonica will give under the direction of Maestro Casimiri, is scheduled for the coming February.

Will Sing Perosi's Works

A number of compositions of Don Lorenzo Perosi, including his Transitus Animae and several Psalms, will be given in April. At a later concert will be presented some of this composer's greatest oratorios, perhaps his Moses, or Natale, or La Strage degli Innocenti.

The season will be terminated with the performance of Beethoven's Ninth and the Jefte of Carissimi. One of these concerts will be dedicated to the late Ferruccio Busoni. Among the conductors who have been announced are, besides Molinari, Raffaele Casimiri, Sergio Failoni, Alfredo Morelli, Michael Balling, Georg Schneevoight, Wolf, and Alexander von Zemlinsky, who was the teacher of Schonberg and Korngold.

Among the soloists there can be named already such violinists as Adolf Busch, Paul Kochanski, Remy Principe, and Josef Szigeti; pianists: Leopold Godowsky, Jose Iturbi, and Adriano Ariani; cellists: Arturo Bonucci and Gaspar Cassado; organists: Luigi Ferrari Trecate and Raffaele Manari; and the soprano, Vera Janacopulos.

The entire cycle of these performances will last from November 21 to May 3. There will be thirty-five concerts in all. The hall of the Santa Cecilia will be the scene of the chamber music concerts, which are scheduled to commence on December 5. They will be divided into two series, the first of which will last until January 9, the second to last from March 6 to April 24.

The first of these series will include appearances of the double quartet of Turin (consisting of winds and strings), the Busch Quartet, pianists Marcella Lautenay and Jose Iturbi, and the violinist, Joseph Szigeti.

The artists in the second series will include Paul Kochanski, the singers Mignon Nevada, Cecilia Cao-Pinna, and Vera Janacopulos, the pianist Arthur Rubinstein, the Zimmer Quartet of Brussels, and the pianist Guido Agosti.

Stravinsky Program

Igor Stravinsky will take part in the concert for chamber orchestra and wind instruments scheduled for April 24. His own compositions will make up the entire program, and practically all of them will be new to Rome, if not to Italy.

Palestrina will be remembered at the Santa Cecilia also. Domenica Alaleona and Alberto Cametti will direct each a concert of works of the choral master, and at each concert there will be explanatory and historical remarks made. During the season, between the successive concerts, there will be a number of lectures on composers and musical topics designed to clarify the works presented in the programs.

Considerable interest attended the performance of Arrigo Pedrollo's L'Uomo Che Ride at the Dal Verme in Milan during the latter part of October. It was not a novelty, not even in Milan, for this piece was presented there three years ago at the Teatro Carcano. L'Uomo Che Ride makes no new demands for opinion upon the critics, after five years of a happy career in Italy. It is a piece of music which has been judged a credit to Italian art, not only for its sweetness of melody, but also for the supreme qualities of its drama and passion. As far as form goes, too, it is well up to the standard of the best symphonic composers.

The Dal Verme audience, just as that of the Carcano, greeted enthusiastically this splendid masterpiece. Maestro Benvenuti directed the orchestra and the spectacle with real mastery and with the very best results, both on the whole and in particular effects. The singers who took part were Angela d'Urbino-Poloni (Dea), Signora Serena (Giosiana), the tenor Chiaja (Gwynplaine), and the baritone Rossi-Morelli. There were seven curtain calls after the first act, and six after each of the two following. The librettist, Antonio Lega, had to share the applause with the artists, conductor, and composer.

FEDERICO CANDIDA.

OLGA SAMAROFF
Gave a Piano Recital in New York Last Tuesday Afternoon at Aeolian Hall.

Favor Italian Tongue

Il Teatro of Milan objects to Pelleas et Melisande being sung in French at La Scala. It is said in a recent issue: "La Scala must not be an international theatre, like the New York Metropolitan. Foreign works when accepted should be sung only in Italian; it would be even better to accept no alien operas and to keep La Scala exclusively a national institution."

Many Violinists Heard Among Berlin Recitalists

(Continued from page 20)

nance between music and poetry." Max Marschalk is neither for or against Krenek. In his opinion "the problem of Krenek is not going to be solved either easily or quickly. We cannot but count him the most talented amongst the youngest of our composers, and I should like to say that his fruitfulness alone, the astonishing ease of his productive powers and his will to accomplish great things, distinguish him from the others. At present too often we are forced to take the will for the deed."

Other Concerts

Composition always arouses discussion, but virtuosity is frequently beyond it. Several of the recitalists who have appeared in Berlin during the last few days illustrated this maxim perfectly. At his most recent concert here Fritz Kreisler played the Franck Sonata for violin and piano (with Michael Raucheisen), a Mozart Concerto, and smaller pieces of Mendelssohn, Schumann, Schubert, Kreisler, and Paganini.

Two other violinists in the recent recital calendar were Vecsey and Bronislaw Huberman, the latter who has by now departed for the United States. Mr. Huberman especially was praised in the press for his continued improvement at a time when it was thought generally that his development was quite complete.

Alma Moodie, Australian violinist, played in Furtwangler's second Philharmonic concert. She offered the new violin concerto of Hans Pfitzner. The reviewers were inclined to pronounce it not always pleasing, and it proved a difficult composition for the soloist to handle. The hero of the evening was the conductor.

ARTHUR KURSCHNER.

Paris Philharmonic Plans

The Philharmonic Society of Paris will give twelve concerts during the season with the following artists: Jose Iturbi, November 4; Pablo Casals, November 15; Jacques Thibaud, November 20; Capet Quartet, December 2; Jouatte and Toscha Seidel, December 9; a concert of works by Arthur Honegger, with assistance of Mlle. Madeleine Grey and Segovia, December 16; Capet Quartet, January 27, 1925; Helge Lindberg, MM. Delporte and Tony Close, February 3; Festival of Greek Music, Mme. Speranza-Calo and Tomas Terasi, February 17; Mme. Frosier-Marrot and Arthur Rubinstein, March 10; Ninon-Vallin, March 24; Georges Enesco, April 28.

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THE STUDIO EASY CHAIR

DAVID MANNES and Sandor Harmati have resumed the rehearsals of the three string orchestras at the David Mannes Music School. In each of the groups, elementary, junior and senior, there are about thirty players. The elementary group is composed of children from five to ten years of age and is directed, as is the junior group, by Mr. Mannes. Mr. Harmati is in charge of the senior group.

N. Lindsay Norden, director of the Mendelssohn Club of Philadelphia and the Reading Choral Society of Reading, Pa., has been added to the staff of the Curtis Institute of Music. Mr. Norden, who is also organist and director of the Second Presbyterian Church, and was for many years founder and director of the Aeolian Choir of Brooklyn, is known for his studies of Russian music and adaptations from both sacred and secular music. He is a graduate of Columbia University from which he received his degrees of Bachelor of Science, Bachelor of Music and Master of Arts.

Mr. Norden will be associated with George A. Wedge, who has charge of the harmony and ear training classes at the Curtis Institute. Others assisting Mr. Wedge will be W. Beatrice Haines and Else West Rulon.

Arnold Volpe, director of the violin department of the Kansas City Conservatory of Music, has been giving a series of sonata recitals recently. In his recital on October 30, in which he was assisted by Pearl Roemer, pianist, and John Wahlstedt, tenor, he played the Cesar Franck A major Sonata and Beethoven's Kreutzer Sonata.

Mr. Volpe, who was organizer and first conductor of the famous Stadium Concerts in New York, was graduated from the Imperial Conservatory at St. Petersburg.

The Washington Heights Musical Club, of which Jane R. Cathcart is the founder-president, announces a series of concerts and recitals on December 2, January 6, January 27, March 10 and April 14. One-sixth of all subscriptions and the proceeds of the concert of April 14 will be given to the MacDowell Colony at Peterboro, N. H. Among the artists included in the series are: Michael Anselmo, violinist; Ethel Grow, contralto, with Charles Albert Baker at the piano, and Ruth Kemper, violinist, with Arthur Loesser at the piano.

Intimate recitals by members of the club will be given in studio 7a, 200 West Fifty-seventh Street, New York City, on November 18, February 24, April 7, April 28 and May 12.

The new building for the Pius X School of Liturgical Music on the grounds of the Manhattanville Convent of the Sacred Heart, New York City, was dedicated by Cardinal Hayes on November 6.

The Cardinal made an address praising the school and what it has come to stand for since it was founded seven years ago.

The new building was designed by Delano & Aldrich. Besides the hall it contains a library and offices. Fragments of old French Gothic sculpture are built into the walls as decorations.

The hall is to be used for the teaching of the Gregorian Chant according to the method developed by Mrs. Ward, who is a daughter of the late W. Bayard Cutting.

There are about 100 pupils in the School of Liturgical Music.

Two hundred boys from twenty parochial schools where the Justine Ward method of teaching music is in use were on the stage, and one hundred girls from the parochial school of the Church of the Annunciation were in the galleries. The boys and girls sang alternately.

The first of this season's class evenings which are a bi-weekly event at the studio of Edwin Hughes, 340 West 89th Street, New York, took place on October 29. A number of Mr. Hughes' artist-pupils were heard, several of them newcomers.

Members of the Letz Quartet are among the new faculty members of the Springfield National Institute of Musical Art, Inc., of which Frederick Albert Hoschke is director. Hans Letz, former concertmaster of the Chicago Symphony Orchestra, and pupil of Joachim, will instruct in violin playing. Horace Britt, who studied at the Paris Conservatoire Nationale under Jules Delsart and Albert Lavignac, will teach violoncello playing, instrumental accompanying, chamber-music ensemble and orchestral classes.

The Bradley Conservatory of Music at Peoria, Illinois, offered a piano recital by E. Robert Schmitz at the third of their World Famous Artists' Recitals on October 30. Mr. Schmitz gave a generous and well-balanced program which included numbers by Liszt, Scarlatti, Couperin, Chopin, Debussy and Ravel.

In the afternoon the pianist gave a lecture on the Inter-Relationship of the Fine Arts with illustrations of classic and modern compositions.

JOHN DOANE

Again Active as Organist and Vocal Coach in New York After a Busy Summer on the Coast.

Classes in esthetic dancing have been opened recently at the Park Lane Hotel by Mrs. Henry A. Bishop, formerly Gloria Gould. Both the sessions for children and for girls and young matrons have been well attended.

Mrs. Bishop believes that married women should earn their own living and is carrying out her ideas in teaching dancing classes. Miss Ada Barker is associated with her in the enterprise. Mrs. Bishop is the daughter of the late George J. Gould and Edith Kingdon Gould.

John Doane returned recently from a three months' stay on the Pacific Coast, during which he was occupied with teaching and with appearances in several concerts in San Diego and Los Angeles. Mr. Doane's New York studio is now located at 7 East 44th Street, a new address. He has resumed his vocal coaching and teaching of the art of accompanying, and also his work as organist and choirmaster of the Church of the Incarnation.

Mrs. Anna A. Redlack, director of the Progressive Music School in St. Paul, Minn., has been engaged to organize a Ladies' Band for the Business and Professional Women's Club. Their first rehearsal was held November 7.

The La Forge-Berumen Noonday Musicales, which are held the last Friday of each month, were opened with a concert on October 3 by Grace Divine, contralto, Mary Frances Wood, pianist, Valeriano Gil, tenor, Alice Vaiden Williams and George Vause, accompanists.

Program talks on the music to be played by visiting orchestras will be given in the recital room of the Pittsburgh Musical Institute the day preceding the orchestra concerts. The speaker will be Mr. Boyd. Illustrations will be played on two pianos by Messrs. Russell and Oetting.

The first public students' recital of the Boston Conservatory of Music was held yesterday. The guest of the evening was Marquis Agostino Ferrante de Ruffano, the Italian consul in Boston.

The Juilliard Musical Foundation will award a few additional Fellowships to American music students. These Fellowships will be awarded by competitive examinations and will be in the departments of singing, violin and violoncello.

Examinations will be held in New York City, December 15 to 20, 1924. The appointments will be for the remainder of the school year.

To be admitted to examinations, students must be over sixteen and under thirty years of age; they must present credits in general education equivalent to a four-year High School course; and they must demonstrate exceptional training and capacity in the chosen division of music study.

Students residing at a distance from New York may have their traveling expenses paid if they are awarded a Fellowship.

Applications for admission to examinations must be made on forms which will be furnished on request made to the Juilliard Musical Foundation, 49 East 52nd street, New York City.

Students awarded Fellowships will have the opportunity to study under distinguished teachers employed by the Foundation. No students will be sent abroad or to teachers other than those employed for the Juilliard studios.

Requests for blanks must reach the office of the Foundation by December 10, 1924.

The Lash Studio at 2160 Giddings street, Chicago, has arranged ensemble classes for children. Private instruction can also be had in voice and piano. DeWitt Durgin Lash is director and Esther Walrath Lash is assisting director.

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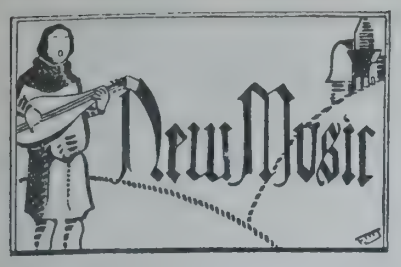


SEVERAL piano pieces of interest have been published lately by G. Schirmer. The Valse de Concert of Mischa Levitski, his Op. 1, has been off the presses for some time. It is a composition well adapted to the concert program, as Mr. Levitski has proved time and again in presenting it. The technic of composition is in no sense modern. Rather Mr. Levitski has taken a leaf from the book of Chopin. The melodies are pleasing, and the rhythm not too complicated, but far from banal.

A fifth number has been added by G. Schirmer to the series of Tunes From the Eighteenth Century which Harold Bauer has been arranging for piano. This new item is called Dolce Far Niente. It is an arrangement of a number of Gondolier songs of old Venice. As in the other numbers of the group Mr. Bauer has avoided overlaying his simple material with too much sophistication of technic. The Italian songs are displayed to their best advantage, and their improvisational quality is enhanced by a metrical freedom which shifts accents and rhythmic groupings effectively.

G. Schirmer is also the publisher of L. Leslie Loth's Concert Paraphrase for piano on Emil Waldteufel's waltz, Les Patineurs. Mr. Loth has pursued the customary plan in such arrangements, substituting whole scales and arpeggios for single notes, improvising swift, delicate, and complex rhythms on the simple waltz swing, and so on. The result is that the piece is very difficult to play well, but once played well has the charm of falling waters and tinkling bells.

E.. J. Moeran is the composer of two new piano pieces just issued by J. and W. Chester, London. His Toccata is a brilliant number which only the concert pianist or the very advanced student can hope to handle. It is very much in the style of a study, with a swift even running right hand part. Stalham River is more descriptive than its companion piece. Its rubato opening aims for special color, but the work grows more brilliant as it proceeds.

From abroad also come Acht Oud Hollandsche Liedern, arranged by Willem Pijper, the Dutch composer (J. A. H. Wagenaar: Utrecht). These eight old songs have the simplicity and lovely melodiousness which one would expect in folk songs of old rural Holland. Here would be a good group for the recitalist who wishes to get the personal touch into a program.

Four Hebraic Songs by A. W. Binder are published by Jos. P. Katz, New York. They are entitled In the Land of Israel; Chant of the Berditshever Rabbi; A Prayer; and Sing, O Sing, My Soul.

See America First, a musical comedy, is published by the Lorenz Publishing Company, Dayton, Ohio. The same house issues considerable choral music. Quite in season is its new edition of standard Christmas Carols. The Childhood of Hiawatha, by Ira B. Wilson, is a two part cantata. It fits the repertory of the elementary school.

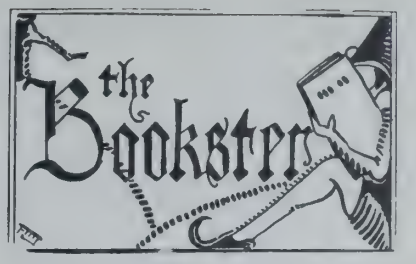
Boosey & Co., New York, continue the issue of new vocal music by composers both new to their lists and well known in their past publications. Among the latest pieces which this house has to offer are: Shut Not So Soon, for two ranges, by Ethel Angless; Give a Man a Horse He Can Ride, a ballad for low or medium tessitura, by Michael Head; Time, You Old Gipsy Man, a song published for three ranges, by Maurice Besly; Mountain Voices, for medium and high voices, by Bryceson Treharne; A Caution, for low and medium voices, by Barbara Melville Hope; The Challenge of Spring, in three keys, by Samuel Liddle; Sea Fog, for low and high tessitura, by Peggy Cochrane; and Once in a Dreamland Garden, which is issued in four different keys, by Kennedy Russell.

Puppet Dance, by Robert Braine, is a piano composition published by Hinds, Hayden, and Eldredge. It is a lively, good humored piece which supplies excellent study in the swift staccato touch to the young pupil of medium attainments. Roughly speaking it belongs to the family of the Golliwogs.

Reinald Werrenrath, American baritone, gave his first recital of the season in New York a week ago last Sunday.

Olin Downes Gives Lecture

Olin Downes, music reviewer of the New York Times, was speaker at a lecture-recital which took place last Sunday afternoon at the Anderson Galleries. This event marked the beginning of the activities of the League of Composers for the season of 1924-1925. Mr. Downes' subject was The Younger Generation in Music. Inez Barbour, Esther Streicher, and a trio consisting of Alfrida Boos, Jacob Mestechkin, and Leroy Shield, presented a program of songs and chamber music of Migot, Castelnuovo-Tedesco, Copland, Rogers, Krenek, Steinert and others. The first regular concert of the League will take place on November 30.



THE THIRD number of the League of Composers' Review has just been issued by the League. It includes four articles: Who Is Next? by Edwin Evans; Schonberg in Italy, by Alfredo Casella; The Downfall of Strauss, by Lazare Saminsky, and Scriabine, by Boris de Schloezer.

It is very fitting that exponents of modernism should be somewhat futuristic in their outlook. Two of the articles at least seem many years ahead of themselves. Mr. Saminsky, writing the obituary of a very live composer, says, for example, "The brilliant inventions of Stravinsky, the great musical engineer of our time, and Schonberg's aloof and violent utterances seem swiftly to have eclipsed the glory that was Richard Strauss."

There can be little question that Strauss' most recent work is not held in great popular esteem, although the passing of his best work is far in the future, but there can be much more question whether Schonberg is yet an accepted figure in music. Even Stravinsky is regarded with considerable more curiosity than understanding. Their suns are not high in the heavens yet.

It is a mistake to regard Strauss as dead or dying. The unattractiveness of much of his later work cannot be denied, but the strength of his best compositions is lasting. And these best works are known only in part. There have been comparatively few performances of Don Quixote, Domestic Symphony, and the Alpine Symphony since they first appeared—their length and difficulty have prevented—and these compositions contain much music which is as fine as Strauss has ever written. They are yet to be heard and well known.

Mr. Evans also seems a little premature in his query, Who is next? The question, Who is now? requires not a little consideration too.

The Review is an excellent music periodical. Its articles are timely, well written, and pleasingly brief. There is besides surprisingly little preciosity in them. The third issue of the Review measures up to its predecessors. An excellent charcoal drawing of Francesco Malipiero, by Maurice Sterne is frontispiece.

The reader is inclined to look forward to the next issue, which will include, it is announced, articles by Roland Manuel, Leigh Henry, Darius Milhaud, Adolph Weissman, and others.

Delius Sonata Premiere

The first performance of Frederick Delius' new sonata for violin and piano was given at the first meeting of the Music Society, Oct. 7, at St. John's Institute, Westminster, London.

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Los Angeles Hears Popular Concert

Toska Tolces Plays Schumann Piano Concerto Before Capacity Audience.

Los Angeles, Nov. 3.—The second popular concert of the Philharmonic Orchestra drew a capacity house. The orchestra, under the baton of Walter Rothwell, played an international program which included the March Militaire Francaise from Saint-Saens' Suite Algerienne; the tone poem Finlandia of Sibelius; selections from Rimsky-Korsakoff's Le Coq d'Or, played for the first time in Los Angeles; Elgar's Serenade Lyric; and Liszt's Les Preludes. The soloists were Ettore Campana, baritone, and Toska Tolces, pianist. Miss Tolces in the Schumann Concerto in A minor, according to Francis Kendig in the Times, "gave a grateful rendition to this time-honored work." Mr. Campana, said the Examiner, gave his "usual pleasing rendition" of the Prologue from Il Pagliacci.

Carl Bronson wrote in the Herald that Director Rothwell "led his musicians through the thin places of the lighter vein in the lyric scores with considerable triumph. Especially in the Sibelius Finlandia . . . an intensely colorful reading." This reviewer felt that the triumph of the day was the Liszt symphonic poem. The performance of this work was a "challenge by Rothwell" to any other orchestra to give a more impressive interpretation, Mr. Bronson thought. The soloists, as well as Mr. Rothwell and his men, were praised by the writer in the Express, who considered that Mr. Campana's voice "revealed dramatic singing qualities." Miss Tolces' playing he called "uncommonly good," possessing ample technic, poetic feeling.

Among the recent recitalists were Mario Chamlee, Metropolitan tenor, and his wife, Ruth Miller, soprano; Ruth Linrud, harpist; Gregor and Alex Cherniavsky; John Claire Montieth, and Ina Bourskaya.

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Figures Show Number of Women Musicians Smaller

THERE were 11,800 fewer women musicians and teachers of music in 1920 than in 1910, according to a recent announcement based on study of the figures gathered in the last national census, and it is believed that this trend is continuing. According to the same figures, the number of men in this country interested in music was increased during the same decade by 2,755. In 1910 there were a total of 139,310 musicians and teachers in the United States. Of these 54,832 were men, and 84,478 were women. Ten years later the total had decreased to 130,265, of which the number of men was 57,587, and of women, 72,678.

It is believed that the increase of men in the profession indicates that music has passed the stage in the United States where it was not considered a worth while or promising profession for a man.

Composers' Guild Moves Concerts to Aeolian Hall

The three concerts of new and advanced music to be given this season by the International Composers' Guild on Sunday evenings will be presented in Aeolian Hall instead of in the Vanderbilt Theatre, where they have been given in the past. Increased patronage and interest in the Guild programs are responsible for this change.

In the first concert on December 7 Eugene Goossens, English composer and conductor, and leader of the Rochester Symphony Orchestra, will conduct a new orchestral work of his own composition. Members of the New York Symphony Orchestra will participate. Mr. Goossens will conduct also one of Maurice Ravel's newest works, Tzigana, which has recently been heard abroad for the first time

Second Met Revival

(Continued from page 1)

Miracle was beyond this singer. Mr. Newman thought the third impersonation much the best. Mr. Henderson said that Mr. de Luca acted his three parts "with interesting versatility of make-up, voice, and style."

Kathleen Howard, Paolo Ananian, Lawrence Tibbett, and the other members of the cast won praise. The reviewers were agreed that the French enunciation was not of the best, although Mr. Ananian shone here.

There was difference of opinion concerning Mr. Hasselmans' conducting. Mr. Gilman, for example, thought it had "more rough spots and frayed edges than necessary," while Mr. Sanborn had "cordial praise" for his "care and sympathy."

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Lines o' News AND Chatter

Only a few days now before Koussevitsky brings down the Boston Symphony to show New Yorkers precisely how he stood 'em up in the home town and caused frubjous times.

* * *

Another orchestra which is prompting its clientele to enthusiasm is the Los Angeles Philharmonic, where Walter Rothwell waves the baton.

* * *

And—speaking of orchestras—the Cincinnati Symphony has just finished a bit of a tour. Fritz Reiner is making headway in more ways than one.

* * *

That formerly active citizen, Calvin Child of the Victor, missed the recent Metropolitan Opera premiere . . . the first one in twenty-odd years, according to Cal's own confession.

* * *

But Brother Beuer was on hand, and with a top hat too.

* * *

Chicagoans are sure there is no company operatically equal to its own, one of their number being President Sam Insull, who is a great public utilities magnate.

* * *

Lines-O'-Newser bumped into Louis Eckstein one evening during the Metropolitan's opening week. Now there is a Chicagoan who isn't so well informed about opera giving as to be above looking in on New York to see what he may pick up by seeing the wheels go round.

* * *

At his recent song recital Reinald Werrenrath selected carefully some compositions, expecting, quite naturally, that the daily newspaper critics would be interested. They were . . . in the Society of the Friends of Music concert, which got in motion about the time Werry was delivering himself in Carnegie Hall of his most precious numbers.

* * *

In his review of the first Mefistofele of the season Lawrence Gilman warns Gatti-Casazza about Nerone. "Boito was particularly sterile," is the Gilmanian opinion, "and his Mefistofele is a disturbing index of what we should probably have to endure in his Nero if Mr. G. C. should be so imprudent as to tempt fortune by importing that expensive and prodigiously advertised luxury."

And we are inclined to agree with Brother Gilman.

* * *

Richard Aldrich came out of retirement the other day to write a column of type about Wanda Landowska. Her harpsichord virtuosity seems to have woven a spell about Dick.

* * *

The facility of Toscha Seidel is astonishing. We noticed an advertisement in which (aided by a futuristic linotype compositor, and abetted by the proofreader) he played the Saint-Saens concerto in "H" minor. That ought to interest both Lawrence Gilman of the New York Herald-Tribune and Loudon Charlton, manager of Guiomar Novaes.

* * *

Speaking of American musicians who receive no encouragement and get no chances, we feel sorry for Clarence Whitehill, Ralph Errolle, Edith Mason, Jeanne Gordon, Albert Spalding, Rosa Ponselle, Charles Hackett, Mario Chamlee, Sophie Braslau, Mabel Garrison, Louise Homer, Merle Alcock, Henry Hadley, Walter Golde, Anna Case, Reinald Werrenrath, Arthur Middleton, Paul Althouse. Queena Mario, Edward Johnson, Thomas Chalmers, Charles Marshall, Arthur Shattuck, Frances Peralta, Nina Morgana, Anna Fitziu, Forrest Lamont, John Charles Thomas, Lucy Gates, Dusolina Giannini, Guy Maier, Lee Pattison, Edwin Hughes, Marion Telva, Eddy Brown, Clara Clemens, Rudolph Polk, Rafaelo Diaz, May Peterson, Sylvia Lent, Richard Hageman, Geraldine Farrar, Ernest Schelling, John Powell, Olga Samaroff.

* * *

Nobody ever hears about them. Their names never get into the papers. They have no income taxes to pay. They deserve our sympathy.

* * *

And about 'steen thousand other Americans, of whom most people really never hear, are happy in their practice of various branches of the music profession and earning substantial livings . . . in scores of cities throughout the country.

* * *

Facts sometimes escape the quick speaking persons who do their thinking afterwards.

* * *

Guy Golterman, who gave some opera in St. Louis last summer which got the citizens of that town all stirred up, is walking about with a determined sort of expression which predicates some other enterprising opera project. Guy strikes, now and again, when one least expects him to.

* * *

Yes, Tullio Serafin is a real conductor. In addition to commendation such as no other opera baton wielder save Toscanini has received in many years, he has the respect of artists who rarely express themselves as frankly as they recently have.

* * *

Ernest Newman, visiting English music writer, and Mrs. Newman were given a reception on the afternoon of November 9 by the music department of the New York Public Library branch at 151 East Fifty-eighth street.

* * *

We hear that George Liebling is to make a couple of New York appearances this month. Tomorrow afternoon will be the time of his piano recital in Town Hall, and later he will be soloist at one of the Metropolitan Opera Sunday concerts.

* * *

Ernest Davis has been referred to in recent notices as an English tenor. Mr. Davis has sent in diagrams of his family tree which prove that although its roots are in Wales, his branch is native in the State of Kansas. Mr. Davis says further that his entire musical training and general education were received in the United States, although recently his concert activities carried him to England.

Impartiality
Fairness
The Facts

The Musical Digest

On Being
an Impresario
See Page 5

VOL. VII NO. 6 (Published Weekly) NEW YORK, TUESDAY, NOVEMBER 25, 1924 (Copyright, 1924, by MUSICAL DIGEST, Inc. 15 CENTS A COPY

New Conductor Makes Chicago Opera Debut With Tannhauser

Chicagoan Praised in First Appearance; Forrai Ill, Raisa Sings Elizabeth.

LAMONT IN TITLE ROLE

Chicago, Nov. 12.—A new conductor made his appearance at the performance of Tannhauser by the Chicago Civic Opera Company last evening. He is Henry G. Weber, a young Chicagoan, and, according to the newspapers, the success of the performance was largely due to him. Glenn Dillard Gunn of the Herald and Examiner exemplified the critical comment in this statement: "I am going to give the honors to Mr. Weber, who is a most talented youngster with an uncanny knowledge of his score, a splendid understanding of tempi as related to the spirit of the times, courage to cast traditions overboard, and possessed of a vast amount of enthusiasm, certainty and authority."

Equally enthusiastic was Edward Moore of the Tribune, who prophesied that the new conductor would be talked about. "It did not take many measures of his overture to know that here was a conductor who knew his business . . . he had pace, he had spirit, sense of contrast and complete knowledge of how to make his forces interpret his desires."

Rosa Raisa sang Elizabeth, due to the sudden illness of Olga Forrai. "She played the role with dignity," said Karleton Hackett of the Post, "and sang beautifully." Equally pleased with her performance at such short notice was Edward Moore of the Tribune who wrote that she gave a "dignified, mannerly, and, completely certain" performance. Mr. Gunn thought Mme. Raisa sang "gloriously." The singing of Forrest Lamont as Tannhauser received unanimous praise from the commentators in the papers. He sang his solos, wrote Maurice Rosenfeld in the News, "with full-throated tones and with artistic taste." Mr. Hackett felt the tenor's voice "suited the music admirably and came out with sustained power."

Another member of the cast who received many commendatory notices was Cyrena van Gordon in the part of Venus. "Quite in addition to her good looks . . . I have never heard her voice sound so smooth and lovely . . ." wrote Mr. Moore. Others in the performance were: Joseph Schwarz, whose Wolfram was "especially fine in its vocal representation," according to Mr. Rosenfeld; Alexander Kipnis as Hermann, "impressive in action and artistic musically;" Dneproff; Beck; Mojica; Nicolich, and Gladys Swarthout.

Rosa Ponselle is shown above in the character of Maddelena in Andrea Chenier. It is in this role that the soprano will make her reappearance for the first time this season at the Metropolitan Opera House next Saturday afternoon.

Bulletins of News

The American premiere of Leo Janacek's Jenufa will take place on the afternoon of December 6 at the Metropolitan Opera House, New York, Giulio Gatti-Casazza announced last Sunday. The opera will be conducted by Artur Bodanzky, who has prepared the score for presentation. The chorus has been trained by Giulio Setti, the mise en scene arranged by Wilhelm Von Wymetal, the dances arranged by Ottokar Bartik. Josef Novak painted the scenery from designs of Hans Puehringer, and the costumes were made by Mme. Castelbert.

The cast will include Mmes. Kathleen Howard, Margaret Matzenauer, Maria Jeritza, Laura Robertson, Ellen Dalossy, Grace Anthony, Charlotte Ryan, and Marie Mattfeld; and Messrs. Martin Oehman, Rudolf Laubenthal, Gustav Schutzendorf, and James Wolfe.

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The operation which Giacomo Puccini, Italian composer, was reported to be about to undergo in Brussels for laryngeal trouble, has been avoided. He is being given radio treatment instead.

Beniamino Gigli, Metropolitan Opera tenor, was severely shaken up and his right arm slightly injured in an automobile collision in Mount Vernon, N. Y., last Sunday. Mr. Gigli refused medical attention, considering his injuries trivial. Mrs. Gigli and the two children were also in the car, but were uninjured.

Mme. Sabanieva sang the role of Cio-Cio San in Madama Butterfly at the Metropolitan on Saturday evening instead of Mme. Rethberg, who was indisposed.

Jeritza and Easton In Rosenkavalier At Metropolitan

Performance of Strauss Opera Well Received by the Reviewers.

BODANZKY CONDUCTS

With a cast almost identical with that of last year, Der Rosenkavalier was presented at the Metropolitan last Thursday evening for the first time this season. In the more important roles were: Florence Easton, Maria Jeritza, Paul Bender, Gustav Schutzendorf, Queena Mario, Marcella Roeseler, Angelo Bada, Kathleen Howard, and Ralph Errolle.

With one exception, the reviewers were agreed as to the success of the performance. The exception was Ernest Newman of the Post. The Telegram and Mail gave the essence of the critical comment in this assertion: "The performance as a whole was conspicuous for the excellence of team work and musical finish. Mr. Bodanzky conducted with zeal." Deems Taylor, in the World, added that he conducted "a sometimes overemphatic but always vital and colorful orchestral performance!"

In this reviewer's opinion the opera was equally good on the vocal side. "Most of the individual performances were good and Mme. Jeritza and Mme. Easton were extraordinarily fine." Mr. Taylor was especially pleased to note that the casting was "faithful to the theatrical tradition of selecting actresses who looked their parts as well as acted them."

The Telegram and Mail observer also found the Octavian of Mme. Jeritza "one of her most carefully wrought and finished achievements" and that Mme. Easton's impersonation "was carried out with a rare sense of the psychology of the role." Of the acting, Lawrence Gilman wrote in the Herald Tribune that Mme. Easton gave a "finely conceived" performance of the Princess, and that Mme. Jeritza showed "flexibility and resourcefulness" in her comedy. Paul Bender's Baron Ochs was thought amusing by most of the commentators. His farce was amusing to Olin Downes of the Times without "distasteful horseplay and the voice would be capital for any part."

Mr. Bender's work was characterized as shrewd and humorous by the Telegram and Mail reviewer, who also considered that Miss Mario handled the "voice wrecking" part of Sophie "most adroitly." Of the other writers the only one to agree with him was Deems Taylor who thought her "more nearly human than most." W. J. Henderson of the Sun said that she disposed of the role with "much skill and no little charm."

(Continued on page 24)

Chaliapin Sings in Mefistofele at Met

Frances Alda Makes Season Debut; Serafin as Conductor Again Praised.

With Feodor Chaliapin in the title role of the opera, Frances Alda made her first appearance at the Metropolitan this season as Margherita in Boito's Mefistofele on November 14. An unusually large and demonstrative audience applauded the performance, especially the lively Brocken scene. Mme. Alda received an enthusiastic welcome. Tullio Serafin conducted, to quote Deems Taylor of the World, "with admirable spirit and colorfulness." Olin Downes wrote in the Times that he directed "with that rare sense of tonal balance between orchestra and stage which has repeatedly been shown to be his."

Mr. Taylor asserted that Feodor Chaliapin's performance of Mefistofele was one that every aspiring young operatic singer should be compelled to see because "its effortless and magnificent perfection" should discourage any but the most talented and because it would be, to a serious student, a "priceless object lesson." To this reviewer Mr. Chaliapin's performance was a "revelation." Lawrence Gilman of the Herald Tribune considered Mr. Chaliapin's achievement unforgettable and "even more remarkable when one realizes that it is in no wise assisted by the music."

Although Beniamino Gigli did not look the part of Faust, he triumphed, according to Mr. Gilman, "wholly through his beautiful voice and his admirable use of that voice." Agreed with this assertion was Mr. Downes, who wrote, "Mr. Gigli sang Faust's music with his wonted beauty of tone."

This writer considered Mme. Alda's singing of the great air of the prison scene performed with "true pathos and with vocal breadth and authority." Mr. Taylor found her "her wonted successful Margherita;" the Sun said it was one of her most successful roles and won her much applause; and Mr. Gilman found her voice and art in "their customary estate." Among other members of the cast, the only newcomer was Mary Bonetti, who, wrote Mr. Gilman, acquitted herself creditably. Angelo Bada's Wagner was "appropriate" said Mr. Downes; Frances Peralta and Kathleen Howard as Elena and Marta respectively received laudatory comment; and Giordano Paltrinieri completed the ensemble of familiar and capable singers.

Ernest Newman of the Post confined his comment to the mediocrity of Boito's score and the beauty of the settings. "The setting and staging were superb enough to carry off even a worse opera than Boito's." Practically all of the reviewers remarked on the Brocken scene, which, as the Sun said, "made its usual magnificent effect."

Rosa Raisa Praised In Role of Santuzza

Twin Opera Presented in Chicago; Cimini Makes Debut as Conductor.

Chicago, Nov. 17. — The twin operas, Cavalleria Rusticana and I Pagliacci, were presented by the Chicago Civic Opera Company in the Auditorium yesterday afternoon. They were conducted respectively by Pietro Cimini, who made his season's debut, and Roberto Moranzoni.

There were no newcomers in the cast of the first. Rosa Raisa as Santuzza "did some admirable singing, though it took her some little time to get under way," Maurice Rosenfeld wrote in the News, and Edward Moore of the Tribune agreed. More emphatic in his praise was Glenn Dillard Gunn of the Herald and Examiner: "Vocally there will be nothing better during the whole season than Mme. Raisa's singing of Santuzza."

It had been announced that Alfred Piccaver would sing Turiddu, but Forrest Lamont sang the part instead. He was credited with an excellent performance by the observers, especially as he had sung in Tosca the night before. Mr. Rosenfeld expressed the opinion of the other reviewers when he said that Mr. Lamont "sang with his accustomed readiness and scored with the audience." Of other singers this reviewer wrote: "Desire Defrere as Alfio was peppery in action and satisfactory vocally and Flora Perini made a good impression as Lola." Maria Claessens completed the cast. Mr. Moore reported that Mr. Cimini "conducted at a brisk and efficient pace." His work, according to Karleton Hackett of the Post, was "vigorous."

The second opera, Pagliacci, was featured by the first appearance this season of Fernand Ansseau and the debut of Douglas Stanbury. Mr. Ansseau gave a "commendable performance" as well as "temperamental delineation" as Canio, asserted Mr. Rosenfeld. Mr. Gunn admired him for bringing to the part "more art and less hysteria than tradition prescribes." Delighted to hear Mr. Ansseau's "glorious voice again," Mr. Moore nevertheless felt that sections of the performance were too slow.

This writer was convinced that Mary McCormic as Neddo "made by all odds the best showing of her operatic experience here." Mr. Rosenfeld was annoyed to find in her voice the same tendency to sharp in pitch, but when she overcomes this fault, he wrote, "she will find a place among our leading lyric sopranos."

Of the commentators Mr. Moore was the most enthusiastic over the new baritone. He found that Mr. Stanbury possessed "a fine voice, resonant, round and ardent. It would seem that more extensive roles were his due." Mr. Rosenfeld did not consider his voice a powerful one although he displayed "musical style and artistic taste." Cesare Formichi as Tonio carried away the audience. Mr. Gunn discovered that he was singing "better than ever," and that, dramatically, "he achieved a vivid delineation of the cruel, stupid half-wit." The other member of the cast, Lodovico Oliviero "did the part of Beppo excellently," said Mr. Moore.

With the opera at his finger-tips, Mr. Moranzoni, to quote Mr. Rosenfeld, "gets the limit in volume and tone color from both the chorus and orchestra."

Metropolitan Opera Bill

TOMORROW

Carmen—with Mmes. Easton, Mario, Wakefield, and Ruth (debut); and Messrs. Fleta, Mardones, and Martimo; Mr. Hasselmans conducting.

THURSDAY

Parsifal (matinee)—with Mmes. Matzenauer, Telva, and Dalossy; and Messrs. Laubenthal, Whitehill, Schutzendorf, and Bender; Mr. Bodanzky conducting.

Barber of Seville (evening)—with Mme. de Hidalgo; and Messrs Chaliapin Chamlee, and de Luca; Mr. Papi conducting.

FRIDAY

Der Rosenkavalier—with Mmes. Easton, Jeritza, and Mario; and Messrs. Bender, Errolle, and Schutzendorf; Mr. Bodanzky conducting.

SATURDAY

Andrea Chenier (matinee)—with Mmes. Ponselle, Telva, and Dalossy; and Messrs. Gigli, Danise, and Didur; Mr. Serafin conducting.

La Boheme—with Mmes. Bori and Hunter; and Messrs. Martinelli, Scotti, and Rothier; Mr. Bamboschek conducting.

MONDAY

Meistersinger—With familiar cast.

Boris Repeated at Metropolitan

Moussorgsky's Boris Godunoff was repeated at the Metropolitan Wednesday with the same cast as that which presented it earlier in the season, except that Ina Bourskaya sang the role of Marina. The Times said, "Miss Bourskaya fitted into the picture of the Russian romance." The Herald Tribune writer said that she was "resplendent" in her part, although he mentioned "a persistent tremolo" in her singing.

Samson and Dalila Given in Chicago

Homer, Marshall, Formichi, and Cotreuil in Cast; Polacco Conducts.

Chicago, Nov. 13.—The first performance this season by the Chicago Civic Opera of Saint-Saens' Samson and Dalila was, in the opinion of the reviewers, one of the most successful of the company's offerings thus far. Edward Moore of the Tribune spoke of it as a great success from the musical standpoint. The conductor was Giorgio Polacco and, as Karleton Hackett in the Post said, he gave to the orchestration "a more mellow quality" than he ever has before, with "a richer body to the tone, yet with finer shadings."

Louise Homer's Dalila was the object of laudatory comment. Glenn Dillard Gunn said in the Herald and Examiner that Mme. Homer still has "the warm, smooth and utterly lovely voice that has held the admiration of the public for twenty-five years." Maurice Rosenfeld, the News observer, found in her voice a "wistful, almost plaintive quality in the earlier part of the opera, and later it took on warmth and dramatic power." As for Charles Marshall, "he never sang this music so well before. There was a fuller and a freer note in his voice, and it seemed to flow forth more spontaneously." This assertion by Mr. Hackett was typical of the critical opinion. Cesare Formichi as the high priest was, in the opinion of Mr. Rosenfeld, "a tower of strength both in his acting and singing and made a most creditable showing." Other commentators agreed.

All the writers made special mention of the excellent work of Edward Cotreuil as the old Hebrew. He had, wrote Mr. Rosenfeld, "the dignified bearing of the character and his voice came forth with sonority and with rich timbre." Another thing upon which the reviewers were unanimous in their praise was the ballet. Of it Mr. Hackett wrote: "The ballet in the last act was a picture of brilliant colors and graceful movement. It had the triumphant bacchanalian character befitting the temple of Dagon and was carried out with spirit."

In the cast were also Desire Defrere, Jose Mojica, Lodovico Oliviero and Antonio Nicolich.

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Bender Sings Sachs In Meistersinger

Takes Place of Whitehill, Indisposed, on Short Notice; Bodanzky Is Conductor.

The first Meistersinger of the season attracted a large audience to the Metropolitan Opera House on November 15. At the last moment Paul Bender sang Hans Sachs in place of Clarence Whitehill, who was indisposed, and Leon Rothier replaced Mr. Bender as Pogner. Others in the cast were: Elizabeth Rethberg, Marion Telva, Rudolf Laubenthal, Gustav Schutzendorf, Carl Schlegel, Max Bloch, Angelo Bada, Max Altglass, Giordano Paltrinieri, Louis d'Angelo, Paolo Ananian, James Wolfe, William Gustafson, George Meader and Arnold Gabor. Artur Bodanzky conducted "with the vigor and command and the close sense of tonal balance between the orchestra and the stage which makes this opera one of his greatest achievements," according to the World.

In spite of the upset in the cast just preceding the performance, Mr. Bender's Sachs was, as W. J. Henderson in the Sun said, "consistently executed. . . . It was a very human interpretation and textually most admirable." Miss Rethberg as Eva was complimented in nearly all the reviews. Olin Downes of the Times enthused over the "freshness and lyrical beauty" of her voice, and Lawrence Gilman of the Herald Tribune wrote that she sang "exquisitely." Mr. Downes considered Mr. Meader's impersonation one of the best he had seen—"it was splendidly sung and had true folk feeling." It was this commentator who remarked that the chorus was one of the best features of the occasion. "Seldom is the opening choral sung with so much feeling and such fine tonal gradations. The last scene was not less admirable."

Ernest Newman thought that the performance of Mr. Laubenthal, in spite of a certain stiffness in his singing and acting, "had veracity and charm." Mr. Schuetzendorf's Beckmesser, said this writer, "was a carefully studied piece of work." The Magdalene of Miss Telva was one of the best that Olin Downes had ever seen. Her interpretation showed intelligence and discrimination. Mr. Rothier sang well as Pogner, Mr. Taylor thought.

Karsavina Dances Again

Thamar Karsavina, Russian dancer, made her second New York appearance of the season at the Manhattan Opera House on November 17 evening. She was assisted by Messrs. Vladimiroff and Gavrilov, and the accompanying orchestra was conducted by Alexander Smallens.

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First Boheme Heard At Chicago Opera

Mary McCormic Rejoins Company; Giacomo Rimini and Antonio Cortis Sing.

Chicago, Nov. 14.—The critical audience was particularly impressed, in the performance last evening of La Boheme by the Chicago Civic Opera Company, with the work of Mary McCormic who has rejoined the company after a year's absence. The prevailing opinion seemed to be that Miss McCormic showed a great advancement after her year's study in Italy.

In spite of this, three writers, Glenn Dillard Gunn of the Herald and Examiner, Maurice Rosenfeld of the News, and Edward Moore of the Tribune, admitted that she still showed a tendency to sing sharp which told against the beauty of her voice.

She was, however, complimented by Karleton Hackett of the Post and by Edward Moore of the Tribune for the sincerity she displayed. There were moments, Mr. Moore said, "of fine intimate sincerity." Mr. Hackett also admired the simplicity with which she played the role and found her voice at times clear and resonant. The rendition of the role by Miss McCormic, "both as to its dramatic portrayal and its vocal presentment," were praised by Mr. Rosenfeld.

Louise Taylor made her debut as Musette. The statement by Mr. Hackett that "she has a voice of pleasing quality with good range and carrying power, but has not quite the stage routine for so sprightly a role" was echoed to some degree by the other observers. Mr. Rosenfeld found her voice "powerful, if not always mellow," with a clear register. Antonio Cortis as Rudolph "sang well," according to Mr. Hacket who thought that although his voice is rather light for the Auditorium, it is of true tenor quality and with the range required by the music. Mr. Gunn's impression that Mr. Cortis was a "real find" was confirmed by his performance last night. Of others in the cast Mr. Hackett wrote: "Mr. Rimini played his part well. Mr. Lazzari was good and sang his little aria with feeling. Mr. Defrere did his share vigorously. Mr. Trevisan added two character sketches with his customary art." Lodovico Oliviero, Max Toft and Gildo Morelato completed the cast.

With the exception of Mr. Hackett, who found the chorus and orchestra dull, the chroniclers were in accord in their commendation of Mr. Moranzoni, the orchestra and chorus. They agreed, however, that the performance was not a brilliant one.

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Alessandro Bonci, tenor, who is conducting master classes in bel canto in New York, will appear in recital on December 7.

English Opera in Rochester.

Rochester, Nov. 20.—A grand opera company composed exclusively of American singers, made its debut at the Eastman Theatre here this afternoon when the Rochester American Opera Company sang Pagliacci and two acts of Boris Godunoff at its premiere performance. The new company will present all of its opera in English. Its members were gathered from all parts of the country on competitive operatic scholarships and have been preparing at the Eastman Theatre and the Eastman School of Music for the past year.

It is the hope of the new company to give opera a wider appeal for the American people. Eugene Goossens, the English composer and conductor, who has just finished a season with the Rochester Philharmonic Orchestra, conducted Boris.

Sousa Fetes Birthday

Completing a ten-day celebration of his seventieth birthday John Philip Sousa led his band in two concerts in New York on November 16. In the afternoon he played at the Brooklyn Academy of Music, and in the evening at the Manhattan Opera House. Besides his traditional march numbers, which he has been playing for thirty-two years, Mr. Sousa included in his program Litolf's Robespierre Overture, and a version for wind instruments of Strauss' Don Juan. His men played also Music of the Minute, a tribute to modern jazz. Nora Fairchild sang soprano airs, and three bandsmen added solos for cornet, saxophone, and xylophone. After the concert there was a presentation of a birthday cake from Sir Thomas Lipton.

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The Musical Digest will seek unswervingly to serve only the best interests of music. It will build up; it will support steadfastly musical progress and just reform; it is pledged to the cause of whatever is musically meritorious in both composition and interpretation, regardless of nationality; it will stand firm for justice; it will belong to no musical "party" or "movement," but remain independent.

Tullio Serafin

Whenever and wherever a master craftsman appears there attends always deep gratification. In the sciences no less than in the fine arts such a person is instantly welcomed. A place invariably awaits him in any other form of human endeavor. It is quite in the natural order of things for exceptional ability to make itself felt.

New York's Metropolitan Opera Company has in Tullio Serafin a great conductor. His special field is the Italian school of opera. Within the brief space of a few weeks this newcomer to the United States has carved for himself an exclusive niche—a niche so distinctive that it reminds the discerning opera patron of the one created in the same institution by Arturo Toscanini, generally regarded as the peer of all conductors of the theatre.

For the first time since Toscanini withdrew from the Metropolitan its clientele has had the good fortune of listening to Italian operas controlled by a leader capable enough to arouse memories of that departed leader whose influence upon New York still clings.

Serafin is younger than his predecessor (whom he has followed, by the way, in opera houses in Italy). And some of the Serafin procedure, when he is presiding over the music destinies of a performance at the Metropolitan, is not widely dissimilar from the procedure of Toscanini himself—so much so that it is quite evident Serafin has been wise enough and broad enough to profit by noteworthy opportunities which have come his way.

In each of the ten performances Serafin has led since he entered the Metropolitan's orchestra pit he has disclosed qualities of a unique order. His understanding of the instrumental and vocal details of every score has been an understanding such as only a distinguished musician possesses. Together with that evidence this quiet-mannered man has demonstrated his possession of the leadership gift; a gift developed to a degree which has enabled the attaining of artistic accomplishments long absent in the Metropolitan's presentation of works in the Italian repertoire.

Authoritativeness is one of the outstanding elements in the resources of Tullio Serafin. It is clear to the listener, when this man conducts, that he knows thoroughly what he wishes to do and that he has the capacity to bring it to pass.

He is establishing again in the representations of Italian operas that high order of discipline in the ranks of the orchestra men which is essential to notable achievement. The Serafin methods are not harsh. He does not rave or scold. But he secures from his players precisely what he desires, and perhaps he may yet extend that influence across the footlights to certain Metropolitan principals who so sorely need it.

The Serafin beginnings have proved a high light in the noteworthy achievements of these first weeks of opera at the Metropolitan. They have only to be maintained to insure for that organization a degree of musical security which has for some time been wanting.

Communication

Editor of The Musical Digest:

As a manager of concert artists your editorial anent the tardy starting of concerts interests me, though I must take exception to the line "For years the custom has prevailed of beginning a concert whenever the artist, or the management was ready to begin."

In general I feel that you are far from right in this statement, and with more than ten years experience, I would frankly say that the greatest fault lies with the audience.

I have tried many times to begin at the advertised time, yet how begin when crowds of people are surging through the doors at the last moment? I remember one particular occasion when Mr. Josef Hofmann began his concert absolutely on time, that people came to the box office and demanded their money back, refusing to wait until the first rather lengthy number was played. Symphony orchestras and grand opera companies are big enough to do almost anything, but a local manager handling artists ever so great, has a public which she may not offend. And unfortunately the late comers are usually the wealthiest citizens. So the problem is as difficult for the manager as it is for those who are considerate enough to come early.

EDITH TAYLOR THOMSON,
Pittsburgh, Pa., Nov. 10.

The Rhapsody in Blue Abroad

R. H. Legge, critic of the London Daily Telegraph, wrote in a review of new "gramophone" records:

"I do not hesitate to say that the new record that has struck me most during the past month is Gershwin's Rhapsody in Blue. It is said to be the first piece for solo piano and 'American Orchestra,' otherwise the jazz band. The Rhapsody is here played, as to the piano, by the composer, who has written much music for the Winter Garden Theatre, and, as to the orchestra, by Paul Whiteman's Band. I have played it many times, and the more I play it the more I like it, for it has form and balance and a real method.

" 'Modern' of course it is in a somewhat freakish way, with a late Stravinsky freakishness, superficially. But it is most effective both as to the orchestra and as to the piano-forte obligato, which, indeed, is brilliant in itself and brilliantly played. So far as I am aware, it is quite a new idea, this—a small concerto for solo instrument and a jazz band properly appointed and treated seriously

"At any rate, I derived more pleasure from this than from numerous equally serious works recently heard, which had little beyond their seriousness to recommend them, and none of the newness. It is published by the H. M. V. Company (the English Victor subsidiary) who are to be congratulated on producing a work that is so skilful throughout that the Prokofieffs and Arthur Blisses and Honeggers of the less frivolous world will, in good sooth, have to look to their laurels!"

VLADO KOLITSCH

Another rare old violin has crossed the Atlantic. It is the one Vlado Kolitsch brought with him to play on his American tour.

This instrument bears an inscribed label testifying to its having been made by Jacob Stainer in 1657, and its pedigree states that it was used by Mozart during his sojourn in Prague. It is from the famous Lobkowitz collection housed in Roundice Castle just outside of Prague, and has been loaned to Mr. Kolitsch by the present Prince Lobkowitz for his American concerts.

When the jealousies of Haydn and his followers obliged Mozart to leave Vienna, it was Prince Leopold Lobkowitz who invited him to Prague. This Stainer violin was loaned to Mozart during his stay in Prague. The Stainer violin in the Mozart museum at Salzberg is one that Prince Leopold later gave Mozart.

Mr. Kolitsch will play this instrument at his New York recital at Carnegie Hall, January 27. That day will also be the anniversary of Mozart's birth, and Mr. Kolitsch will include on his program the Mozart Violin Concerto to be accompanied by harpsichord.

Chattanooga Hears Much Music

Chattanooga, Nov. 17.—A heavy schedule of varied music attractions has been arranged for the music lovers of this city by the Chattanooga Music Club. Maria Jeritza in a song recital, assisted by the violinist, Maximilian Rose, opened the season in October. Besides eight local recitals, the Music Club is bringing to Chattanooga Vladimir de Pachmann, Louis Graveure, Pablo Casals, the Cincinnati Symphony Orchestra, the New York String Quartette, Sousa's Band, the Hinshaw Opera Company, and the Chicago Civic Opera Company. The latter organization will present Thais, Boris, and Tannhauser, with Mary Garden, Feodor Chaliapin, and Rosa Raisa in the respective leading roles.

On Being an Impresario

It's Like Falling in Love, Says Andres de Segurola, a Joy—But So Very Disturbing!

by DORLE JARMEL

HIS mother, the Countess of Alza, trained him for the diplomatic service, saw him as Spanish ambassador to the Court of St. James. His first love, a well known prima donna, discovered his voice and started him on an operatic career which lasted twenty-five years. But the boy's dream went one step further. He understood men and he understood music. And he lived for that day when he would read in big white lights: "Andres de Segurola presents . . ."

"The time came when I was only twenty-four, when, for better or for worse, I became an impresario. And the fever has never left me. Once an impresario, always an impresario—and the good Lord help you! It's like being in love. A joy, yes. But very disturbing. Look at the result of my latest venture." Throwing his hands high in mock despair Mr. de Segurola indicated his desk, piled high with programs, tickets, and letters connected with the series of Artistic Mornings at the Hotel Plaza which he had undertaken.

"You ask why I did not remain at the Metropolitan, why I burden myself with this? Then you must hear the whole story. Being a man of orderly habits I must begin at the beginning. Very well . . . The curtain rises in Valencia, a Spanish city famous not only for my humble self but as the birthplace of Sorolla, the painter, Ibanez, the writer, and my charming colleague, Lucrezia Bori. My family was of the nobility and never dreamed that I was to become a musician. In fact, I was educated at the University of Barcelona, in order that I might have a diplomatic career.

"But the best laid plans of mothers of men . . . Well, I was young—only twenty-one—and inclined to be sentimental, which is not very strange, and—the usual story—I fell in love. The lady of my heart was a prima donna of reputation. I was an ardent youth, with no approach to her except a good amateur voice. And so, to be near her, to hear her talk, to breathe the air she breathed, I became her pupil. I took lessons, worked hard, to win a word of praise. And one day she told me that I had a real voice and was destined to be an opera singer. . . .

"Later, in France, I continued my studies under the basso, David. Soon after I made my debut in my native country, in Les Huguenots. Nervous? Not I. I remember very distinctly the afternoon before my first appearance. I spent it at a bull fight and was almost late for the performance! That was the beginning, followed by engagements in every country in Europe until in 1909 I came to the Metropolitan Opera House where I remained until 1920. That year I resigned from the company.

ANDRES DE SEGUROLA

"You say—'Why? When you were still young!' Exactly. Just that—still young! The cruelest words in the world. Ancora giovane—it is just as pathetic in Italian. It means the end of youth—but for me, I hope, the beginning of wisdom. I was forty-five years old that year—in the prime of life and at the height of my singing career, as the phrases go. That was the moment to make my exit.

"I have seen, you see, so many artists, fighting, fighting, against the inevitable approach of age, working with a voice which no longer obeyed their wishes. And I was too proud to let an audience watch the struggle. If I were a woman, that would sound typically feminine. The coquette! But remember, every artist, man or woman, is a coquette with the public. The artist plays with his audience just as a woman does with a man. And like a woman, he must know the psychological moment to retreat.

"Of course, I must admit it was not a hardship for me to give up my singing career. Because it gave me opportunity to indulge my impresario-urge. My first managerial chance, as I told you, occurred when I was twenty-four. At that time, I took an opera company along the Pacific Coast and to South America, introducing such works as Boito's Mefistofele and presenting novelties of the day like La Boheme. Later, during various intervals in my singing career, I managed companies in Spain, Cuba, South America, and Mexico. Last winter, you may remember, I took a company on tour through Mexico and Havana. This year, I am trying something new—my series of Artistic Mornings at the Plaza. . . . Yes, I am very busy but happy though the last few days I have eaten and slept less than I had ever thought possible.

"But I do not compla'n. My life has been a busy and rich one—particularly in my friends." Mr. de Segurola's eyes turned reminiscently along his walls where autographed pictures from famous persons whom he had known were hung. A photograph of d'Annunzio stirred him out of his meditative silence. "An interesting man. We spent several weeks together in Paris in 1913-14. He liked to hear me sing and would accompany me at the piano. That picture was given me one day after I had sung Grieg's Le Jeune Princesse, a particular favorite of his. Incidentally, he was not a good pianist. But we had a wonderful time together. There was a countess and a duchess—and the four of us enjoyed to the full the gayety and life that was Paris before the war.

"I see you glancing at the picture of King Edward of England. He was a personal friend of mine and I was often invited to his yacht, the Victoria and Albert, when it was anchored at Nice. I have met many of the royalty in the course of my career.

"Among my pupils were the Archduke Eugene of Austria and Don Carlos of Portugal who was later assassinated. I met the former when I was singing under Karl Muck at the Mozart Festival in Salzburg. How well I recall one Don Giovanni at that time, with Scotti, Farrar, Gadski, and Lehman in the cast!

Readjusting his famous monocle, Andres de Segurola turned to the papers on his desk: "I really must go back to work now," he apologized, "though it is pleasant to talk over old times. Besides, the impresario must live in the future, not in the past. He has a vision. He trades immediate disturbance for future satisfaction. But there is always the comfort, when one is frightfully busy and tired and upset, of saying with Virgil: 'Some day this, too, will be a joy to remember.'"

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Detroit Symphony Plays Tschaikowsky

Cecilia Hansen Is Soloist With Gabrilowitsch's Orchestra; Children's Concert.

Detroit, Nov. 16.—Two compositions, the Pathetique Symphony and the Concerto for violin, made up the all-Tschaikowsky program of the Detroit Symphony Orchestra, Ossip Gabrilowitsch conducting, at its third pair of subscription concerts last Thursday night and yesterday evening. Cecilia Hansen was soloist.

The reviewers were unanimous in praise of the assisting artist, of the conductor, and the orchestra. Of Miss Hansen, Charlotte M. Tarsney in the Free Press wrote: "The clarity of her cantilena, the finish of her style, all made a firm impression on her audience. Her interpretation of the concerto had nothing of the sentiment so often read into it." Miss Tarsney was of the opinion that Miss Hansen made a better impression in Detroit on this appearance than she had last season in her recital.

The observer of the Times tempered his praise with the single qualification that in the first movement Miss Hansen's pitch was occasionally not quite perfect. He said: "With tone of astonishing virility and lovely texture Miss Hansen wooed her hearers and then captured them completely with the imposing scale upon which she conceived her interpretation of the work." In the News R. J. McLauchlin, who like the other reviewers was quite as much taken by Miss Hansen's appearance as by her playing, joined the laudatory chorus with the remark: "It would be difficult to imagine a more satisfactory soloist than Miss Hansen, for she has a colossal technic, a strong vital sort of inspiration in her playing, and she is a creature of superlative blond loveliness."

Of the performance of the Pathetique the commentators were equally enthused. Mr. McLauchlin went so far as to say that it was the best performance of anything that Mr. Gabrilowitsch has offered this season.

The first of the series of ten junior concerts by the Detroit Symphony Orchestra under the conductorship of Victor Kolar took place on the afternoon of November 3 before an audience of 2,000 Detroit children chosen from the public and parochial schools of the city. Selections from the compositions of Beethoven, Wagner, Weber, Johann Strauss, and Moskowski were on the program.

Gordon Sings in Gioconda

La Gioconda was repeated at the Metropolitan on the evening of November 17. Mme. Jeanne Gordon was the only newcomer. She sang the role of Laura, and, according to Mr. Henderson of the Sun, "acquitted herself with distinction." The World said that she sang the part with good effect.

The Question Box

1. Where was Hans Pfitzner born?
2. What composer crippled his right hand in an effort to make it more flexible for piano playing?
3. What career did Modeste Moussorgsky enter before he became a musician?
4. In what American orchestras did Anton Hekking, Dutch cellist, play?

Last Week's Answers

1. Hugh the Drover, an opera by Vaughan Williams, includes the scene of a prize fight.
2. Alfred Cortot was active in promoting the popularity of Wagner's music in France. From 1902 to 1904 he conducted much of that composer's works in Paris.
3. A bagatelle is a short, bright piece for piano or other instrument—a trifle. Beethoven first used the term.
4. Ballabile is a term for any piece of dance music, especially when inserted in an opera.

Give Rigoletto at Met

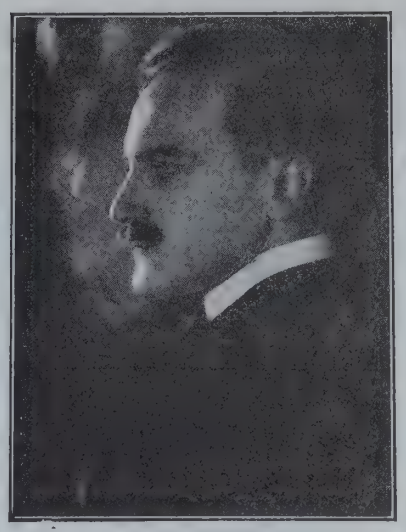
Rigoletto was the Saturday night popular opera at the Metropolitan on November 15. Queena Mario made her season debut as Gilda, and was described as "delightful" by the Post reviewer, who said that Mr. Fleta's singing and that of Mr. de Luca, also in the cast, left little to be desired. Jeanne Gordon was Maddalena, and Mr. Serafin conducted.

Sing Samson in Concert.

The second Sunday night concert of the Metropolitan on November 16 consisted of a concert performance of Samson and Dalila. Mr. Bamboschek conducted and the cast included Mme. Matzenauer and Messrs. Ohman, Schlegel, and Rothier.

Irish Baritone Sings

Walter McNally, Irish baritone, was heard at the Longacre Theatre, New York, on the evening of November 16. He was assisted by Madeleine MacGuigan, violinist. The reviewer of the Times reported that Mr. MacNally got along best with his audience in Irish songs, which he sang with a "racy diction and loverlike fervor."



EDWIN HUGHES
Pianist and Teacher, Who Gave His Annual New York Recital a Short Time Ago.

George Liebling

George Liebling, pianist and composer, who gave his first New York recital in Town Hall last Wednesday afternoon "is a pianist of mature and powerful style," according to the opinion of the reviewer of the Herald Tribune. Mr. Liebling has taught and appeared in concert in Germany and England.

The same observer thought that at times Mr. Liebling's strength made his fortissimos "a trifle explosive, though not ineffective," but that softer passages were played with fluency and a singing quality of tone." Technical skill seemed to this reviewer a marked feature of Mr. Liebling's playing. In the Times it was reported, "The pianist captured the imagination and won his hearers completely." The Times said also, "Mr. Liebling evidently felt his composers deeply and played them with all the sincerity and passion there was in him," and congratulated him on the nearness of his approach to the genuine spirit of each composer.

"All his readings were marked by penetrating insight, poetic depth, and originality of conception," summed up the Sun, which said, "There was no moment during which he lost the deep attention of his enthusiastic audience."

Philadelphians Play Hindemith Dances

Stokowski Conducts Version of Bach Chorale in New York Visit.

The only novelty on the program of the Philadelphia Orchestra on its third visit to Carnegie Hall, New York, last Tuesday evening, was a composition by the young German composer, Paul Hindemith, his Nusch-Nuschi Dances. The reviewers were rather cool toward the new piece. Mr. Henderson wrote in the Sun, "Any orchestral composer who knows all the modern tricks of instrumentation and has a taste for exciting violins and trumpets to insult each other from different planes might fashion a piece of this sort."

Mr. Newman expressed the opinion in the Post that if these dances are representative of Hindemith's writing he must be an over-rated composer, writing, "Certain it is that the Hindemith of the Nusch-Nuschi Dances is merely a mediocrity with moments of mild talent."

On the other hand Deems Taylor said in the World that the composition "is deftly scored, successful, without being imitative, in establishing its Oriental mood, and built to an exciting climax." Pitts Sanborn in the Telegram-Mail was aligned with Mr. Henderson and Mr. Newman, for he found the dances "so mild as to be hardly interesting." To F. D. Perkins, commentator of the Herald Tribune, the Hindemith composition suggested "a phantasmagoria of pale, shifting tints."

The most favorable of the reviews was that of Olin Downes in the Times. He wrote, "Apart from their ultimate value as sheer music, these ballet pieces are extremely effective. The harmonic scheme, the instrumentation and rhythms show a young composer who is utilizing the complex polytonal technic of modern Europe for purposes that at least hit the mark."

All the reviewers had nothing but praise for the performance of the dances as well as for the manner in which were presented the other numbers on the program, a Bach chorale, Wir Glauben Alle in Einem Gott, the Fourth Symphony of Beethoven, and Strauss' Death and Transfiguration. Deems Taylor opened his review with the statement that the performance of the Strauss was the best that he had ever heard, and Mr. Downes spoke the thoughts of all the observers when he said, "The performance of Beethoven's symphony stands out because of its fineness of proportion, depth of understanding, and wondrous beauty of tone and phrase." The Bach was praised in similar terms. Mr. Downes was left with the single regret that it was so short.

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PIERRE KEY'S OBSERVATIONS

DAYTON, OHIO, has no intention of being pushed off the map. It is a community seemingly not content to confine its activities to science, invention, and business. Up to the very recent present Dayton has acquired fame through the exploitation of a certain cash register concern, and a little later for its contribution to the discovery and development of the aeroplane.

That community is now interested in promotion of an a capella choir. It is an organization numbering some fifty-five men and women singers and known as the Dayton Westminster Presbyterian Choir. John Finley Williamson is its trainer and conductor.

If this choir were merely a body of moderately fine singers there would be no occasion for these comments. It happens to be rather more than that, so much so—in potentialities quite as much as in accomplishments—that observant musicians are beginning to take notice of what this choir is doing and the plans it is preparing to carry out.

WE were prevailed on to go to Dayton a few days ago to hear the Westminster Choir sing and to form an estimate as to its qualifications to be accepted as a choral unit entitled to one of the high places in this sphere of music effort.

Unless our judgment is widely at fault this organization may be expected to achieve many of the things its sponsors and admirers believe is probable. Even now it is an admirable group of singers; young people, all, who are employed during the day in their vocations. They assemble four nights each week to rehearse . . . for the church services in which they participate, and the occasional public concert given in Dayton and elsewhere.

Listening to this Westminster Choir on two occasions brought evidence enough to permit hopes being entertained for a future exceedingly bright. The soprano and baritone and basso sections are splendid in natural vocal material. Amongst the tenors and mezzo-sopranos and contraltos (although some of the voices are excellent chorus voices) there is perhaps room for improvement.

WHAT impresses the exacting auditor so favorably is the high degree of skill which prevails in the interpretation of the music sung. Conductor Williamson is young. He is certain to grow in efficiency. But his present equipment compels admiration because of the results he has obtained.

He is a sensitive and sympathetic musician, and he is blessed with the rare trait of sincerity. Reflecting (as does every member of the Westminster Choir) the spiritual quality, one is impressed in hearing this organization with its Christian-like attitude. For that element pervades every selection offered. One feels it to such an extent that it becomes by degrees, as the singing progresses, the dominating quality in a complete program.

Cleanness of attacks and releases, and smooth phrasing, are also apparent. So are the lights and shades of expressiveness which Conductor Williamson asks and receives. Yet above all this is that dominating quality just mentioned. And so definite is it that the listener receives messages which other choirs fail to convey.

THERE WERE MOMENTS during the concert given by the Dayton Westminster Choir in Hamilton, O., last Friday week when some of the soft-voiced singing touched a lofty plane. At those times there was a smooth blending of the various sections which captivated the ear. The tone floated, too, with a kind of resonance seldom supplied by any organization of similar make-up of which we know.

Since the season is early, and rehearsals have not yet been sufficient to admit of that character of achievement which may be anticipated shortly, it is only fair to venture the belief that this organization will be more finished when next we hear it.

The plans which the backers of this Choir have in mind include a gradually increasing service for other communities than its immediate own. Brief tours to nearby cities and towns are to be followed by more extended journeys; and New York will doubtless hear the Westminster singers within the next year or so and—later on—perhaps Europe will too.

IMPRESSED by the fundamental sincerity of the choir and its conductor, a group of representative Daytonians are preparing to secure finances from their public at large sufficient to permit the Westminster singers to carry out the program for their development. That program touches a contributory effort to bettering the music now in general use in the churches of this country, and finally in establishing a school in which the training and conducting of choruses shall be adequately taught.

Here is a unique organization which is identified with a correspondingly unique project. It is considerable of a project, and to carry it through successfully will require patient and unremitting work, highly intelligent administration of the various fundamentals involved, and time.

The outcome means much to both the music and the human welfare of many communities in this country. For if it be carried through to that high point of success which Conductor Williamson and his supporters desire it can be an influence of incalculable good.

A LEAN young man with long hair that half hid his face as he leaned over the keyboard of his pianoforte held the attention of a discriminating audience in New York's Aeolian Hall a few evenings ago. He played a program grateful to a virtuoso and in a manner that evoked a deal of enthusiasm from persons who do not ordinarily become much fussed up over pianists of the present day. Not that there aren't fine pianists; the plain truth is there are so many of them that one must do something pianistically out of the commonplace rut in order to attract much attention.

Having done that Brailowsky now becomes somewhat of a personality. Just how high an estimate will be placed on his art can be the better determined when he offers selections differing from most of those heard the other evening. We shall all be interested in hearing him interpret certain "test" pieces that will plumb him to the depths. In the meantime the alert music folk of New York are keenly attuned to the second Brailowsky recital, which is to take place early next month.

LET conductors who must keep hard at it learn a lesson from the experience of Artur Bodanzky, who pilots the Metropolitan's German opera affairs (and the undertakings of Mrs. Lanier's Society of the Friends of Music).

Bodanzky has some affection in his right wrist which makes it not alone painful to use but—according to his physician—inimical to the absorption of the fluid which has formed there.

Left-handed conducting by right-handed baton wielders requires ambidexterousness. Just how many possess that quality we do not know. There seem to be no available statistics. In the meantime Bodanzky is complaining loudly . . . in spite of his good fortune in having met with no illness serious enough to have interfered with his professional activities in New York during his ten years of residence here.

SPEAKING of the Society of the Friends of Music the interchange of correspondence between Mrs. Lanier and Ernest Newman makes illuminative reading. Few New York newspaper reviewers have not fallen under the displeasure of the founder and chief backer of this organization. Perhaps the sole chronicler of the daily press who will be made welcome at these Friends of Music Concerts is to be Olin Downes, of the Times. The burning issue now is: How long will Olin last?

The letter and the comments of Mr. Newman which appeared in the Post of November 18, are as follows:

When Critics Disagree

In view of the fact that both criticisms of the Friends of Music concerts had the proper signature, the following is interesting:

"Dear Mr. Newman:

"As you are a stranger in New York, may I draw your attention to the fact that you and Mr. Downes are the only musical critics invited to the Friends of Music concerts and that these invitation tickets are sent out by my order alone? I regret that you have not been able to come to the two concerts we have given thus far this season. I know you have not been there because you could not have written of our Bach concert that the orchestra and the chorus frequently had ragged edges, nor of the concert of Sunday last that the orchestra should have had more rehearsals. Our concerts are unique, as there is only one Bodanzky and only one Friends of Music chorus and the work is finely prepared. I say this advisedly as it is the opinion of artists—great artists. In pre-war times such concerts were heard in Germany and Austria only. Now, they no longer exist in those countries.

"It will give us the greatest pleasure to have you at the concerts; but I must beg of you not to allow the office boy to replace you, for we have not invited him. One may like, or not, the work given, but I am sure you will understand that such criticism, utterly without musical understanding, is detrimental to any organization, and when it is, as in this case, not true, it is quite out of order. Had you heard these concerts I am confident that you would be greatly mortified to have your signature attached to such critiques.

"Yours sincerely,
"HARRIET LANIER.

"P. S. Perhaps I had better tell you that I am the president of the Society of the Friends of Music."

It is a pleasure to me to hear from Mrs. Lanier at last. Weeks ago,—almost as soon as I had set foot in New York—my colleagues informed me that I would have that honor as soon as I had criticized the first concert of the Society of the Friends of Music. I have had to wait till after the second concert, but the pleasure of hearing from Mrs. Lanier is only the greater for having been deferred.

ERNEST NEWMAN.

SMALL TALK so often is wide of the mark that one wonders just how the filterings from it get so far and become eventually so twisted. Take, for example, the chatter recently heard in certain quarters that Rosa Ponselle is not well enough to resume her place among the principals of the Metropolitan Opera.

On the contrary, this vocally gifted dramatic soprano will be heard next Saturday afternoon in the representation of Andrea Chenier, and she is cast to appear in the Metropolitan's performance to be given one week from today in Philadelphia.

Miss Ponselle has had a fine rest and she reports that her voice is in excellent condition. It doubtless is, otherwise she would not want to reappear before the public . . . nor would Don Giulio Gatti-Casazza feel it wise to have her do so.

ATTENTION! Nikolai Sokoloff is now combing his hair straight back, having forsaken his long established habit of parting it on the left side. We have this information on the indisputable authority of Adella Prentiss Hughes, manager of the Cleveland Orchestra (which Mr. Sokoloff conducts) and generalissimo in chief of that organization.

Mrs. Hughes stopped off in New York for a few days last week, happy in the recent tour of the Cleveland Orchestra, which she informed us had played to something like twenty-five thousand paid admissions during eight days, one of them devoted to a concert given at home.

It isn't so very long ago that Cleveland satisfied its appetite for symphony music at programs given by visiting orchestras. Then Mrs. Hughes decided that the Lake Erie city ought to have its own band, and she proceeded straightway to make that possible. The Clevelanders' last New York effort is still well remembered. Next month they will appear here again.

ARNO SEGALL

"has a technique of astonishing perfection,"

wrote the London Morning Post after his debut there on October 24th.

"He is of the order of violinists who exercise their influence by charm."

"He has a technique of astonishing perfection."

"He played a group of short pieces with all the Kreisler charm and with beauty of tone and expressiveness that was always personal and always musical."

"He is a violinist of more than common gift which includes the power to delight his hearers—the secret of success." **—London Morning Post.**

The Unanimous Consent of the Press

"There is no trace of modern striving after effect and strenuous passion in Mr. Segall's playing. It is as clear as daylight, honest, straightforward, first-class violin-playing, and it suited Handel admirably."

"His performance took us back to the age of the great classical players culminating in Joachim."—**London Daily Telegraph.**

"An exceptionally fine fiddler made his debut at the Queen's Hall last night. Everything Mr. Segall does is clean cut. There is no finicking and it is not an exaggeration to say that he is already quite a virtuoso."—**Manchester News.**

"His really strong point is his Latin rhythm—that art of being there exactly at the moment without fuss."—**The London Times.**

"He is certainly a most brilliant player with a fine tone and a refined, artistic style. Of the Glazounov concerto Mr. Segall gave a remarkable performance."—**London Daily Chronicle.**

Second London Recital — November Seventeenth

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Play Carpenter Suite

Los Angeles Hears Adventures in a Perambulator Under Rothwell Baton; Chamber Music.

Los Angeles, Nov. 12.—The audience at the third pair of concerts of the Philharmonic Orchestra was entertained by John Alden Carpenter's Suite, Adventures in a Perambulator, which Edwin Schallert of the Times called "one of the most novel and naive bits of whimsy ever scored to an orchestra." Not so long ago Tschaikowsky was considered modern, but yesterday Walter Henry Rothwell offered his Pathetique Symphony as a contrast to the moderism of Carpenter and Enesco.

The Perambulator suite was called delightful and "subtly humorous" by Bruno David Ussher in the Express. With the other reviewers Mr. Ussher found added interest in the program readings before each movement by George McClellan. He considered the music modern, but "not too much, and illustrative in both a realistic and impressionistic way, thus describing and suggesting." Agreed was H. V. of the News that the music was "skillfully descriptive and frequently full of humor." Of the six movements, the one "particularly effective" to this writer was the Hurdy-Gurdy adventure. This admiration for the descriptive qualities of the work was shared by Edwin Schallert. "The work is descriptive," he wrote, "but never to the degree unmusical. It is all subjective to its impressionism . . . Carpenter has done something really adroit in conjuring forth a type of fantasy . . ." The music, written some ten years ago by the Chicago composer, was heard in Los Angeles for the first time.

In the Tschaikowsky Symphony, Director Rothwell and his men were in a "virile mood," according to Mr. Ussher, and played in a "remarkably precise" manner. Bertha McCord Knisely felt that "it never before had such a colorful reading by this orchestra." The rendition of the Enesco composition, Rhapsodie Roumaine, was acclaimed by the press. "In the Enesco selection the orchestra evoked a breadth of tone, and a dominant swing which made the work one to command attention," said Florence Lawrence in the Examiner. Mr. Rothwell was complimented by Mr. Schallert for "outdoing himself in the novelty of his program selections."

The first of the series of six chamber music evenings by the Zoellner Quartet was well-attended. "The program was one of even more than usual merit and interest," wrote Francis Kendig, "containing as it did a premiere hearing of a Quartet in D by Gustave Samazeuilh, and that rich work . . . Piano Quintet in C minor by Dohnanyi." Alice Coleman Batchelder was the assisting pianist in this number. The reviewers found the Quartet up to their usual high standard.

The Civic Music and Art Association here is organizing an Eisteddfod movement which aims to develop the appreciation of art throughout the country.

Fedora Sung for Benefit

Under the auspices of the Social Service Auxiliary to the Metropolitan Hospital Giordano's Fedora was sung at the Metropolitan Opera House on the afternoon of November 14. The cast included Maria Jeritza, Giovanni Martinelli, and Antonio Scotti, and Mr. Papi conducted.

ETHYL HAYDEN
Soloist With the Oratorio Society in Its First Concert Last Wednesday.

Celebrate Anniversary

In celebration of its twenty-sixth anniversary the Tuesday Musical Club of Canandaigua Lake, Naples, New York, held a dinner on November 4. Eugene Goossens, conductor of the Rochester Symphony Orchestra, was guest, and gave a short address on The New Music. Mrs. Elihu Morse, first president of the club, was the guest of honor.

Downes Lectures on Younger Musicians

Music of Moderns Given at Anderson Galleries by League of Composers.

A lecture recital consisting of the presentation of varied music by young composers of the present day, and an address by Olin Downes, music reviewer of the New York Times, on The Younger Generation in Music, marked the commencement of the activities for this season of the League of Composers on the afternoon of November 16 at the Anderson Galleries.

Mr. Downes spoke of his experiences among modern musicians during the past summer, which he spent in Europe, and made a plea for greater co-operation among the various factors in American musical life, for a freer exchange of ideas, which might result in a more potent American music.

Mr. Downes, reviewing the concert in the Times, was forced to the opinion that "the program was too long and it did not reveal any commanding figure among the young generation." He wrote besides that the Georges Migot Trio, which opened the musical program, needed "a second hearing, which would determine better than a first whether a monotony of color and dynamics and a rather loose form do or do not justify themselves by the value of the music and the fulfillment of the composer's intentions." Mr. Downes found the Two Faery Pieces of Eric Fogg "disappointing," pieces "in the pretty-pretty vein of mincing Celticism affected by some British composers of this day."

George Antheil's Jazz Sonata was described by Lawrence Gilman, reviewer of the Herald Tribune, as "a few dozen measures of sentimentalized jazz." Mr. Gilman considered Mr. Aaron Copland's Passacaglia and The Cat and the Mouse "a good deal more competent and amusing—sinewy and well contrived pieces making expert use of the natural sonorities of the piano."

"Forthright and muscular" were the words used by the same reviewer to describe the Fantasy of Daniel Lazarus, and the Two Grotesque Pieces of Alois Haba, and Krenek's Dance Study he considered the best work presented in the whole program. Mr. Gilman was impressed by the color of the songs by three American composers, Alexander Steinert, Richard Hamond and Bernard Rogers, which Inez Barbour sang.

Madame Olga Samaroff

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JOYCE BANNERMAN IN SUCCESSFUL NEW YORK DEBUT

N. Y. Herald-Tribune

. . . "Joyce Bannerman, a young American soprano, made her first appearance here yesterday afternoon, singing a program of the usual four languages with satisfactory results.

. . . "Miss Bannerman has a voice of good size, a pleasant freshness and a clear tone of ample carrying power. In regard to expression, her interpretation was creditable, especially in some of the German numbers."

N. Y. Times

"Joyce Bannerman, a young Cleveland soprano, of Scotch-Canadian descent, made her first New York appearance at Aeolian Hall yesterday . . . Despite operatic leaning in light airs of Mozart and Bellini, her program displayed scholarship in its search of unusual songs.

. . . "Possession of silvery topnotes metallic in the lower scale. She gave two Schumann classics archly and gayly as their mood demanded, and with clear phrasing and diction."

N. Y. Evening Sun

. . . "Miss Bannerman's voice proved a pleasant one, limited in range, but capable of considerable development. It was well placed and her tone clear. . . . She has talent and much charm."

N. Y. Journal

"Joyce Bannerman has a fresh voice of excellent range. On the interpretative side she was best and very good, too, in songs of lighter mood."

N. Y. Staatszeitung

"The young American soprano, Joyce Bannerman, gave pleasure at her debut in Aeolian Hall through a sympathetic and well schooled voice. She has splendid diction and phrasing and her interpretation is artistically finished and of a personal charm. This was mostly noticeable in songs by Schumann and Erich Wolff and also in a group of French songs which gave evidence of musical intelligence and style."

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On The Music Highway

GITTA GRADOVA, young Russian-American pianist, will play an unusual program at her Aeolian Hall recital tomorrow evening. Opening with Bach's Concerto in the Italian style, Mme. Gradova will continue with several Scriabin compositions. Moussorgsky, Chopin, Medtner and Liszt will make up the final group of her program. Mme. Gradova will give her first Boston recital at Jordan Hall December 6.

Ethel Parks, lyric coloratura soprano, who formerly was a member of the Metropolitan Opera Company, will sing at Town Hall on the evening of December 8.

With the assistance of Sophie Merkel, soprano, Peter Merenblum will give a violin recital at the Majestic Hotel, New York City, on December 6. The accompanist will be Max Rabinowitz.

The Norfleet Trio has just returned from a five week tour of Virginia, Georgia, Alabama, Mississippi, Arkansas and Oklahoma. Many colleges and universities were visited during the trip as one of the aims of the trio has been to familiarize student audiences with chamber music. Among the concerts given was one with the Women's Club of Richmond, Virginia, before a large audience.

The members of the Norfleet Trio will be in New York filling Eastern engagements until January 20. During February they will be in Texas and March will find them touring the northwest.

At one of the Sunday concerts given at the Metropolitan Opera House this season, Ethel Leginska will be the soloist. She will also be heard in New York on two other occasions during her American season which will last from December to May.

Guiomar Novaes, who has just begun her seventh American season in appearances with the New York Philharmonic Orchestra, is now on a Western tour which includes appearances in Toronto, Hamilton, Milwaukee and Chicago, and at educational institutions in Oberlin and Cedar Falls. The next appearance of Mme. Novaes in New York is with the State Symphony Orchestra at the Metropolitan Opera House on Sunday afternoon, November 30, on which occasion she will play the Grieg Concerto.

May Peterson, soprano, of the Metropolitan Opera Company, was heard this fall at the Northwestern College Auditorium, Watertown, Wisconsin.

Among recent contracts signed for Elizabeth Gutman, is one to appear in recital in Greensboro, N. C., in January.

Gaylord Yost, violinist, and T. Carl Whitmer, pianist, gave a program devoted to the ultra-moderns, November 17, before the members of the Woman's City Club in the William Penn Hotel, Pittsburgh. Sonatas for violin and piano by Ernest Bloch, Bela Bartok and Arthur Honegger were played. Mr. Whitmer gave a short talk concerning modern music in general and these composers in particular. He stated that this was the first performance of the Bartok and Honegger works in America.

Cecile de Horvath gave a piano recital at Manhattan, Kansas, on November 13. Yesterday she appeared at Fort Collins, Colorado.

On Nov. 18 Messrs. Hutcheson and Kindler will give a program of piano and cello music with the Chamber Music Association of Cleveland. The next day Mr. Hutcheson is appearing in Wooster, Ohio, under the auspices of the University of Wooster.

Ruth Rodgers will be heard in Bridgewater, Virginia, today and in Staunton, Virginia, on Thanksgiving Day.

Thamar Karsavina will appear in Chicago with Adolph Bolm's Ballet Intime Thanksgiving afternoon, and again on next Sunday. With her will appear her dancing partner, Pierre Vladimiroff.

Following her appearance with the New York Philharmonic Orchestra early in November, Cecilia Hansen started West, with appearances at Detroit, Chicago, Denver and a number of other places on her way to her first visit to California. Miss Hansen will return to New York in January to go to Havana for three concerts in Cuba soon after the first of the year.

Sophie Braslau, who has not appeared in New York since her recital at the Biltmore Morning Musical on November 7, is now touring many Western cities, including Denver, Pueblo, Colorado and Globe and Phoenix, Arizona. Her annual New York recital will take place February 3 at Carnegie Hall.

The first concert appearance in Boston of Rudolf Laubenthal, tenor of the Metropolitan Opera Company, will take place December 14 under the auspices of the Athletic Association.

Samuel Dushkin, now filling engagements abroad prior to his tour of this country beginning next January, recently played Ravel's new Rhapsodie de Concert Tzigane with the Concertgebouw Orchestra under Mengelberg. The work received its world premiere on this occasion. On November 9 Dushkin played the Mozart double concerto for violin and viola with Lionel Tertis at Queens Hall, London.

Henry Hadley will conduct Saturday evening's concert by the Philharmonic in Carnegie Hall, with Leo Schulz, now in his twenty-sixth season as solo 'cellist of the orchestra, as soloist. Brahms' First Symphony, Victor Herbert's Irish Rhapsody and the Schumann Cello Concerto make up the program. Mr. Hadley will also conduct the concert of the Philharmonic Orchestra in Brooklyn on Sunday, November 30, on which occasion Mr. Schulz will again appear as soloist.

Before returning to the Metropolitan Opera Company early in December, Edward Johnson will give a recital in Dallas, Texas, on December 3.

Alessandro Bonci will make his only concert appearance in New York at the Manhattan Opera House on Sunday afternoon, December 7. His first concert of the season will be in Detroit on Saturday evening, November 29.

In order not to interfere with the Thanksgiving dinners of the subscribers to his Artistic Mornings at the Hotel Plaza, Andres de Segurola announces that the date of the second concert of the series has been changed from Thursday, November 27, to Wednesday, November 26.

The soloists of the morning are Lucrezia Bori and Ralph Errolle, both of the Metropolitan Opera Company. Mr. Errolle's appearance is in accordance with Mr. de Segurola's policy of aiding and encouraging young American artists. The musical program, consisting of operatic arias and groups of shorter classic and modern songs, will be supplemented by the appearance of Lowell Sherman, the actor now starring in High Stakes, in an intimate talk, "Fifteen Minutes of Causerie."

The concert course of the Unity Church of Montclair, which is being managed by Edgar Swan Wiers, minister of that church, includes concerts not only by Vladimir de Pachmann, E. Robert Schmitz, Harold Bauer, Lionel Tertis, Alberto Salvi, the Boston Symphony Orchestra, the New York Symphony Orchestra and the Miniature Philharmonic Orchestra, all of which were mentioned in the forecast issue of the Musical Digest, but also recitals by Feodor Chaliapin, Maria Jeritza, Queena Mario and Louis Graveure.

John Charles Thomas opened his recital tour November 6 at Rochester, N. Y., where he shared a program with Mabel Garrison. His November itinerary included Bayonne, N. J., with Margaret D'Alvarez; Mount Vernon, N. Y.; Philadelphia, Tulsa, Okla.; Muskogee, Okla.; Oklahoma City and Evansville, Ind.

The International Lyric Bureau, of which John Bellucci is director, has announced that opportunities for talented young American singers to make opera appearances in Milan and other music centers of Europe can be arranged through the bureau. Mr. Bellucci, who has been connected with the Metropolitan Opera for the past fifteen years, is prepared to negotiate with the proper persons abroad to place young singers in touch with them, with the view of arranging for their subsequent opera debuts abroad. Young singers who have progressed to a certain point in vocal technic, who have learned several operas and have the gift for stage routine, are offered an audition with Mr. Bellucci. Mr. Ivo Meluzzo, impresario from Milan, will be present at the auditions and will direct and advise the applicant as to the maestro needed to further his education or as to the repertoire for which the singer is best suited.

New York will have ample opportunity this season to make up for the lack of opportunity to hear Nina Tarasova during the past two years. In addition to four recitals at Aeolian Hall, the Musical Art Society of Brooklyn is presenting the balladist in two concerts there.

After his recent Australian tour Mieczyslaw Munz went to Poland to visit relatives. He is now returning to America, but will remain in New York only a short time, as his season begins on the Pacific coast on December 1. A New York recital is scheduled later in the season.

Herma Menth, pianist, is playing this week at the Strand Theatre in Brooklyn, N. Y.

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Whose Pupil? Whose Teacher?

A Discussion of the Perpetual Problem of Placing Credit Where Credit Is Due.

by ROMUALDÓ SAPIO

ADVERTISING is an art, truth is a virtue; and on the degree of cleverness in blending these two essentials depends largely the success of those who seek the favor of the public.

But truth, like gold, is of different grades — there is truth, the whole truth and nothing but the truth. The amount of alloy varies ad infinitum, and, like gold, it is impossible to judge of its fineness without the acid test. The acid test for truth, however, is not always available. One may be deceived by too much confidence or by excessive distrust.

The best way to ascertain how much truth is revealed in an advertisement is, in my opinion, to accept it as basically true. Then in proportion to your personal interest in the case, try to find out the facts, and with clear, unprejudiced mind weigh the amount of alloy. Confidence at the outset, on prima facie evidence, can be safely recommended, for few advertisers are so unwise as to impose deliberately falsehood on the public.

Hardly a week passes without seeing the old controversy of who's whose in the realm of music teachers and pupils bubble up as a gentle brook, or burst out like a geyser. The occurrence inevitably is frequent.

In the struggle for recognition the teacher is perfectly justified in putting before the public his achievements, viz: the results obtained with those who have studied with him. The higher his subjects ascend the better for him. . . . If he can justly couple his name with that of any one who has become a celebrity why should he not avail himself of the privilege and reap accruing benefits? All this is perfectly legitimate and honest, as well as good business. Similarly, and prompted by the same ambition, the painter, the sculptor and the writer exhibit their works to gain recognition and advertise themselves in every other possible manner.

But here the similarity between the teacher and those other artists ends. The achievements of the painter and the sculptor are entirely their own, while those of the teacher are rarely so. In almost every case he has to share the credit with other teachers who have given instruction to the same person before him, simultaneously with him, or after him. Even supposing that these different teachers are all equally excellent, it is difficult to ascertain their respective influences on the student. How often is each inclined to claim for himself the largest part of the credit, if not the whole of it. As for the student, he is not always the best judge. Inexperience, prejudice, imagination and often suggestion may play havoc in his mind, and his judgment is affected accordingly.

It is, however, fair to assume that when a new artist makes a success his various capable teachers have all contributed to it in a measure determined by the time of study and the importance of the instruction imparted. All of them have an undisputed right to say, "I am teacher of So and So." But none should say, "I am THE teacher of So and So," or make any confused representation tending to create that impression, unless the fact can be clearly established. . . . And here rests the whole question.

There are students who go through periods of conscientious work under capable teachers without making much apparent headway, and without much satisfaction on either side. The cause is often a lack of understanding between master and pupil. Eventually the student comes under the guidance of a teacher who by accident, instinct or superior capacity ascertains what is best in his subject and develops those qualities which are latent in the individual. Success follows, and the last master often thinks he alone is entitled to the credit for the results obtained. He proclaims himself the teacher of So and So, and the statement is most likely to be accepted as fact.

All this seems at first quite reasonable. Certainly the last teacher who was instrumental in bringing the student final success deserves full credit for his part. But the fact that he benefited by the previous work of others is generally overlooked. Was the previous instruction worthless or wasted? Did it not develop the raw material and train the student, technically at least, up to that point where the latter teacher commenced? Without the previous good teaching could he have done so readily what he did accomplish? The former teachers are rightly entitled to a fair measure of recognition for the preparatory work and they should receive it.

Instances in which a successful artist is the pupil of a single master are said to exist. Looking from a broad point of view, I am inclined to believe that this seldom occurs. Even if a student from beginning to end, has had only one teacher, he has, without realizing it, absorbed much instruction from sources other than his regular lessons, and outside the studio. The performances of great artists in concert or opera are factors which have also contributed in no small measure to his success.

As a rule, I believe, students fare better by putting themselves under different specialists for the different branches of the art. One may excel in elementary work or technic while another may be a master of style and interpretation. If this plan were generally adopted the teachers would also greatly benefit; then each one could receive his full quota of credit for the work accomplished.

FRANCIS MACMILLEN
Violinist, Appearing in Recital in Carnegie Hall, New York, Tonight.

Music of the Movies

An unusually full musical program is being given this week at the various moving picture theatres because of the Thanksgiving holiday. Besides a group of divertissements, one of them to the accompaniment of the Tschaikowsky Valse des Fleurs, the Capitol Theatre is presenting daily the same composer's Capriccio Italien, and a number of solo selections by William Robyn, tenor.

At the Rivoli Rimsky's Capriccio Espagnol is the main orchestral number, with a prologue by soloists and ensemble. The third and fourth movements of Tschaikowsky's Pathetique Symphony are serving as overture at the Rialto, and Pawlowsky's Ukrainian Ensemble is singing Russian songs.

In support of its Spanish feature picture the Piccadilly Theatre is offering this week an all-Spanish music program. The overture consists of an arrangement of selections from Carmen, and Spanish dances and songs are on the bill.

Stojowski Plays His Own Concerto

Pianist Appears With Philharmonic; Play Tschaikowsky and Brahms.

Sigismund Stojowski, pianist, was soloist with the New York Philharmonic Orchestra at its afternoon concert on November 16. He played his own second concerto, and Mr. Van Hoogstraten conducted. The work was composed in 1909 and had its first American performance six years later.

The Herald Tribune observer believed that the concerto "seemed to have considerable merit and effectiveness, if not without dun-colored periods." Much "lyric charm" and "skillfully wrought variation" were also descriptive terms called forth by the music. The World writer used the words "resourceful and imaginative" in describing the composition.

The reviewers of the Times and the Telegram-Mail were reminded of Grieg by the melodiousness of Mr. Stojowski's composition. The former wrote, "He is original in his ideas," and "incurably melodious." The scherzo, according to this report, "was truly sparkling." The Telegram-Mail writer was of the opinion that the last movement was too long, and that the composition did not show too great originality, but said nevertheless, "It is agreeably fluent and melodious."

Of the composer's playing the writer of the Telegram-Mail said, "Mr. Stojowski's performance once more made it seem regrettable that his public appearances are so few and far between." The Herald Tribune reported that he "gave a fluent, expressive and well blended performance," and of Mr. Van Hoogstraten's conducting the World writer said that "Mr. Van Hoogstraten conducted a discreetly modulated and polished accompaniment."

Tschaikowsky's Sixth Symphony, and Beethoven's Lenore Overture, No. 3 were also on the program, which was heard by a full house.

At the Thursday and Friday concerts preceding Mr. Van Hoogstraten led a program which had as its feature Brahms' First Symphony, and included also Strauss' Don Juan, Debussy's Rondes de Printemps, and Beethoven's Egmont Overture.

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AND HIS CONCERT ORCHESTRA

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CERTIFIED THE MUSICAL DIGEST

Clipped from the Chicago Tribune October 20, 1924

"LIGHT MUSIC AT ITS BEST GIVEN BY WHITEMAN"

"His Orchestra Even Better Than Expected"

By EDWARD MOORE

"Paul Whiteman and his orchestra finally reached the Studebaker yesterday afternoon, and went ahead of what had been expected even in the light of comment from Manhattan, where they usually do not become enthusiastic. Here was light music at its best, light footed, light handed, light hearted, giving an exhilarating tug to the nerves of the toes and the nerves of the ears—altogether a fascinating observance.

"They say that too much music of that sort becomes boring. Perhaps it does. Too much of anything, too much Beethoven, for instance, might become boring. Certainly the point of boredom was a long way from being reached yesterday by Mr. Whiteman and his men. They are deft musicians and expert showmen."

"Rhythm is a high art with them, and there are more kinds of color in their music than one would suppose possible in an orchestra of twenty-five. And the swift, effortless dexterity of their efforts is past belief.

"They are coming back, though not till April, and one of their hearers has already registered a determination to be present. He will be particularly firm in the intention if they play 'What'll I Do?' again, or if Michael Pingatore does his incredible banjo act in 'Linger Awhile.' Also, the 'Rhapsody in Blue' is something to hear, though it has not quite the fascinating thrill of some of the other pieces, Victor Herbert's 'Spanish Serenade' or the 'Russian Rose.' These were high spots and I looked in vain for any trace of the famous vulgarity of jazz."

Clipped from the Chicago Daily News October 20, 1924

"JAZZ MUSIC PLAYED TO PLEASE EXPERTS!"

"Paul Whiteman and Orchestra Amaze 'Highbrows' With Their Program"

By MAURICE ROSENFELD

"We have discovered the genuine American music. It is the infectious rhythm of 'jazz' and it is the ingenious and original combination of the symphony orchestra instruments in conjunction with such instruments as the banjo, the saxophone, the piano, the Hungarian cemballo, the mouth harmonica and the stopped and muted brasses and reeds.

"These instrumental elements entered into the scorings of the music that was presented yesterday afternoon by Paul Whiteman and his orchestra at the Studebaker theatre and it is not exaggerating when we record here that he and his men made a sensation which took the prominent musicians of the city off their feet and showed us what American music is and what might be developed in the future.

HICAGO NOTICES

as been played by indifferent orchestral
blatant instruments and their somewhat
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instrumental quirks and rhythmic sharp-
reciated by the musical as well as by the

n, who conducted the orchestra, does not
ter of symphonic directing, but he has a
good taste in music and a sense of humor,
ly into the music that he offered at this

is not a large one, but all the players are
ir special instruments, and several of the
yers are exceptionally gifted. The banjoist
e singled out, and the pianist has a fleet
c. His solo performance of the 'Rhapsody
and orchestra, by George Gershwin, was

ch enthusiasm, many encores and there
er of floral tokens to show the audience's
e concert."

Chicago Evening Post October 20, 1924

TICKETS THE WHITEMAN CONCERT IN JAZZ"

KARLETON HACKETT

le fighting for tickets for the concert of
nd his orchestra at the Studebaker on a
, as though it were the Harvard-Yale
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nd who were these people crowding the
he musicians in town, who awoke in time,
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a fair taste of modern 'jazz' in Mr. White-
they politely stifle a yawn and wander
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ad been finished, nobody made a move.
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eman gave an additional concert of half a
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rwise we should have been there yet.

and his band have been so tremendously
han one individual was present in a most
me' attitude of mind. As far as one indi-
s concerned he was completely shown."

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one something to think about; in fact, so
it will take some time to get them any-
ned out. A few salient points, however,
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solidly founded on the everlasting fact
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th the creative energy to bring forth their
must be said, however, that by the time
reshaped a melody for his purposes its
hardly recognize it. But since very likely
rowed the germ of it this sends the ques-
tion back into infinity, like most of the other problems of life.

"Once he has decided on a tune, however, the manner in which Mr. Whiteman and his players can dress it up is marvelous in its fascinating variety. You may have the notion that 'jazz' is a misbegotten child of the African jungle let loose in a lower east side hooch parlor to grow up; a compound of primordial lust and wornout decadence. If so you are simply behind the times. With all its complexities it really represents a reversion to a more vigorous life and clearer mode of utterance.

"The music is many sided. There is intense life in its rhythms with a throbbing pulsebeat expressive of our mode of thought and action. But it has its tender, almost wistful note as well, and at times a something almost calmly contemplative.

"Above all it harks back to the individual. Everything is not swallowed up in great waves of sonority with each individual and indistinguishable atom in the mass. There are places where they all rush along together with a verve that sets your blood atingling. But the most striking moments are where all is softened down to a delicate tonal structure in which each instrument becomes absolutely essential."

"There are some twenty-five players in the band, and each one is a master-craftsman. First of all he must be able to bring a tone of beauty from his instrument. None of the funny business until this point has been fully settled. There were so many of them who proved their virtuosity that it is hardly fair to pick out any one. Yet there was a surprise when one of the horn players sang a ballad in a style that would have carried him in any company. A tenor of lovely quality, with a manner of singing which at first made a vocal pedant blink and then grin all over with sheer delight.

"Well, it is not permitted to keep on writing without limit about this concert though the temptation is great. It would require columns to give anything at all adequate and there simply is not the space. The band is to return later in the season to the Auditorium. If you wish to spend one of the most enjoyable afternoons of your musical life, don't get left this next time."

From the Chicago Evening American, October 20, 1924

"WHITEMAN MORE THAN KING OF JAZZ MUSIC"

By HERMAN DEVRIES

"Something like one thousand persons were turned away from the box office at the Studebaker yesterday. In the face of such overwhelming proof of interest, strengthened by abundant added demonstration of passionate approval, Paul Whiteman and his astonishing orchestra will return in early April at the Auditorium Theater.

"But what a long time that is for the one thousand to wait—also for the other thousands who may be assured that they have missed one of the delightful experiences of their life.

"Whiteman is not to be categorized. Although he set out to show what could be done with the mooted 'jazz' music, we do not believe that his hold upon the connoisseur is based upon this treatment of the popular music forms of the day.

Whiteman Is Virtuoso

"It is not so much what the men play as how they play. First of all, Whiteman is a virtuoso conductor. And secondly, the men are virtuoso performers, each section realizing the maximum power, the individual resources in timbre and dynamics, in every scale of finesse and expressiveness.

"The orchestra creates rare unique color, always rich, full, never blaring or blatant—the 'saxos' are particularly eloquent—they speak at times as with the human voice—equally creative of extreme comedy as of emotion that can scarcely be classified, for it seems sometimes the primitive cry of primitive men—weird, haunting—distinctly anti-Aryan.

"But the music is vastly entertaining at all times—you follow it with fascinated ears, no matter where it leads.

"And this is the greatest 'apologia' of any art, I think."

Clipped from The Herald and Examiner, October 20, 1924

"WHITEMAN MAKES CONVERTS TO JAZZ MUSIC"

"Orchestra Leader's Artists Have Lifted Typically American Idiom to a Point Where It Is Beautiful, Critic Says"

By GLENN DILLARD GUNN

"Paul Whiteman at the Studebaker yesterday afternoon made good his claim that 'jazz' has created a new orchestral art. What he calls 'the American orchestra' is distinctive, full of new colors and effects, technically as expert in its specialty as any symphony orchestra, Mr. Stock's perfect band not excepted.

"All the musical highbrows of Chicago and as many of the lowbrows as could find a place in the theater seemed to be agreed on this point: Whiteman unquestionably directs a band of virtuosi who have refined and perfected the musical idiom to which they have devoted themselves until they have developed a new style in music suited primarily to the dance.

"The harshness, blatancy and vulgarity of early 'jazz' have disappeared. In their place are heard suavity, an astonishing refinement of dynamic contrasts, warm, rich and many-colored tones and rhythms that are insistent and varied. Mr. Whiteman's men can produce a tone of almost impalpable softness and though they blare occasionally their tone is strident only for comic effects.

"An astonishing manifestation is 'jazz.' In twelve short years it has risen from ugliness to beauty. It is a beauty quite devoid of nobility. One should, perhaps, call it prettiness. It can achieve dainty sentiment, as when Mr. Whiteman's tenor—and he is surely the best tenor among French horn players—sang 'June Night' with baffling and unique portamento and a trill better far than Galli-Curci.

"I believe, too, that the famous 'Rhapsody in Blue,' by Gershwin, for piano solo and orchestra, is most interesting when it touches the risibilities. It has a certain neat brilliancy also that is typically American, and as played it not only displays a new school of piano virtuosity but accomplishes a finished expression of that entirely self-conscious elegance and refinement which is just now the most pronounced reaction of 'jazz' upon its executants.

"The public manifested its interest, not by tumultuous applause, but by remaining seated for half an hour after the printed program was finished, while Mr. Whiteman and his band played encores. They will return for a concert in the Auditorium in April. By all means, hear them."

New Musical Numbers for Paul Whiteman and his Orchestra by the following American composers are now in preparation:

Charles Wakefield Cadman
George Gershwin
Leopold Godowsky
Percy Grainger
Leo Sowerby
Deems Taylor

THE BALANCE OF OPINION

Francis Rogers

Francis Rogers, baritone, assisted by Isidore Luckstone, accompanist gave his annual recital in Town Hall on the evening of November 16. "As is customary at this singer's recitals," reported the Sun, "the large audience included many appreciative music lovers and vocal students."

This reviewer said of Mr. Rogers' singing, "Mr. Rogers sang throughout with his usual insight, polished diction, skillful use of his good voice and complete mastery of different styles, and thereby emphasized again his position long sustained among singers for being one of the excellent song interpreters of his time." The Herald Tribune report was equally laudatory: "As before, the baritone, making the fullest possible use of his vocal and expressive resources, gave an artistic and delightful performance, notable in its finely phrased expressive variety and nuance and clearness of diction."

The Times referred to Mr. Rogers as "a well-seasoned and cultivated singer" of "fastidious taste." Many of the numbers on the program were repeated. "Mr. Luckstone's accompaniments were admirable," wrote the reviewer of the Sun.

Leff Pouishnoff

After a number of appearances in various European countries, Leff Pouishnoff, Russian pianist, made his American debut in Aeolian Hall on the afternoon of November 17, and prompted the reviewer of the Sun to say of him, "He is one of the finest new pianists heard in New York City in a long time." Beethoven's Thirty-two Variations, continued the reviewer, "he played with poetic insight, intellectual power, good piano tone, and much admirable finger technic," and the writer summed up his impression with the words: "a widely varied and fine demonstration of rare musical talent admirably developed."

The Herald Tribune review praised Mr. Pouishnoff, but in somewhat more reserved terms: "He is a good pianist. His style has the fluency of complete assurance; he is resourceful too." The reviewer thought also that as a musician Mr. Pouishnoff is "rather pedestrian and inclined to err on the side of correctness."

The judgment of Deems Taylor in the World was, "Mr. Pouishnoff is a well equipped pianist with a good tone, a fluent and powerful digital command, and a markedly sensitive control of dynamic gradations."

Illness Stops Recital.

Owing to an attack of influenza Emilio de Gogorza's Aeolian Hall recital scheduled for the afternoon of November 16 was indefinitely postponed.

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Little Symphony

At the second concert of George Barrere's Little Symphony Orchestra at the Henry Miller Theatre on the evening of November 16 Lewis Richards, harpsichordist, was soloist. The program of the concert comprised Schubert's Symphony in B flat, Two Miniatures of A. Walter Kramer, Bruneau's Chansons a Danser, Haydn's Harpsichord Concerto in D, and a Bach Concerto for flute and harpsichord in E flat.

The reviewer of the World spoke of the Haydn concerto as bringing "to these always fresh and stimulating concerts a haunting note of remote and old world charm." According to the Post, the Schubert Symphony "was played with precision and feeling," and "the contrasts in Bach's Sonata for flute and harpsichord were beautifully given by Messrs. Barrere and Richards."

The Times report called the program "unusually interesting," and included the opinion that of the symphony "all the movements (except the last) expressed the characteristics of precision, suavity, grace, and vivacity." The reviewer in this paper voted the Bruneau pieces "charming," found Mr. Richards in full command of his instrument, and added that in the Bach Sonata Mr. Richards' wiry precision agreed "admirably with the silvery tone of Mr. Barrere."

Miron Poliakin

Under the auspices of Stadium Concerts, Inc., Miron Poliakin, Russian violinist, one of the Stadium Audition winners of last summer, gave in Aeolian Hall on the afternoon of November 15 the recital which was part of the award offered to winners of the competitions for appearances at the Stadium concerts in New York. The Sun reports said that Mr. Poliakin "made a favorable impression upon his audience."

The Herald Tribune said that Mr. Poliakin's playing "was that of a sound, experienced musician, with a full degree of competence and agility, and a tone generally of excellent quality, although sometimes subject to thickening, and satisfactory volume and warmth." "Confidence and resource" were words used in the Times to describe Mr. Poliakin's playing, and the commentator said besides that the violinist played the Handel Sonata "with mastery and breadth, making a still greater impression of technical facility and interpretative power in the Bruch Concerto in G minor." The Sun writer found "confidence and authority" and "technical ability," but also a tone that was not always at its best in quality.

Harry Kaufman was the accompanist.

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Herbert Dittler

Herbert Dittler, member of the musical faculty of Columbia University, gave a violin recital in Aeolian Hall on the evening of November 17. In the opinion of the reviewer of the Sun, although Mr. Dittler "did not always probe the depths, he showed very clearly that he could do so in the Bach Concerto in E major, which received a reading of breadth and understanding." This observer commented on Mr. Dittler's "simple, unaffected style, which brought out most effectively the lyric character and poetic qualities of most of his offerings." Good tone, able technic, and excellent legato were also observed in this review.

The World writer called the violinist's technical command "capable," and "his style, although uneventful, decidedly pleasant." In the Herald Tribune it was reported that Mr. Dittler's playing "was that of a thorough artist, with a clear and pure tone and a technic not aiming at display, but none the less skillful."

Marie Elise Dittler was the accompanist.

Ida Deck

"A notable degree of fluent pianistic skill was exhibited" on the evening of November 13 at the Aeolian Hall recital of Ida Deck, according to the reviewer of the Herald Tribune. This was the pianist's New York debut. "As a Bach player she played with ample clarity and speed, while Beethoven's Sonata Op. 31, No. 3, showed a very well developed technique, with brilliance provoking long applause," said this writer further.

This reviewer believed that Miss Deck's playing showed "more skill than temperament," and the report in the Sun was in accord with this opinion. The Sun commentator said, "Her reading of Bach was facile, superficial and untouched by any intellectual depth or penetration. But in compositions of less exacting nature her art revealed commendable charm and a sensitive appreciation of phrasing which colored an able technique with attractive hues."

Plays Concertina in Concert

Gregory Matusewitch, player of the English concertina, gave a recital of music arranged for his instrument on the evening of November 16. He was assisted by Lillith Gorsey, soprano, and V. Samoos, accompanist. Mr. Matusewitch played on instruments of several ranges with "notable skill," according to the Times.

Dextra Male Chorus

An organization of colored vocalists, the Dextra Male Singers, conducted by William C. Elkins, appeared in concert in Town Hall on the evening of November 17. The two assisting soloists were Abbie Mitchell, soprano, and Edward Steele, blind pianist. The Sun review said, "The chorus showed the results of careful training in phrasing, shading and diction. The tone quality was characteristic and the intonation generally creditable." This writer was of the opinion that the chorus sang best in the negro spirituals.

A lack of sufficiently strong tenor quality was observed by the reviewer of the World, who added that the singers showed "good tonal quality, enthusiasm, and considerable expressiveness." The Herald Tribune report similarly commented on the "rich and sonorous volume of tone, distinct diction, and ability to bring out a cheerful or a plaintive mood." The World writer found "technical skill and finish" in the playing of Mr. Steele.

Maximilian Kerbel

Maximilian Kerbel, tenor, gave a debut recital in Town Hall on the evening of November 16. "He has a light voice of good quality, and, save some throatiness of production, used it with ease and taste in difficult airs and songs from many standard composers," said the observer of the Sun. The Times report said that Mr. Kerbel showed a high voice with the "merit of natural ease, rather than of stage cultivation or varied expression." In the Herald Tribune it was said that Mr. Kerbel's voice proved "of soft and pleasing quality, if not entirely divorced from slight tremolo." This writer also spoke of "considerable style and expressive capacity" in the singing. Isabel Sprigg was the accompanist of the recital.

Ettore Cadorin Sings

Although troubled with a bad cold, Ettore Cadorin, contralto, gave the impression of having an excellent voice, according to the reviewer of the New York Times. This writer said that there could be discerned despite the singer's indisposition "a contralto of fine color in the lower register, and, when used softly, agreeable in all its range." The reviewer continued, "Mme. Cadorin is yet to be discovered; but of her intelligent treatment of the old Italian songs and German lieder there could be no question."

FRANCES PERALTA
Soprano Metropolitan Opera Company
MANAGEMENT: NATIONAL CONCERTS, INC., 1451 Broadway, New York

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FREEMANTEL

THE CRITICAL SCALES

Mischa Elman Quartet

Mischa Elman led his newly formed string quartet in the first of its three subscription concerts in Town Hall last Wednesday evening. Mr. Elman's associates are Edward Bachman, second violin; Nicholas Moldavan, viola; and Horace Britt, cello. Alison Smith, writing in the World, said, "They achieved a unity of expression which suggested a much more seasoned organization." The Sun also commented on the "sparkle, spirit, nuance, and finish, with good tone."

The Herald Tribune reported that Mr. Elman's playing stood out, his tone being particularly brilliant, but that nevertheless the pieces presented did not assume the air of violin solos with string accompaniment. The Times reviewer shared the enthusiasm which the concert aroused among audience and writers alike: "Under the brilliant leadership of Mr. Elman, whose all-compelling tone never lost its distinction, the Mozart Quartet in B flat received a reading that for fine nuances, exceptional charm, and melting tenderness it would be hard to equal. The minuetto and adagio were exceptionally beautiful and complete." The Post chronicler also found the Mozart "particularly charming."

Marcel Dupre

Opening his third tour in the United States, Marcel Dupre, French organist, gave a recital in the Wanamaker Auditorium, New York, last Tuesday afternoon. Two new compositions of the organist himself were on the program, his Suite Bretonne and Symphony Passion. The Sun reviewer was of the opinion that Mr. Dupre showed "his mastery of the organ" in these two compositions, and that "by his performance throughout he again proved himself an artist of rare taste and a master in the use of stops, manuals, and pedals." In the Herald Tribune Mr. Dupre's compositions were referred to as "music of a fairly modern flavor, skillfully and effectively written."

Ernest Davis

"An amiable program sung with sensitive appreciation of its mild and persuasive moods," were the words used by the World reviewer to describe the recital of Ernest Davis, tenor, in Aeolian Hall last Tuesday evening. The Herald Tribune writer said, "He had a tenor voice of notable ease and smoothness and adequate volume and expressive capacity in sustained numbers," but added that Mr. Davis had a tendency to become more forced in agitated passages. The Times report agreed with this opinion, although including the information at the same time that Mr. Davis used "a robust voice freely."

Walter Golde assisted at the piano.

Edwin Hughes

American composers were featured on the program of Edwin Hughes, pianist, in his recital at Aeolian Hall on the evening of November 16. After preliminary compositions by Beethoven and Chopin, Mr. Hughes devoted himself to works by Charles Repper, Parr Gere, Henry Cowell, Rubin Goldmark, Eugene Putnam, Homer Grunn and David Zuni. Mr. Cowell and Mr. Goldmark were present and shared the hearty applause of the audience.

The reviewers found his work up to his usual high standard and he was complimented by several of them for his novel program. The World wrote that "to the classics, as much as to these experiments, Mr. Hughes brought his accustomed portion of extreme intelligence and sensitive musicianship." He played, according to the writer in the Sun, "with his accustomed technical facility and incisive style."

Paul Whiteman's Orchestra

Attended by an audience which filled Carnegie Hall, an audience consisting of lovers of jazz, regular concert-goers, and musicians prominent in the world of composition and performance, another concert of Paul Whiteman's Orchestra took place in Carnegie Hall on the evening of November 15. The audience was demonstrative throughout.

The reviewers again commented on the skill and precision of the orchestra, which Mr. Newman in the Post called "unique in its finish." Their opinions concerning the musical significance of what the orchestra played differed, as they did after Mr. Whiteman's experimental appearances last season. Mr. Newman confessed that he is weary of jazz, but admitted that its success as music must depend upon individual composers, and not upon a system or a theory. Of George Gershwin's Rhapsody in Blue, which the composer again played accompanied by the orchestra, this reviewer, said, "It is by far the most interesting thing of its kind that I have ever met with; it really has ideas."

That this work held its position "as the most interesting and promising piece of serious composition yet made in the jazz vein," was the opinion of Mr. Henderson of the Sun also. This reviewer expressed the hope that American musicians might work out the technic and destiny of jazz themselves.

The writers of the Times and Herald Tribune agreed that the Rhapsody in Blue remained the outstanding achievement of a jazz composer, and all the reviewers believed that little of importance was to be heard in the several novelties which Mr. Whiteman included in his program: Three American Musical Pieces by Eastwood Lane, two compositions by Mana Zucca, and Broadway at Night, a tone poem by Ferdie Grofe.

Geraldine Leo

Comment was unanimous among the reviewers that although she is only seventeen years old, Geraldine Leo, violinist, who made her New York debut in Town Hall last Tuesday evening, is an artist of mature temperament. The Herald Tribune report said, "She was youthful in appearance but less so in performance, which also showed a tone of commendable quality, marked, as a rule, by firmness and smoothness and a determined manner of playing." Sometimes, in the opinion of this writer, Miss Leo's tone suffered in the intricacies of Tartini's Devil's Trill Sonata, but he liked her double stops throughout the evening.

The Sun observer agreed that the violinist "disclosed a good amount of violin technic, dash, and spirit; also temperament well controlled," but felt that her harmonics could be improved, and that her "rapid passage work lacked elegance and finish." The report commented on Miss Leo's "rich ingratiating tone, and much nuance" in the slower parts of what she played, and on her "sympathy with each composer."

The World report stressed Miss Leo's "unbounded vigor and enthusiasm," and in the Times it was said, "She performed the Tartini and the Vivaldi Concerto not only with remarkable command of technic, but with an artistic appreciation of their contents, which drew continuous applause from the listeners."

Camille and Paulo Gruppe

Assisted by his wife, Camille Plasschaert Gruppe, who played the violin, Paulo Gruppe, cellist, gave a matinee recital last Tuesday in Aeolian Hall. "Both performers are of the same school in style and interpretation," said the observer of the World, and "fortunately it is a mellow and sympathetic school of careful phrasing and scrupulous regard for the shades of meaning" of the music they play. The Herald Tribune report described Mr. Gruppe's tone as "sonorous, except for some wiriness in the higher notes." This reviewer found Mrs. Gruppe's playing pleasing at best, although from time to time uncertain as to quality of tone and as to pitch. The Sun writer was of the same opinion, and considered Mr. Gruppe's playing "generally commendable."

Stefi Geyer

Stefi Geyer, violinist from Switzerland, made her New York debut in Town Hall last Tuesday afternoon, and, according to the report of the Herald Tribune, "disclosed a firm, generally smooth tone, a confident vigorous style with emphatic bowing, and a well developed, thoroughly competent technic." Walter Schulthess was Miss Geyer's accompanist.

The Times writer agreed largely with the opinion above, using the remarks "firmness and roundness of tone," "seriousness of purpose," and "high artistic aim" to describe his impression. The Sun reviewer conceded Miss Geyer's "ability and talent," although he construed her seriousness as revealing the attitude that her playing was to her "a determined duty." Aside from a technic at times "marred by coarse bowing" and harshness of attack, the Sun report concluded that her playing "was vigorous and firm, and revealed qualities worthy of praise."

To the observer of the World Miss Geyer seemed "more concerned with technical precision than with emotional content," and Mr. Peyser wrote in the Telegram-Mail that for him there was missing "the element of persuasive and distinguishing charm." The audience, judging by its response to Miss Geyer's playing, did not agree with these opinions.

Clement Haile

An American pianist, Clement Haile, who has played in the smaller cities, made his New York first appearance in Aeolian Hall last Wednesday evening. Certain qualities in his playing seemed to the observer of the Sun unusual, "his sensitive appreciation of color, his understanding of effective phrasing, and a nice regard for the significance of detail." In respect to "range and breadth of its musicianly qualities and poetic content" Mr. Haile's playing was less distinguished, the reviewer thought, and the Times reviewer spoke of his "unassuming delicacy and grace." The Herald Tribune said that Mr. Haile gave the impression of "agile technic," although the reviewer found the color of the playing sometimes "unvaried." "He played with great clarity and vigor, though with a tendency to overemphasize," said the World.

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"Your heart is warm and your soul mellow as you listen to his marvelous voice."—Editorial in the *Oregon Journal*, October 1, 1924.

CHAMLEE TRUE TENOR ARTIST—

"Chamlee may be honestly acclaimed a genuine artist and one of the great tenors of the present day."—The Portland News, September 30, 1924.

"Chamlee's art is seemingly without effort and he carries the velvet quality of his voice into his highest notes."—Portland Telegram, September 30, 1924.

"Mario Chamlee's fervent singing cast a lyric spell over last night's audience. The great tenor is a stylist and his voice, vibrant, velvety, p e r f e c t l y placed, is invariably used with the musical insight and interpretative grace of a true artist. Everything Chamlee sang was interesting." — Seattle Post-Intelligencer, October 2, 1924.

"Mario Chamlee charmed the audience with the magic of his voice, vibrant, tender, velvety-toned, the voice of a master combining in perfect accord dramatic and emotional intensity with lyric loveliness."—Seattle Times, October 2, 1924.

"Chamlee given Stockton's most rousing ovation." — Stockton Daily Record, October 9, 1924.

" 'Local boy comes home to triumph" might have been the appropriate slogan genially associated with the concert of Mario Chamlee."—Los Angeles Daily Times, October 20, 1924.

"Mario Chamlee, our own great tenor and Ruth Miller kept their audience constantly applauding at Philharmonic auditorium. Indeed there was scarcely a quiet moment between songs when hands were not in action. It was a thrilling tribute to the singers and one honestly deserved."—Carl Bronson in the Los Angeles Evening Herald, October 20, 1924.

"That Mario Chamlee has a voice of gold was decided unanimously by the audience which filled Bridges Hall of Music. Chamlee has versatility and depth of emotional interpretation."—Claremont Bulletin, October 11, 1924.

"MARIO CHAMLEE

WINS OVATION."—*Los Angeles Times*, October 17, 1924.

"Chamlee Wins Ovation at Bovard Recital—Mr. Chamlee is one of the finest of American singers. . . . The glorious richness of his voice, the strength and mellowness of his tones, and the wholesome sentiment of the numbers which he selects make him one of the most gratifying artists before the public today."—Los Angeles Times, October 17, 1924.

"He was received from the first with rapture that mounted with every additional number. The peculiar alternation of tumultuous applause and intense stillness which tells, as nothing else, that the singer has touched the hearts of his audience was in evidence all through."—C. Hilton-Turvey in The Morning Oregonian, Portland, Oregon, September 30, 1924.

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BRUNSWICK RECORDS

Philadelphia Hears Second Opera

Smallens Conducts Rigoletto; San Carlo and New York Symphony Appear.

Philadelphia, Nov. 18.—Rigoletto was the opera chosen by the Philadelphia Civic Opera Company for its second performance of the season, last Thursday. The Inquirer reviewer wrote that "the smooth performance of last evening again demonstrated the wisdom shown by the company in choosing Alexander Smallens for musical director. Not only had the cast been selected with exceptional care, but the chorus was carefully drilled, and the orchestra directed with all the fine discrimination expected from such a director." Other writers were of the same opinion.

In the North American was the assertion: "To Ivan Ivantzoff go the laurels for a splendid performance, histrionically and musically." The Record thought Tina Paggi "sang her difficult role with surprising beauty." Tom Burke was commended for his performance. The Philadelphians in the cast were the Misses Eaton, Marsh, Botwright, and Hutchinson, and the Messrs. Mason, Figaniak, Mahler, Zulinsky, Bayer, and Shay.

Last night in the same auditorium, the San Carlo Opera Company started its Philadelphia season with La Gioconda. "The principal roles," wrote the Inquirer observer, "were in the hands of experienced singers, who gave good interpretation of their respective parts." The North American found the performance characterized by "excellent singing, splendid chorus work, orchestration of a high type, artistic settings and beautiful ballets . . . combined to make a performance which promises well for the excellence of the ensuing numbers." This paper thought that "the most satisfying" work of the evening was done by Gaetano Tommasini as Enzo. The Public Ledger agreed that his work was splendid. Marie Rappold, as Gioconda, proved herself as always to the Record writer "an artist always interesting and enjoyable." Others in the cast whose work was well spoken of were: Stella de Mette, Mary Kent, Mario Basiola, and Pietro de Biasi. The Record said that the opera was conducted with fine ensemble effects and good command of his orchestra by Mr. Guerrieri.

Walter Damrosch conducting the New York Symphony Orchestra here last Thursday repeated Honegger's Pacific 231 and Debussy's L'Isle Joyeuse. Tito Schipa, as soloist, was enthusiastically applauded. The Public Ledger considered that he "has a magnificent voice and he uses it superbly . . ." Stanley Muschamp of the Inquirer called his singing the "real sensation" of the program.

The critical audience was as one in admitting the interest of the Honegger work. Not all of them, however, like it. Mr. Damrosch's reading of the Franck Symphony at the opening of the program was particularly well spoken of. "An excellent reading" the Public Ledger called it, and the North American said it was "beautifully given" by the orchestra.

On the afternoon of the 14th, the Philadelphia Orchestra was heard in a program of Bach, Beethoven, Hindemith, and Strauss. Linton Martin in the North American thought that the Nusch-Nuschi dances of Hindemith suffered from being placed next to Strauss, but other writers thought better of the young German's work. The Public Ledger found in the composition "intense vigor and a very keen sense of rhythm."

Heard in recital here recently were Wanda Landowska, pianist and player of the harpsichord, who gave what was generally considered her usual brilliant performance, and Robert Imandt, young French violinist, who made an excellent impression.

Alexander Brailowsky

A series of violent contrasts on the program of Alexander Brailowsky, who made his American debut here last Wednesday, served to prove the versatility of this young Russian pianist. Liszt, Stravinsky, Moussorgsky, Schumann, and Chopin made up the varied fare he offered his warmly appreciative audience.

There was a "gripping vitality," as the Times said, in the playing of Mr. Brailowsky. He displayed, wrote the Sun reporter, "above all a brilliant touch of great magnetism which cut to the core of his offerings, revealing polyphonic patterns and musical mosaics in exquisite relief." There was enthusiasm expressed in this review also for his disclosure "of superb technic, hands and forearms of great power, and an understanding of unusual delicacy . . ." The World agreed that he had a "brilliant dextrous style" and, in spite of the fact that he seemed to miss the spirit of the Liszt, "the Chopin was sheer joy." Mr. Brailowsky's brilliant virtuosity was conceded by the Herald Tribune, but this writer said that he would have liked to have heard the pianist play something "of a profounder and more intimate sort." Of the same opinion was the Sun reviewer.

Pitts Sanborn in the Telegram-Mail thought that the pianist's "sheer power and accuracy are astonishing: and in his phrasing there speaks convincingly of his musical instincts." In spite of his brilliancy, however, Mr. Sanborn found a certain coldness which "projects nothing in the way of poetic revelation."

ALEXANDER BRAILOWSKY
Russian Pianist, Who Made His American Debut in New York Last Wednesday.

Morning Musicales

Lucrezia Bori and Ralph Errolle of the Metropolitan will be the artists appearing at the next de Segurola Musical at the Hotel Plaza tomorrow morning.

At the second of the Biltmore Morning Musicales last Friday the artists appearing were Beniamino Gigli, tenor of the Metropolitan Opera, May Korb, soprano, and Magdeleine Brard, French pianist.

To Repeat Bayreuth Repertory

Bayreuth, Nov. 16.—Next year's Wagnerian Festival will take place from July 22 to August 20. As this year, Meistersinger, Parsifal, and the Ring will again alternate. The Festival House has been undergoing alterations to perfect facilities for stage mechanism.

Celebrate Hobo Day

Sioux Falls, Nov. 10.—On the musical program of the celebration of the traditional "hobo day" at Brookins, South Dakota, on November 2, were recital appearances of Reinald Werrenrath, baritone, and Mabel Garrison, soprano.

Paderewski Plans Abroad

Only three concerts will be given by Ignaz Paderewski in Europe this season. They will take place after the first of the year, and will be at Geneva, Lausanne, and the Santa Cecilia in Rome.

Goossens Conducts New Hanson Work

Leads Last Rochester Concert; Coates to Resume Season in January.

Rochester, November 14.—Eugene Goossens concluded his second season with the Rochester Symphony Orchestra last night in a concert in the Eastman Theatre. The feature of his last program was Howard Hanson's poem, North and West, for chorus of sixteen voices with orchestra, heard in Rochester for the first time.

Of the Hanson composition A. J. Warner wrote in the Times, "This is a piece of music that definitely creates a mood; it is atmospheric, provocative, keenly imaginative, and has moments of rare beauty." This reviewer believed that the work is predominantly cerebral, and "ingeniously original." Harvey W. Southgate, writing in the Herald, agreed to the originality of the score which to him disclosed "freshness of thought and exalted imagination." Mr. Southgate said besides, "The music is scored with masterly detail and despite its essentially intellectual appeal, has moments of charming sentiment and real authentic athmosphere." The weirdness of the effect of the sixteen voices without words appealed to Mr. Southgate and to Mr. Warner also.

William P. Costello predicted in the Journal that the Poem has a career before it, calling it a "buoyant music, that carries along with a great sweep all the various influences the composer finds in North and West." Delius' Dance Rhapsody, Mozart's E flat Symphony and compositions by Tschaikowsky, Wagner and Berlioz completed the program.

The reviewers had only praise for the work of Mr. Goossens, whom each expressed the hope to see again next season leading the Rochester players. The grace and delicacy which he secured from the orchestra in the Mozart were praised particularly.

Albert Coates, who will conduct the orchestra during the balance of its season will arrive to commence his work in January.

Gales to Lead State Orchestra

Weston Gales, newly appointed Associate Conductor of the State Symphony Orchestra, will be conductor at the second Sunday concert on November 30.

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Boston Hears Recitalists

Thamar Karsavina Makes First Appearance; People's Symphony Plays Again.

Boston, Nov. 17.—An audience which made up by its enthusiasm whatever it may have lacked in size, attended the Boston debut of Thamar Karsavina, Russian dancer. In both the first performance on the 14th and the one last night, Karsavina was assisted by her dancing partner, Pierre Vladimiroff, and a small symphony orchestra conducted by Sepp Morscher. Other musical events of the week were recitals by Parish Williams, baritone, the de Reszke singers, Kathleen McAlister, Dorothy Fairbanks, and Caroline Hudson-Alexander; a concert by the People's Symphony Orchestra; and performances by the San Carlo Opera Company.

The writer in the Christian Science Monitor, L. A. S., discovered that Karsavina possessed, not only the "finished technique that was to be expected," but also "beauty of face and form, grace of movement and joyousness of expression." In her acting, he continued, "she conveyed great charm, if not deep emotional power." Philip Hale of the Herald also was particularly impressed with the dancer's beauty. In his opinion she showed herself "extremely well trained in the Russian school, not too academic, not too naturalistic." Mr. Hale thought her "especially attractive in Kreisler's waltz, in the old-fashioned Schoenbrunner waltz of Lanner's and, with her partner, in Caucasian dances and the Adagio from Sylvia."

The work of Mr. Vladimiroff was commended by most of the commentators. Mr. Hale was pleased to find him "virile, surprisingly agile for so strongly built a man, graceful, accomplished . . ." H. T. P. wrote in the Transcript that the orchestra, although small, was adequate, an opinion with which most of the other writers were in accord. The Globe reviewer reacted favorably to the "appeal to grace and movement, color and rhythm" throughout the evening's dancing.

A recital which was applauded enthusiastically was that of Parish Williams. His program, A. H. M. wrote in the Transcript, consisted of numbers "not too well known." He steered the middle and difficult course between too-familiar and too-obscure songs with remarkable success, according to the opinion shared by most of the reviewers. Secchi, Scarlatti, Donaudy, Schubert, Brahms, Richard Trunk, Duparc, Samuel-Rousseau, Debussy, Ernest Moret, Grechaninov, Dent Mowry and Malcolm Davidson made up the program. The Transcript writer characterized his voice as "rich, round and full in quality, of considerable range and power, and capable alike of dramatic intensities and lyrical smoothness . . . his diction is well above the average." His singing of Duparc's Elegy "deserved special commendation" for the "considerable warmth of long sustained tone" which the baritone brought to it. The Herald reviewer, H. H. G., said he was deserving of warm praise for his performance. "Mr. Williams has achieved his greatest triumph," wrote the chronicler, "in acquiring a distinctness of enunciation, in four languages, that can be equalled by very few singers . . . He enunciates, furthermore, in just the right way, that which makes for tonal resonance and color."

The reviews of the Christian Science Monitor and the Post agreed in substance with those quoted.

The de Reszke singers, Hardesty Johnston, Erwin Mutch, Floyd Townsley, and Sigurd Nelson, were heard in recital yesterday afternoon assisted by Mildred Dilling, harpist. Their songs revealed to Z. B. F. of the Monitor "notable purity of tone, lovely quality, excellent rhythm and ensemble that is rare enough."

The local debut of Kathleen McAlister, coloratura soprano, received numerous excellent notices in the press. According to C. S. S. of the Transcript, her lower notes "are superb, rich, full. The upper notes ring out clear and resonant . . . phrasing, diction, crescendi and decrescendi, she masters well." Mrs. McAlister's good musical style, technical facility and command of vocal color were lauded in the Monitor. The Globe considered that she sang "feelingly with unusually beautiful coloring." R. R. G. was of the opinion that the singer's personality was as charming as her voice was lovely.

Dorothy Fairbanks, soprano, drew an enthusiastic response from a large audience at her concert. The qualities particularly noted by the Transcript were "soft, clear beauty of tone, neither tense nor forced, a delicacy of interpretation," and clever shading of emotions. Mme. Hudson-Alexander, soprano, sang with "all the flexibility, the warmth of tone, the effective phrasing and shading" that the Monitor writer expected of her.

The third concert of the People's Symphony Orchestra, Stuart Mason conducting, took place yesterday afternoon. Bizet, Haydn, Converse, Boellmann and Mendelssohn made up the program. Georges Miquelle, violoncellist, was soloist, and, to quote the Monitor, "played with his customary skill and finish." The Herald said: "Under the baton of Mr. Mason, a conductor of authority and precision, the orchestra played with admirable spirit, and even a certain finesse."

The San Carlo Opera Company continued its season here with Carmen on November 10, Butterfly on the 13th, and Tosca on the 14th. The press comment has been almost uniformly laudatory of the San Carlo performances.

Chicago Opera Bill

TONIGHT

Cavalleria Rusticana—with Mmes. Raisa and Perini; and Messrs. Piccaver and Defrere; Mr. Cimini conducting.
Pagliacci—with Mme. McCormick; and Messrs. Ansseau, Formichi, and Stanbury; Mr. Moranzoni conducting.

TOMORROW

Pearl Fishers—with Mme. Pareto; and Messrs. Hackett, Rimini, and Cotreuil; Mr. Polacco conducting.

THURSDAY

Tannhauser—with Mmes. Forrai and Van Gordon; and Messrs. Lamont, Schwarz, and Kipnis; Mr. Weber conducting.

FRIDAY

Werther (revival)—with Mmes. Garden and Freund (debut); and Messrs. Ansseau and Kipnis; Mr. Polacco conducting.

SATURDAY

Tosca (matinee)—with Mme. Muzio; and Messrs. Piccaver and Stabile; with Mr. Moranzoni conducting.
Rigoletto (evening)—with Mmes. Macbeth; and Messrs. Hackett and Schwarz; Mr. Polacco conducting.

Heifetz in First New York Recital

Violinist Forced to Add More Encores Than Scheduled Numbers.

Jascha Heifetz gave his first recital of the season at Carnegie Hall on November 15. The audience that greeted him was large and extremely cordial. Mr. Heifetz was compelled to play more encores than there were numbers scheduled on his program. With his "familiar facile brilliance of style and his smooth and pellucid tone," as the World phrased it, the violinist played a program which included Saint-Saens, Paganini, Dont-Achron, Cyril Scott and Sarasate. The accompanist was Isidor Achron.

The Herald Tribune thought the performance "of his normal remarkable standard, with a tone and ability for dazzling fireworks of a deceptively apparent ease that has been often and enthusiastically noted before." Equally enthusiastic was the Sun reviewer who wrote: "Mr. Heifetz played with all his accustomed polish and style . . . the purity of his style, his very great technical powers, and all the familiar assets of his art were presented in their usual excellence and vigor." This same quality of apparently effortless technical perfection was the subject of comment in other reviews. The Times considered "the perfect poise of his playing—a breathless calm it seemed at times—again gave pleasure to admirers of highest technical beauty."

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AEOLIAN HALL, Tuesday Evening, Dec. 2, '24, at 8.15 o'clock

Concert by

MICHAEL ANSELMO, Violinist

REGINA KAHL, Dramatic Soprano

VIRGINIA RUGGIERO, Pianist

Accompanist for Mr. Anselmo and Miss Kahl: Evelyn Crawford

Programme

1. Rondo Capriccioso, Opus 14 ..... Mendelssohn
2. May Night ..... Palmgren
3. Valse, "A la Bien Aimee" ..... Schutt

VIRGINIA RUGGIERO

II.

1. Notte ..... Ottorino Respighi
2. Nebbie ..... Ottorino Respighi
3. Poesie persiane ..... Francesco Santoliquido
4. "Ninna Nanna" ..... Mario Castelnuovo-Tedesco
5. Bozzetti lirici ..... Giulia Reci
   a. Canta il viandante nella notte
   b. Notte di neve
   c. Calma di mare
   d. Canto di mare

REGINA KAHL

III.

1. Nocturne, E flat ..... Chopin-Sarasate
2. Spanish Dance ..... Granados-Kreisler
3. Tarantelle ..... Wieniawski

MICHAEL ANSELMO

IV.

1. Nocturne, F sharp major ..... Chopin
2. Waltz, C sharp minor ..... Chopin
3. Scherzo, B flat minor ..... Chopin

VIRGINIA RUGGIERO

V

1. Honeysuckle ..... Elizabeth Harbinson David
2. Hesperus ..... Alma Goatley
3. A Benediction ..... Alma Goatley
4. Dawn Song ..... Elliott Griffis
5. Heart'sease ..... John Powell
6. Resurrection ..... David Guion
7. Song of the Open ..... Frank LaForge
8. The Poet Sings ..... Wintter Watts

REGINA KAHL

Mr. Anselmo and Miss Ruggiero use Steinway Piano
Miss Kahl uses Mason and Hamlin Piano

Toti dal Monte in Second Appearance

Sings Gilda in Rigoletto; Josef Schwarz Takes Title Role.

Chicago, Nov. 15.—There was some difference of opinion as to the effect of Toti dal Monte's second appearance of the season in Rigoletto last evening. Edward Moore of the Tribune was of the opinion that Mme. dal Monte repeated her triumph as Lucia. In her second role as Gilda she "aroused high admiration for her clean, finished workmanship in the manufacture of trills and high notes. . . ." On the other hand, Glenn Dillard Gunn of the Herald and Examiner found the art of Mme. dal Monte "disclosed in a less favorable light. . . . this voice, with its perfect agility and its delightfully fresh and youthful quality, becomes a bit hard and over-brilliant when the dramatic interest of the moment demands that she exert its full power."

Joseph Schwarz was a "superb Rigoletto," wrote Mr. Gunn; "considered as song alone, his art is always satisfying." Mr. Moore was pleased with the versatility and ability he displayed in the role. The writer thought Charles Hackett "vocally and personally decorative."

Both Mr. Moore and Mr. Hackett felt that Mr. Polacco conducted with his usual excellence. "Like the expert man of the theatre that he is," wrote Mr. Moore, "he did wonders in brightening faded orchestrations and restoring antique tunes."

State Symphony Orchestra

In commemoration of the birthday of Friederich Smetana, an all-Bohemian program was played by the State Symphony Orchestra at their concert, conducted by Josef Stransky, at the Metropolitan Opera House, November 16. The consensus of critical opinion was, as the Post expressed it, that Mr. Stransky "was evidently happy with Czech music under his baton and the orchestra caught the inspiration." To the Smetana compositions, the conductor "added the sentimental values of his own that seemed indicated by the occasion," wrote the World observer. The writer in the Herald Tribune considered that Dvorak's New World Symphony "had an expressive, generally well played performance." Even more laudatory was the Sun: "Their (the orchestra) unity and tonal brillance were praiseworthy, and Mr. Stransky, quite at home in congenial surroundings, conducted convincing and admirably well wrought readings of Smetana's poems."

This was the first concert of the series of eight Sunday matinees, and an unusually large audience attended.

Francis Rogers
Concert Baritone and Teacher of Singing
Member American Academy of Teachers of Singing
144 East 62d St., New York City

Hinshaw Presents Figaro in New York

Mozart Opera Sung in English Under Music School Settlement Auspices.

Under the auspices of the Music School Settlement William Wade Hinshaw presented at Carnegie Hall on November 14 Mozart's Marriage of Figaro in an English version by H. O. Osgood. Ernest Knoch conducted, and gave, according to the World, "a skillful and polished performance." In the cast were Paval Ludikar, Clytie Hine, Editha Fleischer, Alfredo Valenti, Ralph Brainerd and Celia Turrill.

After some trouble in getting started, wrote the Herald Tribune chronicler, "it was a distinctly successful performance." Except in the occasional dialogues, the Post reviewer did not find the English particularly intelligible, "but the opera was well sung and acted with delicacy and charm." The members of the cast were lauded for their contributions to the success of the evening. Mr. Valenti was given the "palm" for his distinct enunciation by the Herald Tribune writer; Paval Ludikar was a "zestful" Figaro; Celia Turrill, "a properly youthful Cherubino, did very well with the aria, Voi che sapete, and doubled her success as the much older Marcelline;" and Editha Fleischer displayed "agreeable vivacity." The Times considered Clytie Hine a "distinguished" Countess Rosina.

The costuming and stage settings were applauded by all the reviewers. "Simply but effectively staged," commented the Sun, "with admirable costumes by Ethel Fox, Mr. Hinshaw's new production deserves success." The Times asserted that the opera "was brilliantly costumed," while the Herald Tribune found the settings and costumes "excellent." Mr. Osgood's translation also came in for a large share of commendation. The World called his translation "deft and imaginative," and the Herald Tribune said that "his words were happily wedded to the music."

Mme. Clemens in Fourth Recital

A program of Scandinavian and Finnish Songs together with two Brahms groups was presented by Clara Clemens, soprano, in the fourth recital of her historical series in Town Hall on the afternoon of November 17.

STEFI GEYER
Swiss Violinist, Who Made Her New York Debut Last Tuesday in Town Hall.

Another Opera Box in Sale

Following the purchase of the Henry Clay Frick box in the parterre row at the Metropolitan Opera House by Judge Elbert H. Gary, has come the announcement that Henry Walters, chairman of the board of the Atlantic Coast Line and interested in many other corporations, has bought a half interest in the box owned by the Luther Kountze estate. The price was not revealed.

New Composition Prize Offered

A number of new prizes for original compositions by American citizens resident in Ohio have just been announced by the Ohio Federation of Music Clubs. The four awards will be given for a violin solo, and a capella anthem for chorus of mixed voices, a song, and a piece for piano. Mrs. Walter D. Crebs, Dayton, O., is in charge of the contest, which will close on March 1, 1925.

Elshuco Players Open Brahms Cycle

Members of the South Mountain Festival Quartet Assist in Chamber Music Concert.

The first of a series of eight concerts which will present the twenty-four chamber compositions of Johannes Brahms was given by the Elshuco Trio on the evening of November 14 in Aeolian Hall, New York. The members of the Trio are being assisted in their cycle by the players of the South Moutain Festival Quartet. Those who took part in the first concert were William Kroll and Karl Kraueter, violinists; Hugo Kortschak, violist; William Willeke, cellist, and Aurelio Giorni, pianist. The program consisted of the Piano Quartet in C minor, Op. 60; the String Quartet in B flat major, Op. 67; and the Piano Trio in C major, Op. 87.

"The playing of all the numbers," wrote W. J. Henderson in the Sun, "was marked by feeling and sound musicianship, and the audience signified its pleasure by plentiful applause." The Times writer agreed that the "performances gave more than ordinary pleasure because of their zest and intelligence." The commentators of the Herald Tribune and of the Telegram-Mail were inclined to qualify their approval. The latter said, "The Elshuco Trio we all know as an admirable association of ensemble players. But the amalgamated quartet, though delightful in its enthusiasm and energy, was not conspicuous for the finer virtues of instrumental team work." The former reviewer found "plenty of life, but not complete smoothness" in the playing of the piano quartet, but commented on the "smoother, more fused" treatment of the string quartet.

The reviewers were agreed that a cycle of eight concerts of Brahms chamber music was a hazardous undertaking, but there was a considerable audience.

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"Mr. Spalding has admirably avoided the influence of others. His quartet is written with great sincerity and, of course, complete command of the resources of stringed instruments."

—Deems Taylor in the World, New York, Nov. 12, 1924.

"The Spalding piece offered an interesting departure now and then in rhythmic invectiveness."

—The New York Evening Post, Nov. 12, 1924.

"Mr. Spalding is no 'prenticed hand at composition."

"His manner of speech has certain traits that one might almost identify—a delicate pungency, a rich and quiet humor. There are passages in the second movement and in the final Allegro of his quartet that were imagined and shaped by his own spirit and his own wit. There are some iridescent effects of color, melting and glamorous, in his slow movement, that suggest an individual palette."

—Lawrence Gilman, in the New York Tribune, Nov. 12, 1924.

"Albert Spalding's quartet in E minor opus 10 in manuscript was on the program the Flonzaley Quartet gave at Aeolian Hall on the evening of November 11. The work seemed to be composed in the very mood of seriousness in which Spalding's violin playing is conceived. It discloses individuality of purpose from the first note sounded and yet it did not completely reveal its purpose until the close. Not that the writer's intentions, at the beginning, lacked clearness or decision, they simply demanded the entire scope of the four movement form to declare themselves. Or, to put the idea in an another way, the quartet, as played, grew in interest as it proceeded. Although the first three movements had strength and warmth in fair measure, the final movement possessed the greatest energy and the deepest feeling of all. Spalding in this work gives a hint of a fresh harmonic atmosphere. Look out for the composer who does that. He may turn out to be the kind that says original things."

—The Christian Science Monitor, Nov. 13, 1924.

"Albert Spalding's New Work in E Minor Is Heard by Large Audience"

"The Flonzaley Quartet's first concert which took place last evening in Aeolian Hall invited the attention of a large audience to a new composition by a resident of this city. The work was Albert Spalding's quartet in E minor, opus 10, not yet published. It was the second number on the program, placed between Beethoven's quartet in B flat, opus 18, No. 6, and Schubert's D minor quartet. Among such high gods may mere mortals move on art's Olympus."

"Mr. Spalding is orthodox in form in his new work. There is an allegro, a scherzando (further defined as "burlesca") and andante con moto, and a final allegro with an introduction. The first movement is in the time honored first movement form of the classics, albeit the working out is very concise and the extensions of the two principal themes effected chiefly by melodic means. There is a coda which is a very important feature of the movement."

"In this section of the quartet the composer has proclaimed himself a conservative modern. He utilizes harmonies of the latest mode, but without dispensing with fundamental key relationship and logical harmonic progressions. He does not venture into the hazardous realm of polytonality or that of atonality. But he contrives to sound very like a Frenchman. The scherzando is most ingenious in instrumental solo device and in its employment of piquant figures calling for rapid staccato bowing."

"The andante proceeds along the variation path, which Mr. Spalding treads with confidence and technical skill. The finale is the least easily digested of the four movements at a first hearing. As a whole the Quartet made a favorable impression. It is first of all things a work to command serious consideration. It is the creation of a musician of ability and sincerity. It gives plentiful opportunity to all the instruments to say something. Even the second violin has an important and admirable solo, under which the first violin supplies an arpeggiated figure."

"There are suggestions of Russian origin in some of the themes, but the general character of the work is affected by the present trend of musical art in France. There is no small measure of originality in the developments of the thematic matter, and above all, the quartet is musical even in that part of it which makes one thing that the composer desired to transfer to strings, the private stopped trumpet of the incomparable Petruckka."

"Mr. Spalding's Quartet will, of course, have to battle for recognition. It is American and it cannot summon reclame to its aid. The members of the Flonzaley Quartet deserved the thanks of music lovers for producing the work. A dignified piece of chamber music is an honorable addition to the native repertory and Mr. Spalding has increased his artistic stature by this composition. It was played with the Flonzaley Quartet's customary warmth, precision and balance, and more than that, with every evidence of enthusiasm. It was well received by

—W. J. Henderson in The New York Sun, November 12, 1924.

"Mr. Spalding's composition, very seriously written, and in a manner generally idiomatic for the instruments, betrays modern influences. Debussy is present, also harmonic elements of Italy and France of to-day. The best of the four movements seemed to be the andante. Upon this theme, Mr. Spalding weaves free and colorful variations. His finale is lively. His idiom is less personal than sophiticated. The writing is ingeniously effective for the strings."

—Olin Downes in the New York Times, November 12, 1924.

"This quartet of his shows that we have all been underestimating him; perhaps excusably but none the less too airily. For this new music is of an amazingly solid facture, full of purpose, and it moves with a certainty that almost convinces you he must have been writing quartets all his life. There is thought and feeling in the music, and both fancy and imagination. The slow movement held genuine beauty, not only of workmanship but of feeling."

—Irving Weil in the New York Evening Journal, November 12, 1924.

"The scherzo is delightful. It has humor, a rather aristocratic and restrained wit, but typical of the composer, and, I like to believe, of his race."

—Glenn Dillard Gunn in the Chicago Herald and Examiner, Nov. 17, 1924.

"I was glad to be there for their performance of a composition by a compatriot of whom I have always been an admirer, our own Albert Spalding. It is a quartette in E minor, opus 10, in manuscript, and wears all the traits that characterize Spalding's own art—refinement, grace, elegance. The Scherzando is touched with hints of American humor, but for the most part the quartet reflects the atmosphere of the French school, which is not depreciative comment."

—Herman Devries in the Chicago American, November 17, 1924.

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Leginska Leads London Symphony

Introduces Own Compositions; Cortot Is Soloist With Queen's Hall Orchestra.

London.

Ethel Leginska's debut as a conductor in Germany was recently reported, and now her first appearance leading an orchestra in London has taken place. This concert (November 5) was notable too for bringing here for the first time two of the pianist's orchestral compositions—Poems after Tagore.

The verdicts were not wholly favorable. The Observer critic writes: "A doubt that now arises is as to whether Leginska wishes us to look upon her as a pianist who composes and conducts, a composer who conducts and plays the piano, or a conductor who plays the piano and composes. I am inclined to class her as a pianist who conducts and composes. The playing is musicianly, the conducting is on the way to become competent, and the composition, though technically accomplished, will never, according to my expectations, become much more than that." He compares her "freedom" and "aptness" of movement favorably with the usual "angularity" of women conductors, and concludes that "she wants only a more ample experience to do well at the job."

The Telegraph, too, commended Miss Leginska's "freedom" of gesture. Although the Post concedes "that her style has been formed on a very good model," the Times says flatly that "her conducting is that of an amateur." A large audience, however, was moved to warm applause at the close of each number on the program. The orchestra Miss Leginska chose for her appearance was the London Symphony.

Cortot With Orchestra

At the weekly Queen's Hall Symphony concert, Alfred Cortot was soloist. "His gentlemanly dealings with the Liszt E flat Concerto relieved us of some anxiety," records the Observer writer. "This work, meretricious in itself, so often is a cause of meretriciousness in its players: it generally brings out the worst that is in them. Upon M. Cortot its wiles were spent in vain; he was urbane, firm, conscientious, entirely unoffensive, and all the more effective because of these restraints—brilliant, even, as far as his dull-natured piano would allow."

The third symphonic event of the week was the last appearance of Albert Coates before his forthcoming visits to Spain and the United States at a regular concert of the London Symphony Orchestra, which he led through an all-Wagner program, with the assistance of Florence Austral and Tudor Davies, much to the satisfaction of critics and audience.

In chamber music, the most notable event of the week probably was the opening for this season of the Gerald Cooper Chamber Concerts at the Aeolian Hall on November 7. The Sunday Times critic reminds us that "Mr. Cooper has taught us to look for an excellent discretion in the selection of material and the highest standard of execution at musical enterprises connected with his name." And the Observer remarks that this series is "one of the most genuinely interesting for the present season." The Times continues that "At the first of his chamber concerts, when Schubert was honored (Der Tod und das Maedchen quartet, the Quintet in C, Op. 163, and songs), all hopes were again fulfilled." The tenor John Goss and the Catterall String Quartet shared equally in the commendation bestowed on the program.

A Delius Program

Another important event was an afternoon devoted entirely to the work of Frederick Delius—chamber music and songs—which is supposed to be the first all-Delius program offered in London. It is taken as evidence of a growing interest in a composer whom many critics are inclined to rank with the greatest of living English musicians. Guilhermina Suggia, whose name occurs so often as a symphonic or festival soloist, began a series of three cello and pianoforte recitals with the assistance of a new pianist, Senor Vianna da Motta, who will himself give a recital later on in the months. A favorable opinion has already been passed concerning his musicianship.

Four repeat recitals were of sufficient importance to merit mention in closing: Messrs. Dohnanyi and Rummel gave pianoforte programs which—to go by the consensus of critics—revealed both the virtues and their defects of the artists concerned, but were none the less interesting for that; Dame Clara Butt filled the Albert Hall for a Sunday "pop"; and the Lener Quartet, in a second concert, this time devoted to two posthumous Beethoven works increased the esteem in which they are held here. "Ensemble playing withholds few secrets from these sensitive players," said Mr. Scholes in his critique.

Finally, the second week of the Old Vic's opera season brought forth Faust for the enjoyment of a large Saturday evening audience of working people on the South Side.

P. L.

ETHEL LEGINSKA
Pianist and Composer, Appeared as Conductor of the London Symphony Orchestra Early This Month.

Italian Notes

Milan.

The many rumors concerning the program of La Scala for this season were well founded, for the official announcement by that organization of its intentions for the year bear out the advance reports. All Milan is posted now with the information that the following new operas will be presented at La Scala: La Cena delle Beffe, of Giordano; I Cavalieri di Ekebu, of Zandonai; Turandot, of Puccini; Il Diavolo nel Campanile, of Lualdi.

Another smaller novelty certain to be given is Alfredo Casella's Il Convento Veneziano, a ballet composed to the book of Vandoyer.

Besides the novelties about eighteen operas will be chosen for performance this season again from the fixed La Scala repertory. They will be chosen from the following: Nerone, Falstaff, Mefistofele, Rigoletto, Aida, Traviata, Lohengrin, Tristano e Isotta, Meistersinger, Manon Lescaut, Boheme, Gianni Schichi, Boris Godunoff, Salome, Orfeo, Iris, Louise, Andrea Chenier, Wally, Lucia, Sonnambula, Barbiere di Siviglia, I Quattro Rustegli, Carmen, Debora and Jaele, L'Oro del Reno, Valkyries, Trovatore, Le Donne Curiose, Hansel and Gretel, Pelleas and Melisande.

The autumn season of the Dal Verme closed with the performance of Pedrollo's L'Uomo che Ride.

On the last day of October a season of opera commenced at the Quirino in Rome. Massenet's Manon was the first attraction.

F. C.

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THE STUDIO EASY CHAIR

FRANK PARKER, formerly of Chicago, now head of the vocal department of the Utica Conservatory of Music, director of the music at the Park Baptist Church, and conductor of the Lyric Club of Utica, has been engaged as director of the Choral Society of Sherrill, N. Y. Mr. Parker begins his work with the chorus December 1.

The Music Department of Bay City Community Service has arranged a community concert course for the season of 1924-25. Season tickets cost one dollar for the five concerts and have been limited to eight hundred. Admission to a single concert is fifty cents for school children and one dollar for adults. At the community music round table of the recent National Recreation Congress in Atlantic City, Charles G. Tingle of Bay City said: "We have found concerts by outside talent to be one of the best ways of stimulating interest in our own community musical activities."

Mr. and Mrs. Richard Hageman entertained at their studio residence, 257 West Eighty-sixth street, New York City, at a tea on Sunday afternoon, November 9, from five to seven. Many friends prominent in the musical world were present. Felix Salmond, cellist, played several numbers with Mr. Hageman at the piano.

A feature of the curriculum of the American Conservatory in Chicago is the musical history course on Saturday afternoons. There one hundred and twenty-five students enrolled in the class.

A song recital was given recently at the Utica Conservatory of Music by Annie Hitzelberger, soprano, and Clara Wenner, pianist. Alice Newman was accompanist for Miss Hitzelberger.

The Music School Settlement of New York City, located in the heart of the East Side is challenging the city to contribute a nickel for every nickel it collects in their campaign to raise funds for the maintenance of the Settlement. Many children have had to be turned away from the school this year because of the lack of sufficient funds to train them.

The Music School Settlement, organized thirty years ago, the mother settlement, has never been prosperous and this year faces a deficit of $20,000. The vocal department is under the supervision of Marcella Sembrich, the cello department under Pablo Casals, and the piano department under Ernest Schelling, who are members of the school board, although they do no personal teaching.

The New York State contest for young artists will be held in New York City during the latter half of February. This is the preliminary contest for the Liberty District contest to be held in May. The Liberty District embraces New York, Pennsylvania and New Jersey. Winners in this district will be privileged to enter the Sixth Biennial National Contest in June at Portland, Ore.

The contests are open to young professional artists in voice (men and women), violin and piano. The purpose of these contests is the stimulation of artistic ability by competition; to furnish in part an outlet for the young musicians we are developing in this country by prizes, public appearances, as well as to demonstrate the interest and sympathy of the entire National Federation of Music Clubs in the young American artist.

Etta Hamilton Morris, first vice president of Music Clubs, is chairman of the contest for New York State.

John Loring Cook, teacher of voice, announces the twenty-fifth season of his work in Chicago as vocal coach, manager of his agency and director of his own school of music in Kimball Hall, Chicago. Maria Gerdes-Testa, pianist; William Konrad, violinist; Maybelle Crockett Dodds, soprano and teacher of piano; Dean S. Remick, pianist; Ostella Bouche McCord, soprano and pianist, and Rita Smith, teacher of dramatic art, will be among the faculty members.

A course in the appreciation of music, consisting of five lecture-recitals and five illustrative concerts, will be given in the Community Auditorium by Herman Epstein, pianist. The first lecture-recital, which will be held tomorrow night, will be concerned with Music Forms, and Mr. Epstein will play compositions of Beethoven, Mozart, Chopin, Schumann and others to illustrate.

The other concerts will be on November 26, December 10, December 23, January 28, February 11, February 25, March 11 and March 25.

HARRY ANIK
Student of Clarence Adler, Made His New York Debut in Town Hall on November 12.

The following editorial appeared in the Florida Times-Union, Jacksonvilla, Florida, on October 4, under the head, Aims of Music Students:

"At this time of the year especially the ambitious young person is turned to thoughts of a career and with a fair percentage of the whole the idea is for success in music. The Musical Digest, which is now well established as the standard in concise and dependable information regarding music and musicians, is also doing a good part to help along with criticism and comment, and suggests to the aspiring mind an analysis of conditions and possibilities.

" 'The throb of deep music yearning within the human breast seems a vigorous urge,' says the Digest. 'Where it exists hope gives way all too often before reason. Burning desire for a professional music career appears frequently to dull analytical sense . . . now and again to good purpose, though in strict truth, rarely.' The advice offered by the Digest is for music students to 'take stock' occasionally and determine through actual calculation, what chance there is of becoming a 'star.' The opportunity is strictly limited, and there should not be so much wasted effort in seeking the unattainable.

"This in no measure, however, should restrain the ambition to become proficient in music. There is room—even urgent need—in every community for musicians and singers and the town, village, city or neighborhood is the better for the presence of accomplished musicians. With all the competition of the rather newly-adopted attractions of the schoolgirl complexion, carefully applied before going out, the bobbed curls and the fascinations of fashionable apparel, the girl or young woman who can play on the piano or violin or sing, is never lonesome.

"Music has its place in every part of the civilized world; it is found among the uncivilized and serves a purpose although not perfectly understandable to the more advanced peoples. Music is desirable and needed in a thousand ways; it is demanded on many occasions and welcomed in all. The fairly competent pianist is an addition to any gathering. The trained vocalist never fails to get a hearing, and is more apt to be overworked than idle.

"Music as a profession is found to be a fairly well-paying proposition, although the extent of income from such sources is limited by the size and the ability to pay in the home town. It is good to know music. The instructor who furnishes the key to music-land is a benefactor; the recipients are usually glad and their accomplishment adds to the pleasure of many. It is a worth while study, even though not a great many music students may become stars."

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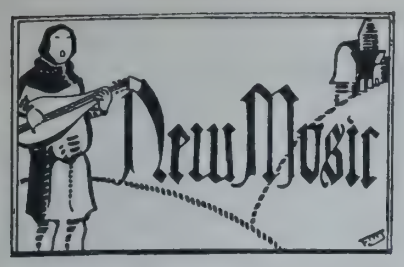

EFREM ZIMBALIST'S tour of the Orient already has been productive of at least one concrete remembrance. G. Schirmer has just issued his Improvisation on a Japanese Theme, for violin and piano. Just how Japanese the theme is it is difficult to say, but it has pronounced Oriental flavor. The treatment is quite Occidental. Combining the smooth model melody with a sharp and interesting rhythmic figure, Mr. Zimbalist has done most of his improvising in the piano part, which, in the development becomes more and more complex, with original harmonic color and rhythmic vigor, while the violin lifts the theme, not much altered, into higher ranges to emphasize the effect of climax.

Just as skillfully as he builds up his piece, Mr. Zimbalist is able to reduce it, and the composition ends pleasingly quiet in mood with the violin repeating the theme "a piacere" over a sustained chord in the piano part. The piece is not easy to play, either for pianist, who has at least as important a role as the violinist, or for the latter. Mr. Zimbalist will doubtless prove its fitness for the concert stage without delay.

H. Balfour Gardiner's Noel is among the recent publications of G. Schirmer. It is a composition of good round melodies, the theme of Good King Wenceslas being particularly effective. It is not too difficult for the medium student of the piano to handle comfortably.

Many new items of interest to singers are on the new Schirmer lists. My Love in Her Attire, by Frederic Ayres, for medium voice, is an amourous ballad, but it keeps moving with light accompaniment, and avoids the pitfall of sentimentality. Mana-Zucca's Fluttering Birds, her Opus 88, is a song for soprano. The voice part reaches a high B flat several times, and calls for trills on the F, turns, and staccato, which give charmingly the light and lively effect for which the text calls.

Alice Barnett's Chanson of the Bells of Oseney is arranged for either medium or high tessitura. The chime and tinkle of bells is suggested by the composer in the broad swing of his rhythm and the richness of his harmony. A chromatic color somewhat unconventional makes the chime effect much removed from the commonplace.

Among the latest choral issues of the various publishers is Alfred Mistowski's Who Would Be a Merman Bold (J. & W. Chester, London). It is arranged for three female voices without accompaniment. The same composer's Ode to Loreto is composed for three-part female choir.

Frances Peralta, soprano, made her reappearance this season at the New York Metropolitan Opera, singing Elena in Boito's Mefistofele.

IT HAS long been controversial whether music has any healing effect, either moral or physical. The subject is taken up anew in a small book by Willem van de Wall, The Utilization of Music in Prisons and Mental Hospitals, wherein is discussed the application of music in the treatment and care of the morally and mentally afflicted. Mr. van de Wall is the director of the Committee for the Study of Music which for three years has carried on research for the National Bureau for the Advancement of Music.

From his experience during three years of study Mr. van de Wall has constructed great faith in the curing power of music. He does not claim that it is a cure-all, but simply that it is a very necessary detail in the work of salvage of the morally and mentally sick.

In the first part of his book the author tells of some of his experiences in correctional institutions, for boys, men, or women. In every case the story is the same: sullen dispositions, drab surroundings, all relieved by the introduction of musical activities. Mr. van de Wall starts with the premise that music brings out the finer emotions of the listener. He proceeds, however, more with a demonstration of the efficacy of musical organization in catching the interest of even the hardiest of criminals. His descriptions of the quickness with which persons in penal and health institutions took to glee clubs, orchestras, and dancing classes which he organized may be indication simply of the necessity of "extra-curricular" activities.

In the second half of Mr. van de Wall's little book are to be found more concrete evidences of the therapeutic effectiveness of music. He offers authentic anecdotes of persons with nervous illnesses alleviated and made normal by exposure to plenty of music. Not the least of the helpfulness of music grows out of its tendency to promote co-operation among patients, and out of its efficacy in using up the excess nervous energy which otherwise would be applied destructively.

Mr. van de Wall's book has no fixed thesis, although he is convinced that music can be an effective moral and mental healer. Rather he has gathered together many notes of his experiences, and lets them speak for themselves, while he is occupied with further experience, research, and study.

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Oratorio Society Sings Holst Work

Stoessel Conducts Brahms Requiem and Premiere of Hymn of Jesus.

Gustave Holsts's Hymn of Jesus was heard for the first time in New York at the first concert of the season of the Oratorio Society at Carnegie Hall last Wednesday evening. Albert Stoessel, conductor of the society, directed the performance.

The interest and importance of the composition were generally conceded by the reviewers. Pitts Sanborn of the Telegram-Mail, although admitting the technical and imaginative skill of the composer, thought the dance portions of the hymn "pretentious pompousness." Among the more enthusiastic writers was W. J. Henderson of the Sun. He found the work "graphic and dramatically eloquent" with effects "often hauntingly beautiful." In the main Olin Downes of the Times was inclined to agree with Mr. Henderson although he found that his interest flagged after the first part of the work. The opening he felt was "of rare beauty and impressiveness" and created the atmosphere "half pagan and half mystic" demanded by the text. Mr. Henderson continued in praise of the writing for voices which "shows skill and there is mastership in the distribution of dynamics between voices and orchestra."

Opposed to this view was Ernest Newman of the Post who said that the chief fault with the work was that it was written for a perfect chorus—rather than a chorus of human voices. The conception throughout, he felt, "is a fine one." Deems Taylor of the World was one who, although admitting the technical command of the piece, found it "generally unconvincing and even dull work." He wrote that the chorus "sang with energy and expressiveness, but did not always sound in tune." Lawrence Gilman of the Herald Tribune considered the performance an effective one and complimented Mr. Stoessel for his "enthusism, musicianship and authority."

The Brahms Requiem was the other number offered. Boris Saslawsky, baritone, and Ethyl Hayden, soprano, were the soloists. Both received commendatory notices. Mr. Downes thought Mr. Saslawsky "sang with marked intelligence, and Ethyl Hayden sang a small but difficult part with excellent vocalism and musicianship."

Otto H. Kahn Encourages Composition of Jazz Opera

A REPORT was current in musical circles of New York last week that Otto H. Kahn, Chairman of the Metropolitan Opera Board of Directors, has unofficially been encouraging a number of American composers of popular music, including George Gershwin, Irving Berlin and Jerome Kern, to turn their attention to the composition of a serious opera with jazz music. Irving Berlin is said to have declared himself technically unequipped for such a work, while there was no comment from Mr. Gershwin or Mr. Kern, except that the latter thought such a work possible.

According to Mr. Kahn's idea, the subject of such an opera should be quite up-to-date and realistic in its treatment. It is believed that Mr. Kahn has simply been trying to arouse an expression of opinion among musicians concerning this matter, and to encourage whatever ideas or inspiration composers of popular music may have toward using their idiom in a serious work.

Rosenkavalier at Met

(Continued from page 1)

One of the newcomers in the cast was Ralph Errolle. Mr. Henderson congratulated him upon singing "his little Italian air better than it had been sung in many moons . . ." He was "graceful and mellifluous," wrote Mr. Taylor, who also thought that Mr. Bada was "an excellent Valzacchi."

The opera was "enjoyable" to Mr. Newman although he found the humor too broad and the characterizations stereotyped. Mr. Bender, Mme. Easton and Mme. Howard received his praise. Mme. Howard's Annina, he said, was "a finely pointed piece of work."

Leginska to Lead N. Y. Symphony

Ethel Leginska, who has conducted four important European orchestras during the fall, will direct the New York Symphony Orchestra at Carnegie Hall on January 9. Leginska will conduct a program of classical and modern works including Weber's Oberon Overture, Beethoven's Seventh Symphony, and several of her own compositions.

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Lines o' News AND Chatter

Omitted (unintentionally of course) from the first-page picture of Beniamino Gigli the copyright line of Photographer Mishkin. In the November 11 issue of Musical Digest, by the way. Everybody happy now?

* * *

Pasadena extended a warm welcome to Mrs. Frank Gates Allen upon her recent return to her home there, after months spent in Europe. And the Los Angeles Philharmonic Orchestra is also happy to have Mrs. Allen back again, for she is chairman of the Pasadena Philharmonic series and eminently efficient.

* * *

Charlie Wagner is smiling three kinds of smiles:

One because of Toti dal Monte's Chicago success.

One because the De Reszke Singers started their concerts in this country so auspiciously.

One because his new play, Quarantine, which has just opened in Washington was so well received.

* * *

Samuel Insull, the Chicago Civic Opera's Big Boss, has just been made Commendatore of the Crown of Italy. So too has Maestro Polacco, of that same organization.

* * *

Quite a number of Who's Who in New York's music circles (and in its smart set too) were guests last Sunday evening of Mr. and Mrs. Arthur Sachs at a buffet supper given in their home, 42 East Sixty-ninth street. Mrs. Sachs is prominent in the New York Philharmonic Orchestra councils.

* * *

Down in Cincinnati a few days ago there was a little gathering at a tea given by Christian R. Holmes (another New York Philharmonic factor, by the way) at which Miss Bertha Baur, Fritz Reiner, Mrs. Reiner, and Dr. Liszniewski and Mrs. Marguerite Liszniewska, the pianist.

* * *

Quite modest is a statement in Nicola Zerola's bill of particulars in which he is demanding of the New York Metropolitan Opera Company $100,000 damages for not being allowed to sing in performances other than concert. It calls to mind that remark of a southern darkey who heard a speech made by a candidate for a political office. To his employer this darkey said: "The gemmun suttinly did recommend hisself mos highly."

* * *

Hipolito Lazaro has sailed for Italy where he is scheduled to create the leading tenor role in La Cena delle Beffe of Giordano which is to have its premiere shortly at Milan's La Scala.

* * *

Lines-O'-Newser was headed for his office a few mornings ago, on foot. Crossing Seventh avenue he was obliged to step in front of a limousine which had been halted by the traffic. "Fortunate soul," he thought of the person who was seated in the car, and then looked at her. Lo and behold there sat Frances Alda, who was en route to fill a concert engagement in Pennsylvania. All of which shows how much better off materially singers are to mere wielders of the pen.

* * *

Don't forget—The Musical Digest address now is 243 West Thirty-ninth street. New York, we might add . . . since Sam Williams of the World is rather fussy about being explicit in details.

* * *

Owing to the magnitude of her European activities, Madame Georgette Leblanc (Maeterlinck) has been forced to cancel her American tour previously announced, from December to March of this season.

Besides a recital tour of the principal cities of Europe, Mme. Leblanc is to make personal appearances with her first film, L'Inhumaine, a new venture in motion pictures produced in France, which has aroused the critics to great enthusiasm. The Paris premiere is announced for late November.

Mme. Leblanc will return to America in December, 1925.

* * *

Percy Scholes, in the London Observer, tells—apropos of the recent appearance of Ethel Leginska as a conductor—of a conversation he had in Aeolian Hall, New York, in 1915: "She do play vell, dat leedle Polish girl," said a Germanic neighbor to him.

"She's not Polish, she's English," Mr. Scholes replied.

"But she have a Polish name."

"Her real name is Liggins," the critic again corrected.

"Nonsense!" protested the German. "No English girl could play like dat!" . . .

And so it appears that "Leginska" is really Liggins, a relic of the time when a foreign-sounding name was essential to success as a recitalist. The pianist confessed as much in an interview granted the London Daily Chronicle, where it appeared that the "Polish" name was invented for her by Lady Maude Warrenden, who had interested herself in "Ethel's" career (we suppose the "Ethel" still stands).

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The Musical Digest

Stepping Up to Opera
See Page 5

VOL. VII. NO. 7 (Published Weekly) NEW YORK, TUESDAY, DECEMBER 2, 1924 (Copyright, 1924, by MUSICAL DIGEST, Inc.) 15 CENTS A COPY

Koussevitzky Leads Boston Orchestra In New York Debut

Reviewers Unanimous in Favorable Reception of Pierre Monteux' Successor.

AUDIENCE FILLS HALL

The long awaited New York debut of Serge Koussevitzky took place Friday evening when he conducted the first concert of the thirty-ninth season here of the Boston Symphony Orchestra.

Mr. Koussevitzky proved to be a man of quiet bearing. Not only did he fail to "rant and rave," wrote Olin Downes in the Times, but "on the contrary, he was poise and self-restraint personified . . . He secured effects which had fineness of quality which few orchestras under any leader achieve today—and this with a minimum of visible effort." Deems Taylor of the World found his conducting "electric with energy" although he preserved his "fundamental poise and complete self-mastery."

Exemplary of the reviewers' comment was Lawrence Gilman's statement that there was "no resisting the vitality of the man . . . clarity of conception, quick sensibility, a comprehensive grasp of structure, a fusing and projecting imagination — these virtues are Mr. Koussevitzky's, beyond denial." Writing in the Sun, W. J. Henderson characterized him as "a virile, forceful and withal an analytical conductor, whose interpretations last evening combined sweep and power with searching insight and broad musical imagination."

His program, continued Mr. Henderson, "gave him room for an exhibition of his styles." It consisted of the Vivaldi Concerto in D minor, Weber's Oberon Overture, Debussy's Nocturnes, Nuages and Fetes, Honegger's Pacific 231, and Scriabin's Poem of Ecstasy. Mr. Henderson thought that in the Weber the "tonal magnificence of the orchestra was revealed in all its glory." Ernest Newman of the Post admired the "classical purity" of the Concerto, but considered the "most exquisite playing of the evening" in the Fetes. Agreed as to the conductor's skill in recapturing the delicacy of the Debussy works was Mr. Downes who also thought that there was the "artistic climax" of the evening.

Pitts Sanborn in the Telegram-Mail asserted that Mr. Koussevitzky was "an interesting and magnetic conductor . . . he can have his will with an orchestra and his way with an audience."

The entire program, according to Mr. Taylor, "exhibited, above all, an impeccable sense of balance, proportion and style, and an exquisite sensitiveness to detail and subtle nuances."

Giacomo Puccini 1923

Distinguished Italian Composer Who Died Last Saturday in Brussels.

Bulletins of News

The Roman Choir, comprising the master singers of the Patriarchal Roman Basilicas and the Sistine Chapel, arrived in New York on the Conte Verde on November 29 for a tour of the United States, Canada, Cuba, Mexico, and Australia.

Concert Management Arthur Judson announce that Nina Morgana, soprano of the Metropolitan Opera Company, is now under their exclusive management.

Credit is due the following photographers for photographs appearing in this week's pictorial section: Forrest Lamont and Pablo Casals, Underwood and Underwood; Mabel Garrison, Apeda; Anna Fitziu, Photobroadcast-Bain News Service; Mario Chamlee, M. F. Weaver; Shura Cherkassky, Jeanne Bennett; and Tina Filipponi, G. L. Manuel, Paris.

Digests of the following week-end operas and concerts will appear in the next issue of The Musical Digest: Parsifal at the Metropolitan, Philharmonic Society, Roland Hayes, Elshuco Trio and Festival Quartet, New York Trio, Boston Symphony Orchestra, Nickos Cambourakis, Ignazio d'Amico and others, Andrea Chenier at the Metropolitan, Sergei Rachmaninoff, New York Symphony, Elena Gerhardt, State Symphony. Ignacy Dygas, League of Composers, Little Symphony, Walter McNally, Marianne Kneisel Quartet, Laura Gustafson and Charlotte Lund.

Puccini Passes Away In Brussels; Radium Fails to Save Composer

State Funeral Will Be Held in Italy; Homage Paid in Different Countries.

WAS AGED SIXTY-SIX

Dispatches from Brussels last Saturday brought news of the death of Giacomo Puccini, Italian composer of opera, at the age of 66. Death was due to a heart attack, induced, it is said, by the effects of radium treatment upon two tumors in Puccini's throat. The composer's son and daugnter were with him when he expired. Mrs. Puccini had started from her home at Terre del Lago, near Pisa, but illness caused friends to detain her at Milan when she arrived there.

The Italian government has announced its intention of giving the musician a state funeral, and of assuming the expense. Homage was paid the memory of Puccini in several countries; in the New York Metropolitan and the Chicago Opera Auditorium such recognition was made during the performances being given.

In spite of the known seriousness of Puccini's condition, it was believed that he would recover. News of his death came therefore as a shock; and throughout Italy, as well as in other countries where he was respected, there is mourning.

Giacomo Puccini was born in Luca, Italy, in 1858. His father, his grandfather, and his great-grandfather were musicians. So when he finally went, after study in his birthplace, to Milan to the Royal Conservatory of Music, it seemed a natural course.

Le Villi was Puccini's first opera. It was given in the Dal Verme Theatre, in Milan in 1884 and attracted only moderate attention. Manon Lescaut, produced in 1893 at Turin, gained widespread attention; and when La Boheme was given in 1896 Puccini's high rank as a composer of opera was established.

Tosca was produced in 1900, and four years later came Madama Butterfly . . . a failure at its La Scala (Milan) premiere, when Giulio Gatti-Casazza was director there. But, shortened afterwards, it met with success elsewhere. Then came The Girl of the Golden West, the "Triptych" consisting of Il Tabarro, Suor Angelica, and Gianni Schicchi. Turandot—which is finished save a few pages of the score which Arturo Toscanini will probably complete—is scheduled for its premiere at La Scala next spring.

Puccini was recently nominated to Italy's senate, and had been notified barely a week ago of the honor conferred on him.

Hidalgo Sings in Barber of Seville

Returns to Metropolitan After Fourteen Years; Didur Takes Part of Basilio.

Because she has "gained so immeasurably in richness of tone and vocal agility" (in the words of Alison Smith of the World), the reappearance of Elvira de Hidalgo as Rosina in The Barber of Seville at the Metropolitan last Thursday was called by many of the reviewers a "debut." Her actual debut in this role at the Metropolitan took place fourteen years ago and since that time Mme. de Hidalgo, according to the Times, "has matured in voice, physique, personality and art." Those who had looked forward to the appearance of Feodor Chaliapin as Basilio were disappointed as Mr. Chaliapin was indisposed. Adamo Didur took his place.

The Post was in agreement with the other papers in its statement that Mme. de Hidalgo's Rosina "was a pleasure with its warm Spanish beauty and acting and a voice that is rich and full-toned." Indubitable and gratifying growth as a singer and artist was found by Pitts Sanborn of the Telegram and Mail in the work of the Spanish singer. In her acting, he was pleased with the unflagging vivacity, and delicacy of touch. She revealed, he wrote, "a pleasant assortment of decorative patterns and delivered them with fluency, brilliancy, and, in general, with excellent taste." The Sun considered her performance "vocally interesting and histrionically excellent" while the Tribune characterized her voice as "a very pleasing coloratura soprano, smooth and fluent, if not one of large volume, able to round out ornaments and ride the loftiest notes. . . ."

The role of Basilio, said the Times, was filled "deftly" by Mr. Didur. His work was spoken of as "excellent" by the Sun and Mr. Sanborn liked the "familiarly competent music master of Mr. Didur." This reviewer also considered Mario Chamlee acted Almaviva "with spirit" and that he "sang much of the first act music beautifully." The Post agreed that Mr. Chamlee sang well, and added that Giuseppe de Luca "was, of course, a delight as the Barber." Mr. Sanborn said that his work and Mr. Malatesta's Bartolo "call for no new appraisal." Miss Smith commented that Mr. Chamlee, Mr. de Luca, and Mr. Malatesta sang their familiar roles with much spirit.

Mr. Malatesta's "rich effects," Mr. de Luca's "exuberant" barber, and Mr. Chamlee's "vivacious" work, the Sun added "all contributed to a spirited evening." Mr. Papi conducted "a well knit performance," and was, reported this paper, "on congenial terms with Rossini."

Stokowski Presents All-Wagner Program

Hageman Conducts Philharmonic With Poliakin as Soloist; Rich Quartet Plays.

Philadelphia, Nov. 24. — The first Wagner program of the year by the Philadelphia Orchestra was heard last Friday at the Academy of Music.

Stanley Muschamp of the Inquirer did not content himself with moderate praise, but asserted that "it was great music, played by a great orchestra, with a great leader." The Record reviewer was equally enthusiastic. On the program were the Overture to the Flying Dutchman, the prelude to the first act of Lohengrin, the prelude to the third act of Tannhauser, the Siegfried Idyll, the Ride of the Valkyries, Wotan's Farewell and the Magic Fire music. Of the selections S. L. L. of the Public Ledger preferred the Siegfried Idyll, although he considered the Lohengrin "a superb piece of playing . . . delicate and beautiful." This reviewer also remarked on the rapt attention of the audience throughout the performance. Linton Martin of the North American summed up his review with these words: "Throughout the concert Mr. Stokowski developed details without ever losing sight of the larger design."

Richard Hageman was the guest conductor and Miron Poliakin the soloist at the concert of the Philharmonic Society here last night. The program, which included Tschaikowsky, Strauss, and Wagner, opened with Beethoven's Seventh Symphony. Mr. Hageman's reading of this symphony was called by the Public Ledger "one of the most satisfying that has been given in Philadelphia in a long time." The North American said he conducted "excellently, and with fine co-operation from the musicians." The Inquirer and Record agreed as to Mr. Hageman's splendid leadership and sound musicianship.

"A flattering ovation" greeted Mr. Poliakin's playing of the Tschaikowsky Concerto in D major with the orchestra. Upon the reviewer in the Public Ledger he made a "profound impression, not only with his amazing technical equipment," but with his "characteristic reading," his beautiful tone and general understanding of the work. Equally enthusiastic were the other writers.

Anna Pavlowa and her Ballet Russe, who were seen here last Wednesday in two performances, were greeted by audience and reviewers alike with the usual plaudits brought forth by her appearance. The Record called it "one of the most beautiful and spectacular productions" in which she has appeared. The other papers agreed that she was more remarkable than ever. Alexander Volinine received several commendatory notices.

The San Carlo Opera Company continued its season here with productions of Andre Chenier, Madame Butterfly, Aida, Faust, and Trovatore. The continued success of the company culminated, in the opinion of the Record, in "a notable" performance of Aida. Faust, according to the Public Ledger, was "well conducted and well sung."

The Rich Quartet was heard at the second meeting of the Chamber Music Organization yesterday. The Quartet, consisting of Thaddeus Rich, first violin; Romain Verney, viola; Harry Aleinikoff, second violin, and Hans Kindler, cellist, played a Malipiero novelty, Rispetti e Strambotti. Their performance was generally praised. Among the other recitalists of the week were Bernardo Olshansky, Russian baritone, whose voice, according to the Public Ledger, had "an especially fine quality;" Lewis James Howell, baritone, assisted by Nina Prettyman Howell, violinist, and Helen Clarke McCoy, soprano, in joint recital with George T. Hottel, tenor.

Anna Case Sings in Marion

Marion, Nov. 18.—Anna Case, soprano, appeared here last evening in a recital under the auspices of the Lecture-Recital Club.

Metropolitan Opera Box

TOMORROW

Gioconda—with Mmes. Easton, Gordon, and Alcock; and Messrs. Gigli, Danise, and Didur; Mr. Serafin conducting.

THURSDAY

Carmen—with Mmes. Bourskaya, Mario, Ruth, Wakefield, and Galli; and Messrs. Martinelli and Mardones; Mr. Hasselmans conducting.

FRIDAY

Marta (matinee)—with Mmes. Alda and Howard; and Messrs. Gigli, Didur, d'Angelo, Malatesta, and Reschiglian; Mr. Papi conducting.

Lucia (evening)—with Mmes. Toti dal Monte (debut) and Egener; and Messrs. Chamlee, de Luca, and Mardones; Mr. Papi conducting.

SATURDAY

Jenufa (matinee)—with Mmes. Jeritza and Matzenauer; and Messrs. Laubenthal, Oehman, Wolf, and Schutzendorf; Mr. Bodanzky conducting.

Aida (evening)—with Mmes. Peralta and Gordon; and Messrs. Fleta, Danise, and Rothier; Mr. Serafine conducting.

MONDAY

Tales of Hoffmann—with Mmes. Bori, Morgana, and Howard; and Messrs. Fleta and de Luca; Mr. Hasselmans conducting.

Easton and Martinelli Appear in Carmen

Martinelli Sings Don Jose, and Joan Ruth Makes Debut as Frasquita.

The Metropolitan presented its first Carmen of the season last Wednesday in what the reviewers were agreed was an unusually vivacious performance. It was an animated presentation, wrote Alison Smith in the World, in which "the entire company plunged into the smouldering melodrama . . . with an intensity which made it a dramatic as well as a musical triumph." Florence Easton as Carmen and Giovanni Martinelli who replaced Miguel Fleta as Don Jose "not only took the vocal honors," asserted the Times, "but they carried on the story with more than the usual dramatic clearness and intensity."

An "intelligent, carefully analyzed and gracefully sung" characterization, rather than an emotionally abandoned" one, was Miss Smith's impression of Miss Easton's performance. The Herald Tribune commented favorably on her work. Mr. Martinelli, in the opinion of this reporter, was in good voice. Joan Ruth, a young American, made her operatic debut as Frasquita. She displayed, wrote Miss Smith, "a voice of bright and flexible quality, which she uses with deft dramatic effect. And it was even more evident that she is a skilful actress and decidedly decorative." She "made an excellent debut," according to the Times, and the Herald Tribune reviewer spoke in terms of approval of her voice, "a light soprano of some pleasing notes."

This paper also referred to Queena Mario's part as well sung, and the Times reported that she scored as Micaela. The Mercedes of Henrietta Wakefield, continued this review, was "well in the picture" and the other roles were "capably filled by Messrs. Mardones, Ananian, Meader, Martino and Tibbett. The orchestra, under the direction of Louis Hasselmans, was all that could be desired." Miss Smith concluded her review of the opera with the assertion that the principals "were all they should be, but the stimulating quality of the opera was as thoroughly due to the spirit of the chorus and to the vigorous work of Mr. Hasselmans. . . ."

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Schrecker Prelude Conducted by Reiner

Rosen Plays Dvorak Violin Concerto; Cincinnati Orchestra Gives Pop Concert.

Cincinnati, November 25.—In his symphony concerts of last Thursday and Friday Mr. Reiner presented the contrast of Franz Schreker's Prelude to a Drama and Beethoven's Fourth Symphony. Between the two numbers was Dvorak's Violin Concerto, played by Emil Rosen.

In regard to the Schreker, tense anticipations of this modern work received a pleasant relaxation in the "rare delicacy of shading, the infinite variety," and its "theatricalism," declared Mr. Goldenburg in the Enquirer, while Mrs. Plogstedt of the Post admired the "skillful handling of the discords" and the enchanting effect of the almost unheard-of tonal combinations.

Mrs. Smith of the Times-Star was impressed with the orchestral display, elaborate scoring and wealth of detail imposed upon a bare structural outline. Samuel Wilson was thrilled, he wrote in the Commercial Tribune, and he described it in a word as "kaleidoscopic."

The reviewers welcomed the Fourth after an absence of four years from Cincinnati programs, and all approved of Mr. Reiner's interpretation, with the single reservation of Mr. Goldenburg that it seemed to "lack buoyancy."

Of Mr. Rosen, soloist, this writer said, "His accomplishments have placed him in the foremost rank among violin virtuosi," and Mrs. Smith called his playing "sparkling," with "assured technic." Mrs. Plogstedt admired the "beautiful singing tone and pure musicianship," and Mr. Wilson thought that Mr. Rosen technically left nothing to be desired, although he called the Dvorak Concerto "uninspired."

At the popular concert on November 16 Mr. Reiner presented a program of Tschaikowsky, and few seats were vacant in the hall. Recent recitals were those of Thamar Karsavina, Russian dancer, Italo Picchi, basso, Mrs. Edward McDowell, who accompanied her program by a lecture, and Eva Gauthier. B. G.

Music of the Movies

Accompanying the presentation of Janice Meredith at the Capitol Theatre this week is the musical score especially prepared for this picture by Deems Taylor. At the Rialto Rimsky's Spanish Caprice is the principal musical number, while the length of the feature picture at the Rivoli limits the musical program to the overture.

At the Piccadilly Victor Herbert's Babes in Toyland is being played by the orchestra under the baton of Mischa Guterson.

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Grainger Plays Grieg In San Francisco

Audience of 9,000 Hears Popular Concert; Dux and Muckle Give Recitals.

San Francisco, Nov. 15.—An audience that nearly filled the Exposition Auditorium, which has a capacity of 10,000, was present for the popular concert of the San Francisco Orchestra under Mr. Hertz last Monday evening. Percy Grainger was soloist in the Grieg Piano Concerto.

The crowd of 9,000 applauded Mr. Grainger without stint, and he had to respond with several short encores. The reviewers also were commendatory. Charles Woodman wrote in the Call and Post, "His interpretation of the concerto was marked by splendid rhymthic phrasing, brilliant tone colors, and the most delicate finger work as well as tremendous dynamic power." This reviewer liked even better Mr. Grainger's playing of the Brahms Cradle Song, County Derry, and the other shorter numbers. Redfern Mason of the Examiner called the performance "masterful" and "superb," although he regretted that Mr. Grainger had not played something else, for he has given the Grieg often before in San Francisco.

Writing in the Bulletin Mollie Merrick said, "The Concerto became in the artist's hands a study in tone and a revelation in touch." The other large number on Mr. Hertz' program was Rimsky-Korsakoff's Scheherezade, "in which," to quote Miss Merrick again, "the pure tones of Mr. Persinger's violin, symbolic of the voice of the story-teller who beguiled a sultan held together four themes of fantastic and exquisite beauty." Two Wagner excerpts were also on the program.

Recent recital appearances in San Francisco have been those of Claire Dux and May Muckle, cellist. This was the second appearance here of Mme. Dux, who was assisted by Louis Persinger, concertmaster of the San Francisco Symphony. The comments of Mr. Woodman and Mr. Mason were characteristic of the reception of Miss Muckle. The former said, "May Muckle played superbly, but the program was not particularly impressive as it was all 'modern' and too much alike." The latter wrote, "May Muckle is a master of the cello, one of the three or four outstanding interpreters of the instrument."

M. J. C.

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Cyrena van Gordon, contralto, is again appearing in leading roles in the presentations of the Chicago Civic Opera Company.

Francis Macmillen

After an absence of three years from the New York concert platform Frances Macmillen returned last Tuesday evening with a violin recital in Carnegie Hall. The reviewers believed generally that Mr. Macmillen's style was intimate and delicate, so that the choice of such a large hall was perhaps not of the best. The audience waived consideration of such matters in its approval of Mr. Macmillen's playing.

The reviewer of the Herald Tribune reported that the violinist's tone "was generally pure in quality, though slightly clouded at a few points." The same writer found "his technic, his ability to handle bravura passages with ease, dexterous and masterly." The Sun reviewer stressed the fact that the hall seemed over large for Mr. Macmillen's style that evening, although he added that his playing gained in warmth and vigor as the evening progressed.

Despite the smallness of tone, Mr. Macmillen was reported by H. F. Peyser, of the Telegram-Mail, to have played the Faure Sonata "with manifest devotion, musicianly taste, and a sense of style." The Erlanger Concerto was best played, according to the Times.

Name Festival Conductors

London, Nov. 8—The first Eastbourne Music Festival will be held from November 21-29, at the Winter Garden, Devonshire Park. Mr. H. G. Amers will be the director, and Sir Edward Elgar, Sir Alexander MacKenzie, Sir Dan Gadfrey, and Sir Henry Wood are visiting conductors.

Williams Leads Own Works

London, Nov. 8—At the St. Leonard's Festival last Sunday, Vaughan Williams directed a performance of his Old King Cole ballet music and the Charterhouse Suite.

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The Musical Digest will seek unswervingly to serve only the best interests of music. It will build up; it will support steadfastly musical progress and just reform; it is pledged to the cause of whatever is musically meritorious in both composition and interpretation, regardless of nationality; it will stand firm for justice; it will belong to no musical "party" or "movement," but remain independent.

New York's Philharmonic and Toscanini

Rumors that Arturo Toscanini would come to New York a year hence as guest conductor of the Philharmonic Orchestra have been confirmed by Clarence H. Mackay, chairman of its board of directors.

This is good news. It will be helpful to musical New York and to the Philharmonic. Moreover, it will give this distinguished conductor an opportunity to disclose fully his abilities in the symphony field.

When Toscanini appeared here, and elsewhere in this country, with the La Scala Orchestra he was at a disadvantage in not having an organization of the first rank. It will be available when the Italian maestro steps before a New York audience in January, 1926, with the Philharmonic men before him. For there can be little doubt that this organization is now one of the foremost anywhere to be found . . . one whose personnel is of the highest order.

The presence in this country of such a musician as Toscanini, if for a limited time only, is certain to exert a vital influence. He prefers not to absent himself from the La Scala Theatre for long; but the fact that he has accepted the Philharmonic's invitation is perhaps significant of future visits here. Possibly—if all goes well—this maestro may come every year to the United States. Should he consent to such a plan the country generally would be bettered by such an outcome.

Music in Hotels

The growth of serious music endeavors in the representative hotels of the United States is increasing steadily. At the outset of such undertakings they were regarded as out of place; and the interest was largely a social one. But now there has come an understanding of what these affairs mean, and just how they contribute to the combined effort in advancing our music art.

While the large cities are the leaders in pretentious concerts held in important hotels, some of the smaller cities are discovering the advantages which ensue from such procedure.

Apart from offering splendid and interesting programs to residents of those communities wherein such concerts are presented, they afford opportunities to travelers stopping momentarily in those hostelries to listen to good music well performed. It is a fine movement, this giving of concerts in hotels, and it should be encouraged.

High Lights and Luminaries

TOSCANINI is coming—what a pleasure to have him with us next season! When we saw him in Milan last summer he was considering propositions from America, but he was loath to yield. He told us that money was not his concern at all, but he was conscious of the responsibility which his position at La Scala put upon his shoulders—they need him badly out there. He is absolute ruler; not even Scandiani, general manager of the company, does things without consulting Toscanini.

"Why shall I leave my own country, and go to America?" he asked. "Here are my home, my friends, and I have more than enough to live on. Why cross the ocean, and give myself up to living in hotels, speaking a different language from my own?"

Evidently he has changed his mind, and we are mighty glad of it.

THE performance of the Barber of Seville at the Metropolitan last Thursday continues an astonishing record in the career of Elvira de Hidalgo. She told us "without exaggeration" that she has sung the role at least two thousand times all over the world. No wonder that she is absolutely mistress of the part!

Two thousand performances! That would mean that if she sang it every night including Sundays it would take five years and a half to make this record. Perhaps Elvira was not exaggerating . . .

Last time she did this part at the Metropolitan was in 1910. She has made progress since then! The voice is rounder . . . and those high notes! She reached an F without difficulty, and the tone even in that high region was pure and brilliant.

Carlo d'Ormeville, late dean of Italian impresarios and newspapermen, should have been there the other night. He used to be Elvira's guiding star. Perhaps when she moved up to that F she was high enough for him to hear her where he is now . . . He died last year at the age of eighty-seven, after a long career as editor of that splendid magazine, La Gazzetta, which monthly appeared with his excellent criticisms and a sheaf of verse besides.

Chaliapin was not in the cast, although he had been announced. That was disappointing. Adamo Didur did much to alleviate that regret. Gatti was wise (when is he not?) in his substitution, for Didur knows how to put over the comedy of the role of Basilio excellently.

Gennarino Papi gave the opera a fine reading. He "is on congenial terms with Rossini," said W. J. Henderson, the dean of Gotham reviewers. . . . We think that he was right.

WE HAVE just received a copy of London Punch, which, it seems, has gone into music reviewing too. We quote:

THE RIVALS

(Critics and amateurs are divided in opinion as to the relative merits of Mme. Frieda Hempel and Mme. Galli-Curci, who in private life is Mrs. Homer Samuels.)

Despite the grave importance of elections
There are indubitably certain sections
Of the community quite unconcerned
With candidates, rejected or returned.
Just now, e. g., in Music's charmed domain,
Where stars rise suddenly and shine and wane,
The rival merits of two-queens of song
Preoccupy the melomaniac throng.
And while one party find their favorita
In Galli-Curci, agile Amelita,
The other group in Music's inmost temple
Seek to enshrine the gifted Frieda Hempel.
I, who have never heard a single note
Proceeding out of either diva's throat,
Am clearly not entitled to a vote.
I learn at second-hand that Amelita
Is dark and slim and graceful as a cheetah.
While blonde and golden-haired is Madame Frieda,
A mixture of a Siren and Armida.
But, on the whole and from a due regard
For Greece's glory and the Chian bard,
I am prepared to back the singer's claim
Whose husband's honorable Christian name
Though "Christian" would be counted a misnomer
(By Mr. Pecksniff) is no less than Homer.

WE SHALL miss the premiere of Jenufa next Saturday afternoon at the Met. We are going out to the Windy City to sit in on some of the performances of the Chicago Opera Company. We have just read the official statement of Herbert Johnson that the company will not visit New York this season. Well, we shall play the role of Mahomet with that "mountain."

We have assurances from Mr. Gatti himself that Janacek's piece will be a success. To quote him: "The libretto is very powerful (How does one say 'poderoso' in English?), strong, magnificent; the music is appealing; and the singers will NOT be miscast this time."

BRUNO ZIRATO.

Communication

Editor Musical Digest:

I have just seen in the Musical Digest a notice in reference to the Washington Heights Musical Club Concert in Aeolian Hall on November 8 headed "Ruth Kemper Makes Debut." Now as I understand it this was the first of a series of concerts by artist members of the club, and was a most successful attempt to prove to the musical public and to the public at large that this organization is taking its responsibilities seriously in presenting to the public its artist members, be they debutants or experienced professionals, in a perfectly professional manner.

In no sense whatever was this concert to be considered the debut of Miss Kemper, who has already made a number of appearances in New York City and in other communities.

I hope that you will be so kind as to correct this error in your columns.

MARGARET LOWTHER KEMPER,
(Concert manager for Ruth Kemper.)
New York, Nov. 22, 1924.

Stepping Up to Opera

In Which John Charles Thomas Reminds That American Opera Houses Are Not Training Schools

by RICHARD ANDREWS

ONE of the eternally necessary things to do—so John Charles Thomas believes—is to watch one's step. He achieved his first ones so warily that each new one (in his career, of course) prompts the baritone to be sure his foot is to rest on solid ground. After the stepping-stones of musical comedy were safely crossed, and Mr. Thomas achieved Broadway and his name in electric lights, he marched off into the concert field, where stepping is vastly more difficult. Yet here, too, he staunchly stepped his way. Now the singer is turning in another direction, one natural enough to enable the average person to answer correctly at the first guess.

Opera?

Yes.

"The stairway that leads up to operatic success is as hazardous as it is icy," said Mr. Thomas a few mornings ago as he paused to rest during a rehearsal of his recital program. "Its smoothness is deceiving, and if you start up on the run beware the pains of a bruised pride. It is safer to go slow and watch your foot on each step, for even those who arrive at the levels where things commence to thaw know that a misstep can easily land them back at the bottom with a fractured ambition.

"For the young singer whose ambitions bring him to the foot of this stair—and I confess that mine have—there are many factors to be considered. Reasonable confidence in one's voice is, of course, taken for granted, for it is folly to entertain such ambitions without adequate vocal equipment. That is but the first enticing step. Just consider how multitudinous and exacting the details of operatic art are, the amount of dramatic action alone one must master before he sets about to synchronize action with song. . . . One point in illustration—operatic repertoire covers a span in history from the days of mythology to the days of the Golden West, and even more recent. Manners and customs in different days and lands have been as distinctive as costumes. A broad and intimate knowledge of them is as essential as versatility to the man who would successfully impersonate Wotan or Herod one night and Scarpia or the Toreador a few nights later." Mr. Thomas rose to pantomime illustration.

"A singer cannot safely depend upon scenery, costumes and a virile personality to impress an intelligent audience. Fancy what success a man would have with the Russians in an audience if as Boris Goudunoff he would cross himself according to Rome instead of the Greek Orthodox custom!

JOHN CHARLES THOMAS

"Now," continued Mr. Thomas, settling himself once more in his chair, "it is true that such details can be learned in the studio and from books and observation. But knowing how to do a thing and being able to do it are two separate and distinct matters. Herein lies the great problem of the American singer with operatic ambitions.

"It is true that we have in this country every opportunity for study but can you tell me where the American singer can obtain adequate operatic experience in his own country? Knowledge merely prepares him for the first step toward the operatic stage. Poise, facility and artistic finesse can only be attained through actual experience before the footlights, and much of it. Until all that one has learned is ripened by experience it is unreasonable to expect the fruits of success.

"Since conditions do not offer the American singer the opportunities for gaining stage experience at home, he is practically obliged to commence his career abroad. It is wrong to believe that the American singer goes abroad solely to gain a European operatic reputation. The many smaller opera houses abroad offer him opportunity to gain that fundamental experience there without which it is unreasonable to expect success at home.

"For remember this," emphasized Mr. Thomas, "the Metropolitan and Chicago operas are not training schools. It is unfair for the American singer to expect the privilege of schooling in companies where audiences demand—and rightly demand—only the finished product.

"I place little stock in the oft-heard complaint that the American singer has no chance in American opera houses. There are enough American principals at both leading houses to disprove the statement, and with certain exceptions these singers first went abroad to reinforce their knowledge with practical experience. The American singer who has prepared himself for the kind of opera demanded by the American public has had little difficulty winning his way."

All of which leads up to the fact that Mr. Thomas purposes identifying himself rather seriously with opera, and to that end has accepted an engagement to sing leading baritone roles next summer and the winter following in La Monnaie Theatre, Brussels.

We imagined an objective in the Thomas procedure.

"Is it possible," we inquired, "that you have in mind a specific goal . . . say the—"

Here Mr. Thomas interrupted.

"Naturally. Have I not explained that I desire to appear in this country in opera?"

"In that case it may be permissible to assume that you may have an eye upon—"

"Upon whatever suitable engagement may offer after my contract with La Monnaie has expired," observed Mr. Thomas blandly.

And there we let the matter drop.

But one thing is certain. John Charles Thomas is avoiding the pitfalls which check (and sometimes blight altogether) the desired careers of many American singers operatically inclined.

He will acquire experience; then—perhaps two years hence—one may find him announced by a distinguished American opera company to appear in premier baritone roles.

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THE BALANCE OF OPINION

N. Y. Philharmonic Society

The Philharmonic Orchestra gave its regular Thursday-Friday pair of concerts on November 20 and 21 as well as a performance on the following Sunday afternoon. William Van Hoogstraten included on his program of the first of these concerts Brahms Third Symphony in F major, Mabel Wood Hill's transcriptions of two five voice fugues with preludes from the first book of Bach's Well Tempered Clavichord, Nos. 4 and 22, and Max Reger's Variations and Fugue on a theme by Mozart.

The performance was "an admirable one," said the Sun reviewer. The Brahms was particularly well done with "climaxes effectively and logically developed." The writer in the Herald Tribune agreed that the rendition of this work was above average, and wrote that he liked particularly Mr. van Hoogstraten's conception of the first movement which he played "with exhilarating energy and breadth and power."

"A short and attractive program," as the Sun had it, was presented by Mr. van Hoogstraten on Sunday. It consisted of Handel's Concerto Grosso in D major, with the solo violins played by Messrs. Guidi and Lange and the cello by Leo Schultz, Ravel's Mother Goose suite, and Dvorak's seldom played Second Symphony. Of this last the World said that Mr. van Hoogstraten gave it "its naive and genuine values" and the audience received it with enthusiasm. The Post thought the symphony fine and "full-bodied" superior in "many respects to the more popular New World Symphony." The Herald Tribune agreed that the work was "tuneful and effective and received a most smooth, mellifluous performance from the Philharmonic forces." The Times reviewer also liked the composition.

Albertina Rasch

Albertina Rasch, former premiere danseuse of the Vienna and other opera companies, reappeared at Town Hall on the evening of November 20 assisted by Chester Hale, Jacques Cartier, an ensemble of twenty-five dancers, Peter Merenblum, violinist, and Max Rabinovitch, pianist. The observer of the Sun summed up the recital as follows: "The entertainment was very attractive. Miss Rasch danced with the routined skill of an accomplished artist, and her colleagues gave her able support."

According to the Herald Tribune "Miss Rasch brought to her interpretations all of the exquisite art and skill which her previous appearances have led one to expect." This review praised the company as enhancing the reputation of the premiere danseuse. The Times report of the recital included no critical analysis.

Estelle Liebling
SOPRANO
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Antonio Lora

"Earnestness and obvious devotion" were the qualities which the reviewer of the World found pervading the Aeolian Hall piano recital of Antonio Lora on the afternoon of November 21. Barring a tendency to extremes in dynamics the Herald Tribune report had only praise for the pianist, who "proved to have the fleetness of fingers and ability to encompass technical difficulties necessary to an effective performance."

In the Sun it was reported, "Mr. Lora played with good finger technic, ease, and assurance of manner, and no little musical intelligence," while the Times commentator found a "wide range of dynamics, even to utmost delicacy." The former reviewer tempered his praise with the belief that Mr. Lora's range of expression was not of the broadest.

Jacques Goutmanovitch

An unfamiliar sonata, that in G major by Guillaume Lekeu, was the feature of the program of Jacques Goutmanovitch, violinist, who returned to Town Hall a week ago last evening, after giving two New York concerts last season. The Herald Tribune writer said that Mr. Goutmanovitch "again proved himself a thoroughly competent violinist with a tone of soft and agreeable quality, warm rather than brilliant, and a capable technic."

Alison Smith in the World found the violinist inclined to scratch, and the Sun writer believed that he displayed limitations of technic and interpretive ability, but the Times declared that undoubtedly Mr. Goutmanovitch gave his audience enjoyment.

Friends of Music

Ossip Gabrilowitsch was soloist at the third Sunday afternoon concert of the Friends of Music in Town Hall. He played Beethoven's Emperor Concerto, and, according to the Herald Tribune, his performance was "a laudable one, with a smoothness and polish which still permitted ample vigor and zest." This report called Mr. Bodanzky's orchestral accompaniment "satisfactory," while in the Post it was asserted that "the orchestra provided a most pleasing background."

The program, which was heard by a very large audience, included the Mendelssohn Overture, Von der Schonen Melusine, and the Handel Concerto Grosso No. 13, in F.

MARIE BENCHLEY
Teacher of Singing
1107 HARMON PLACE
MINNEAPOLIS, MINN.

The Lenox String Quartet

The first of the two scheduled Aeolian Hall concerts of the Lenox String Quartet on the evening of November 21 included an American work of Brahms and Haydn. This was Alois Reiser's B minor Quartet, Op. 16. The members of the quartet remain unchanged: Sandor Harmati, first violin; Wolfe Wolfinsohn, second violin; Nicholas Moldavan, viola; and Emmeran Stoeber, cello, founder of the quartet.

The Reiser composition was, according to the Sun, "admirably performed and . . . made a fine showing of what good, strong, even beautiful music a present day American writer is able to give, while employing modern harmonies and not forgetting melodic form." The Times thought the work "worth rehearing."

The Herald Tribune considered that Mr. Reiser had written skillfully and euphoniously, with a notable lyric vein" although the work was "too mild to make a marked impression."

The newspapers were cordial in their reviews. The Sun spoke of the quartet as "an organization only two years old and already holding a position of high distinction among American chamber music bodies." The Herald Tribune said that the Brahms C minor Quartet "had a smooth performance."

Little Symphony

At the third of the series of six Sunday evening concerts of George Barrere's Little Symphony at Miller's Theatre on November 23 Bettie Gilmore, harpist, was soloist, and Arthur Whiting was guest conductor in a composition of his own, Dance Music.

The Post reported, "The phrasing and rhythm were markedly unusual in all numbers of the program." In the World it was said that the harp solos from Debussy, Pierne, and Hasselmans were "piquant and elusive and charmingly played by Bettie Gilmore." In the opinion of the observer of the Herald Tribune "simplicity and charm characterized Mr. Whiting's music."

An unfamiliar Sinfonie Concertante of Haydn, and compositions of Tschaikowsky and Perilhou completed the program.

Julia Glass

Julia Glass, pianist, who made her first New York appearance as soloist with the National Symphony Orchestra several years ago, and who since has played in public, returned to the concert platform in a recital at Aeolian Hall on the evening of November 21. The Times report said, "Miss Glass confirmed the good impression of her youthful debut a few seasons since."

The Sun reviewer commented on the "enthusiastic applause" which Miss Glass won from her audience, and said, "That she has progressed in her art since her last appearance here was made evident by her performance of her principal numbers. Her general grasp of the musical content of MacDowell's Sonata Tragica was admirable."

The commentator of the Herald Tribune agreed as to the improvement in her art, and the amelioration of the hardness which was a characteristic of Miss Glass' playing on her earlier appearances. This writer felt that her vigor was tastefully applied, but Alison Smith in the World wrote that her quieter interpretations were "dexterous and rippling," while her fortes were overemphasized.

Rosa Armandie

Stressing the works of French composers and including a modern group in her program, Rosa Armandie, soprano, appeared in recital at Aeolian Hall on the afternoon of November 20. Allison Smith of the World thought that she sang "in a voice of charming and persuasive quality," while the reviewer of the Times, who thought, incidentally, that the program contained too many sombre numbers, found "a good deal to commend."

In the Herald Tribune it was reported that Mlle. Armandie "had considerable more volume than the average soprano recitalist, generally smooth and full in tone, though sometimes it took on a rather shrill edge in top notes." This writer also believed that the singer "had a very satisfactory degree of expressive and interpretative ability."

The audience was extremely cordial in its reception of Mlle. Armandie's program.

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THE CRITICAL SCALES

Beethoven Association

No Beethoven was included in the program of the Beethoven Association in Aeolian Hall a week ago last evening. Helen Stanley, soprano; Sigismund Stojowski, pianist, and the Lenox String Quartet, consisting of Messrs. Harmati, Wolfinsohn, Moldavan, and Stoeber, assisted in the presentation of a Haydn Quartet in F major; the Schumann Piano Quintet; Chausson's Chanson Perpetuelle; and a number of songs of Schubert and Schumann.

Of Mme. Stanley's singing of the German songs the reviewer of the Herald Tribune wrote, "She sang in excellent voice, with strong and firm high notes, one or two of these rather penetrating—an expressive performance." Deems Taylor of the World agreed that Mme. Stanley showed to best advantage in the Lieder, commenting on her "exceptional style and diction," while he mentioned also a little lack "in warmth and dynamic flexibility."

That Mme. Stanley's voice was heard to best possible advantage in the Chausson, which he described as "admirably suited to Mme. Stanley's voice, which is rich in color," was the opinion of Mr. Downes of the Times. This writer thought that the Lenox Quartet showed to best advantage in the Haydn, while Mr. Stojowski shone particularly in the Schumann. Pitts Sanborn called the playing of the quartet not flawless, and with the majority of reviewers declared the Chausson performance unfinished, but he added, "The Lenox gentlemen showed in general a sympathetic understanding of what they were about, and a professional command of style." Ernest Newman wrote in the Post that Mme. Stanley's voice was pleasant, and he, too, found that the quartet's spirit that evening seemed better than its technic.

Elsa Alsen

Elsa Alsen, remembered for her work with the late Wagnerian Opera Company, was heard here in recital at Aeolian last Tuesday, accompanied by Frank Bibb. Admiration for her work was manifested by all the reviewers. However, Olin Downes of the Times, Pitts Sanborn of the Telegram-Mail, and the Sun commentator were of the opinion that the singer is happier in opera than in the concert field. The Herald Tribune reviewer, on the other hand, wrote: "In opera Mme. Alsen had shown a voice of ample power and notable dramatic ability, and proved able last night to use these assets with success as a recitalist."

Commenting on her "artistic sincerity and earnestness," Mr. Sanborn asserted that, whether singing in opera or concert, she "has that rarity, a real dramatic soprano voice . . . a voice of uncommon natural beauty, even a 'golden' voice, produced as a rule with delightful freedom. Nevertheless, there is no doubt that opera, not concert, is Mme. Alsen's proper field." Mr. Downes found displayed in the performance "the exceptional qualities of Mme. Alsen's voice and her dramatic temperament." In speaking of the "vitality and breadth of genuine sentiment" which she imparted to all her work, the Sun reported that "her art in song delivery was admirable, although not of corresponding merit to that of her excellent work as heard here on the operatic stage. Her voice, of splendid dramatic power, she used with much skill . . . her use of tone color was good." The Post commented on the "interest" of her recital, and spoke of the warm response of the audience.

Gitta Gradova

The impression of unusual pianistic ability given by Gitta Gradova in her two recitals here last season, was strengthened by her concert at Aeolian Hall last Wednesday evening. "The combination of power, technique and spirit which had served her well last year," wrote the Herald Tribune reviewer, was again manifested. Chopin's A flat major Waltz and the Tango and Seguidilla of Albeniz "showed an unusual capacity to bring out subtle variations of rhythm," continued this writer. Mme. Gradova's playing, asserted the Sun, "again impressed by its fire, vitality and strength." Her program, which was more than half devoted to Scriabin, included his Fourth Sonata, Danse Languide, Vers la Flamme grouped with the F sharp minor Prelude. Moussorgsky, Medtner, Liszt, and Bach were also represented. Her hearers were fascinated, reported the Times, "with unaffectedly beautiful playing, backed with a rare force of temperament and personality."

Frances Hall

To quote the World, "Frances Hall on the afternoon of November 24 gave another of her piano recitals, which have become a familiar and gratifying occurrence in Aeolian Hall." The same reviewer felt that Miss Hall played the Brahms F minor Sonata "with understanding and true technical grasp." The Times report called the recital "not only interesting, but artistic," and the pianist proved to this observer that "she can play on a large canvas as well as on a smaller one" in the manner in which she handled the Brahms work.

The necessary "power and intelligently applied energy" were found on hand in full measure by the Herald Tribune reviewer, who thought that the climatic measures of the Sonata came off best, but the Mail-Telegram chronicler, who also approved of the manner in which Miss Hall played this work, thought that she found "more congenial occupation in the Schubert Moments Musical, which she played deftly, with musical feeling and charm of lyrical mood."

Josef Hofmann

The first New York recital of Josef Hofmann for this season took place in Carnegie Hall on the afternoon of November 24. The reviews were quite unanimous in their praise of Mr. Hofmann's playing and couched their opinions in terms which have become familiar to readers of the Musical Digest during the past few years.

A new voice, that of Ernest Newman, was added to the others this season, and Mr. Newman agreed with his colleagues: "It may be only a personal preference but to me he is the most satisfying of living pianists —which perhaps is only another way of saying that his way of looking at music is, in a humble way, my own." Mr. Newman added that Mr. Hofmann seemed to him unique in giving him so many of the things that make music beautiful, "loveliness of tone, delicacy of shading, a fortissimo that never becomes brutal, a rhythm that can at will be either steady without monotony or varied without caprice, and above everything, the feeling that what we are listening to is not so much a performance as an improvisation, as if the music were being born then and there."

Constance McGlinchee

Constance McGlinchee, a pianist from Boston, gave a New York recital in Aeolian Hall last Tuesday afternoon. The reviewers were agreed that Miss McGlinchee showed talent and ability together with good technic, although they thought that her art needed some seasoning which might make her interpretations more individual and profound.

"Much of her work was interesting," said the Sun, commenting on the pianist's "sensitive touch, resonant, sonorous tone, vigorous style and technic, and adequate understanding." The Herald Tribune report spoke of "considerable clearness and fluency, and vigor judiciously applied." This commentator preferred the Schumann on the program to the Beethoven. The Times said, "Miss McGlinchee has a tone that is full and musical, and a good technical basis upon which to build as a virtuoso."

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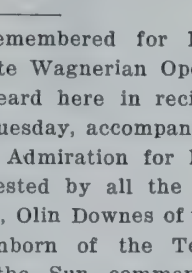

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Alglala Given in Cleveland

Judson House in Cast of American Opera; Pavlowa Appears Again.

Cleveland, Nov. 17.—Alglala, the opera by Francesco B. De Leone of Akron and Cecil Fanning of Dayton, which was first produced some months ago in Akron, was given its local premiere at Masonic Hall last Friday evening. The performance, given under the auspices of the National Federation of Music Clubs, delighted the audience.

That the music was melodious, dramatic and original, the reviewers were agreed. There was some disagreement, however, as to its permanent value. Wilson G. Smith of the Press "ventured" his critical reputation that Mr. De Leone has the talent for operatic writing. The opera, he wrote, "abounds in ingratiating tunefulness and in the dramatic episodes reaches climaxes of intense dramatic utterance." He considered that the young American "writes spontaneously and with a facility that only those of inherent talent possess . . . moreover, it is admirably orchestrated." Mr. Smith, in spite of his enjoyment of the work, found it of interest as a novelty, but doubted its permanency.

Archie Bell wrote in the News that "the score abounds in melodies . . . not to mention excellent ensemble numbers." This chronicler also thought that Mr. De Leone displayed "much imagination and originality." Of this same opinion was James H. Rogers of the Plain Dealer. He commented that the composer was "before all a lyricist . . . not one only, but many melodies of genuine beauty are to be heard in Alglala."

The book by Cecil Fanning tells a simple Indian love story, revolving around the racial theme of the love of an Indian girl for a white man. The four principals in the cast were, according to Mr. Rogers, "uniformly excellent." Judson House, tenor, this writer thought, "one of the best of our American tenors . . . he has a ringing, resonant voice of agreeable timbre, and he uses it with commendable skill." Mr. Smith said Mr. House "displayed a tenor of decidedly pleasing quality." He "sang splendidly and acted well," according to Mr. Bell.

Janet Watts, a Cleveland singer, had a "voice of charming quality, light as to volume but clear, flexible and of good carrying power," wrote Mr. Rogers. Francis Sadlier and Cecil Fanning were both in excellent voice and heard to good effect. Other reviewers congratulated the cast for a splendid performance and Mr. Smith had "only praise to record."

The chorus also received favorable comment and of the orchestra Mr. Rogers wrote: "F. Karl Grossman conducted an efficient orchestra with his usual spirit and well routined expertness."

Anna Pavlowa and her Ballet Russe gave two performances here last week. Both were enthusiastically received. Mr. Smith found that Pavlowa "still remains the epitome of terpsichorean art . . . passing years seem to have no vitiating effect upon her grace of motion or suppleness of form." She was to Mr. Rogers "the same matchless ballerina; a slender, alluring personification of grace and charm . . . she seems to dance more exquisitely than before." This same enthusiasm was evident in Mr. Bell's review.

Both he and Mr. Rogers had a special word of praise for Mr. Oliveroff. The Voices of Spring by him and Butsova was "beautiful," wrote Mr. Bell and Mr. Rogers said Miss Stuart and Mr. Oliveroff danced a divertissement called Pastorale in a "delightful fashion."

The usual large audience attended the Symphony concert, Nikolai Sokoloff conducting, on last Thursday. And the reviewers meted out their usual lavish praise. Mr. Smith said he felt it rather a bromide to say again how excellent was the work of the orchestra. The soloists, Carlton Cooley, viola, and Arthur Beckwith, violin, occupied stellar positions. They played the Mozart Symphonie Concertante in E flat major, to quote Mr. Bell, with the perfection of one instrument, "a gorgeously toned instrument that stamped each as virtuoso offering something worthy of his best efforts." Other writers lauded their work. The program was made up of Brahms, Mozart, Wagner and Schubert.

The enthusiasm at the Sunday pop concert was marked by its spontaneity. Earle Laros, the soloist announced for the concert, was unable to appear. Instead the Prelude to Saint-Saens' Deluge was played by Concertmaster Arthur Beckwith, "fluently and warmly," as Mr. Rogers put it. Weyert A. Moor, flutist, was also applauded as soloist.

Peoria Hears San Carlo

Peoria, Nov. 22.—Under the auspices of Chas. C. Adams the San Carlo Opera Company gave a performance of Rigoletto here last night. Tina Paggi sang the role of Gilda, and the performance was directed by Aldo Franchetti. Among the recent recitalists in Peoria have been Amy Neill, violinist, who played under the auspices of the Amateur Musical Club last Thursday evening, and Edward Rechlin, organist, who three days before played works of Bach and the earlier composers at the Shrine Temple.

Mischa Levitzki will open his eighth American concert tour tomorrow evening in Wilson, N. C.

Cleveland Orchestra on Tour

Preceding its New York concert at Carnegie Hall on the evening of December 9, the Cleveland Orchestra will play at the Yale School of Music at New Haven, December 7, and Vassar College, Poughkeepsie, December 8. On the day following their New York concert Nikolai Sokoloff and his orchestra will give two concerts in Wilmington, Del., two in Harrisburg, Pa., on the 11th, and three in Pittsburgh on the 12th and 13th. Following is the program which will be presented in New York: Brahms' First Symphony; Arthur Shepherd's Overture to a Drama (New York premiere); d'Indy's La Queste de Dieu, and Enesco's Roumanian Rhapsody, No. 1.

More Musicians Return

The musical world was represented on the Majestic, which arrived from England last Tuesday, by Ethel Leginska, pianist; Rudolph Polk, violinist, and Adela Verne, pianist.

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On The Music Highway

MISCHA-LEON, tenor, who made his local concert debut here a few weeks ago, will give a second recital at Aeolian Hall on Thursday evening, with Walter Golde again at the piano. Mr. Mischa-Leon will offer first a group of French and Spanish songs by Lili Boulanger, Ravel, Hue, Laparra, Roussel, and Georges, then an English group by Ireland, Hughes, Bantock, Gibbs, Butterworth, and Holbrooke, one group consisting entirely of songs by Hugo Wolf and a Scandinavian group by Lange-Miller, Grieg, Sinding, Knudsen, and Heise.

Helen Stanley, in conjunction with Paul Althouse and Arthur Middleton, sang an operatic program on November 7 in Des Moines, for the Iowa State Teachers' Association, to an audience of over 7,000. The following night Mme. Stanley and her colleagues sang another program of like character in the same city in the subscription series of concerts presented by George Ogden. Following these Des Moines appearances, each artist gave individual recitals in other Iowa cities.

Under the auspices of the Friends of Art, Elizabeth Gutman is giving a recital tonight in Baltimore. She will sing folk songs in costume. On the same evening an exhibition of paintings executed by her is to be held at the Alumnae Lodge of Goucher College, of which Miss Gutman is a graduate.

Mrs. George S. Richards, Duluth's impresario and promoter of the All Star Concert Course in Duluth and Hibbing, Minn., has just returned from a three months' tour of Europe, where she visited many of the leading opera houses, and attended the Bayreuth and Munich Festivals.

She opened her concert series in Hibbing, with Sousa's Band, matinee and evening, on October 27. Other attractions on her course there are Pavlowa and her company, and Paul Althouse and Arthur Middleton in joint recital. Her Duluth course will soon be announced.

The recital by Emilio de Gogorza, postponed from November 16, will be given this afternoon, at Aeolian Hall.

Alfred Cortot will know many crowded hours before he completes his coming tour, which begins at New York on January 24, when he is soloist with the New York Symphony Orchestra. There is one stretch of nineteen days on his itinerary in which he makes eighteen appearances.

The Hart House String Quartet has been giving a series of Sunday evening recitals for the String Quartet Club of Toronto. The members of this quartet, which was formed as a permanent organization last spring, are Geza de Kresz, first violin; Harry Adaskin, second violin; Milton Blackstone, viola, and Boris Hambourg, violoncello. They also have been giving a series of five concerts at the Hart House Theatre, Toronto. The remaining concerts of the series are on December 4, January 8, and February 12.

Four negro spirituals will be sung by Charles Stratton, tenor, at his recital, December 11, at Aeolian Hall. Other songs are by Monteverde, Tarenghi, Santoliquido, Cavalli, Paladilhe, Gaubert, Schubert, Strauss, Hadley, Schindler, Vaughan Williams, Absorge, and Dickinson. Harry Oliver Hirt will be at the piano.

Tosca Seidel has just completed a tour which included more than twenty concerts in Norway.

Ruth Breton has just been engaged to be soloist with the Philharmonic Orchestra at Carnegie Hall, New York, on December 28. Miss Breton will play the Glazounow Concerto under Henry Hadley's direction. On December 8, Miss Breton is appearing in recital in St. Paul.

The Mendelssohn Club of Philadelphia announces its fiftieth anniversary Jubilee Concert, assisted by the Philadelphia Orchestra, for February 11, at the Academy of Music. The club will give Brahms' Song of Destiny; Mendelssohn's Hymn of Praise; The Uplifted Gates, by Gilchrist, which is being scored for the orchestra by N. Lindsay Norden; and Mr. Norden's orchestral sketch, Silver Plume.

A Christmas suite by Rimsky-Korsakoff will be sung by the Russian Symphonic Choir when this organization appears with the New York Symphony Orchestra on December 20 and 27. The first concert will be held at the Academy of Music in Brooklyn and the second at Carnegie Hall.

Ernst von Dohnanyi, Hungarian composer, pianist, and conductor, will invade the State of Texas on his first tour of this country, going to the Lone Star state soon after his arrival here in January. Mr. Dohnanyi has been engaged to play at the San Antonio College of Music, on January 24, and at Houston, Texas, on January 26. Mr. Dohnanyi recently appeared in recital in London.

Returning to the Manhattan Opera House for an extra week beginning Monday night, December 22, Anna Pavlowa and her Ballet Russe will give a matinee and evening performance on Christmas. Pavlowa will not return to New York in the spring as has been her custom, but will go from Los Angeles to Mexico City and then to Havana, before returning to London.

During her Christmas week engagement, her programs will feature ballets and divertissements of especial appeal to children.

Erminia Ligotti, young soprano, sang not long ago the role of Desdemona in the performance of Otello at the Metropolitan Opera House in Philadelphia.

Planning to arrive here just before Christmas, Maria Ivogun, Hungarian coloratura soprano, will sail for New York, December 13, on the Columbus. Chicago will hear her December 30, and after that she will appear in Des Moines, at the Bagby Musicales in New York, at Lynchburg, Va., Columbus and Cleveland.

The third season of the Musical Art Society of Erie, Pa., was started on November 12, with Rhys Morgan, Welsh tenor, as soloist. Ann Wilson, contralto, and Marjorie Vail, soprano, also sang solos.

Judson House will sing the tenor role in the performance of the Verdi Requiem, which is to be given by the Minneapolis Symphony Orchestra in Milwaukee. He will sing in five solo appearances with that orchestra this season.

The annual series booked by Loudon Charlton in Willimantic, Conn., includes Helen Stanley, Sylvia Lent, and Lambert Murphy.

The New York String Quartet, which introduced a quartet by Paul Hindemith at one of its concerts last season, promises the first American performance of this interesting composer's third quartet at its only New York recital this year, at Aeolian Hall, on December 9.

R. E. Johnston has arranged with the Metropolis Club of New York for their annual concert in the ballroom of the Biltmore Hotel, Saturday evening, on December 20. Beniamino Gigli, tenor of the Metropolitan Opera Company, Beatrice Mack, soprano, and Eddy Brown, violinist, will appear on this occasion.

Merulla Cianci, soprano, J. Henri Bove, flutist, and Carrol Hollister, accompanist, appeared in the eleventh Story & Clark Eleventh Invitation Musical on November 13.

The second recital of Carlos Sedano, young Spanish violinist, will take place next Monday at Carnegie Hall. The program will include Cesar Franck, Mendelssohn, Glazounow, Sarasate, Lotto, Chopin-Wilhelmj, Wieniawski, and Paganini.

Charlotte Harvis, coloratura soprano, will assist Alessandro Bonci in his only New York recital of the season at the Manhattan Opera House, next Sunday afternoon.

Among recent contracts closed for William Gustafson are those for the Tuesday Musical Club, Pittsburgh, Pa., the Philharmonic Society of Newport, R. I., the Chaminade Club of Providence, R. I., the Wednesday Club of Bridgeport, Conn., Columbia University, Brooklyn Institute of Arts and Sciences, the Handel and Haydn Society of Boston, the Friends of Music, New York City, the Oratorio Society of Hartford, Conn., and Contemporary Club of Newark, N. J.

Paul Kochanski's first New York recital is scheduled for Saturday afternoon, December 13, at which time he will play, for the first time in this city, Suite Populaire Espagnole (de Falla) and Tsigane (Ravel). The Polish violinist will also be soloist with the New York Symphony Orchestra at one of its Havana concerts February next.

Louise Homer, who is now appearing as guest artist with the Chicago Civic Opera Company, will follow her appearances there with a number of concerts in Kansas City, Fall River and Boston.

Among the forthcoming engagements of Ernest Davis, tenor, are appearances in the Messiah with the Elizabeth Choral Society and in Portchester; one with the Verdi Club of New York; and one with the Morning Choral Club of Brooklyn. Mr. Davis will start on tour in January, during which he will have several concerts in Pennsylvania and which will take him as far west as Illinois and Kansas.

After her appearance at the third Biltmore Morning Musicale this Friday, Marguerite D'Alvarez will sing at the Brooklyn Apollo Club on December 9, at the Plaza Hotel on December 11, and with the Schola Cantorum at Carnegie Hall on December 30.

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Federation Holds Its Board Meeting

Music Club Officers Convene for Five Day Session in Pittsburgh.

Pittsburgh, Nov. 22.—With an attendance which included thirty-five of the forty-five members of the Board and twenty-one State Presidents from all over the country, the annual fall Board meeting of the National Federation of Music Clubs took place at the Hotel Schenley here beginning on November 17 and ending yesterday.

Much of the time was devoted by Mrs. John F. Lyons, president, who was in the chair, to the furthering of plans for the coming biennial convention at Portland, Ore., next June 6 to 14. A tentative program was arranged for this convention, to include meetings and conferences of the Board; reports and meetings of the various departments, including extension, education, junior, publicity; competitions for young artist and other winners of district contests; and premiere of the American opera of Frank Patterson, The Echo.

The principal feature of the Board meeting was the completing of the fund of $2,000 by the Past Presidential Assembly for scholarships. The New England Conservatory, Cincinnati Conservatory, Curtis Institute of Music, and the Institute of Musical Art each consented to provide one scholarship for a year of study including living expenses. Mr. Damrosch, director of the last named school, has also accepted the post of Honorary Chairman of the educational department of the Federation of Music Clubs.

The reports of the various departments included that of the American Music Department on its work in securing performance for three American operas, Alglala, which has already been given in Cleveland; Ralph Lyford's Castle Agrazabt, to be given in January in Cincinnati, and The Echo, mentioned above. The Junior Department reported on its course of study for the young, and the Extension Department on the increase in the number of music clubs throughout the United States.

Other details of organization and of extension of the work of the National Federation of Music Clubs were taken up, including the invitations from Boston, Hot Springs, and Chattanooga for the 1927 biennial. Final choice has been postponed.

Golden Jubilee for Harpist

Miss Maud Morgan, the harpist, celebrated her golden jubilee on the evening of November 22 in Carnegie Hall, New York. Her career began in 1874, when she accompanied the violinist Ole Bull. The Central Society of Harpists, of which Miss Morgan is president; the Rubinstein Club, fifty local harpists; Herbert Dittler, violinist, and Dr. William C. Carl, organist, assisted in the testimonial.

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Gerhardt Soloist With St. Louis Orchestra

Jacobsen Plays in Pop Concert; Van Gordon, Carreras and Hayes in Recital.

St. Louis, Nov. 22.—The past week has been one of unusual musical activity here. In addition to the regular concert of the St. Louis Symphony Orchestra there was the second "pop" concert and the first of a series by the orchestra for school children. Among the recitalists were Cyrena van Gordon, Maria Carreras, Roland Hayes, Royal Dadmun and Margaret Salsman.

At the regular concert of the orchestra, Rudolph Ganz conducting, Elena Gerhardt was the soloist and was enthusiastically applauded. Richard L. Stokes of the Post-Dispatch said that "her voice has an individual and kindling timbre. Effortless is her command of the niceties of tone color, of gracefully carved phrasing, of intricate rhythm." The Globe-Democrat writer, Richard Spamer, considered that Mme. Gerhardt sang the Wolf and Strauss lieder "with a lyric completeness that made of them grand opera arias in impressiveness."

Sascha Jacobsen, soloist at the "pop" concert, received generally commendatory reviews. The writers found him a young violinist of promise with technical skill and musical understanding. The Post-Dispatch lauded him for an "excellent tone, an informed musicianship and a practical skill. . . ."

Miss van Gordon's recital brought a large audience to the Odeon November 18. Her program was a lengthy one and she was gracious with encores. Mme. Carreras played a formidable program in a way that delighted her audience at her concert on Friday. The Globe-Democrat discovered in her playing "power, brilliancy and finesse." Roland Hayes, tenor, in his recital for the benefit of of the St. Louis Colored Orphans' Home, was extremely well received. Mr. Stokes said that he sang Mozart, Handel and Schubert "with almost flawless art." Blanche Furth Ullman said he sang with "exquisite artistry."

The Morning Choral Club's Members' Day recital drew a large attendance to hear Royal Dadmun, baritone, and Mrs. Margaret O'Connor Salsman, harpist. Both were warmly applauded.

Little Opera Starts Career

The Little Opera of America, organized to foster an American equivalent for the French Opera Comique, announces as its first presentation Mandragola, a Florentine romance by Alfred Kreymbourg, with music by Ignatz Waghalter. Eleanor Painter will sing the part of Donna Beatrice, which role she has already sung in Berlin. The composer will conduct the Little Opera performance.

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GITTA GRADOVA
Gave a Piano Recital in Aeolian Hall Last Wednesday Evening.

Liebling Plays at Met

George Liebling, European pianist, who made his American debut not long ago, appeared for the second time in New York at the third of the Metropolitan Opera House Sunday evening concerts. He played Liszt's E flat Concerto and a solo group. The Herald Tribune report said, "Vigorous and effective brilliance characterized his performance," and the Sun found "again the talents of an artist with an impressive range of dynamics and a wealth of ability in tonal brilliance and technical achievements." Other soloists on the program were Queena Mario, Jeanne Gordon, Ralph Errolle and Millo Picco, with the Metropolitan orchestra, conducted by Paul Eisler.

American Organist Plays

An American organist, Richard Keys Biggs, appeared in recital at Town Hall last Tuesday evening. "He played with admirable command of the technic of his instrument and he imbued his various readings with sympathy and good style," said the review in the Sun. The Herald Tribune limited its analysis to the report that Mr. Biggs "showed a thorough acquaintance with the organ in general." A large audience applauded Mr. Biggs. The other newspapers did not carry critical reports of the concert.

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In his second concert in Aeolian Hall, Nov. 22, Ernest Hutcheson played Haydn, Mozart, and Beethoven works.

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THE MUSICAL DIGEST

A TENOR ARMORED: And prepared otherwise for a Wagnerian role. He is Rudolf Laubenthal of the Metropolitan.

TINA FILIPPONI is her name. She is a newcomer pianiste who is to make her American debut in New York early in February next.

AN OBLIGING pianiste is e-cile de Horvath, for here is (pictorially) paddling canoe for herself and her hus-band.

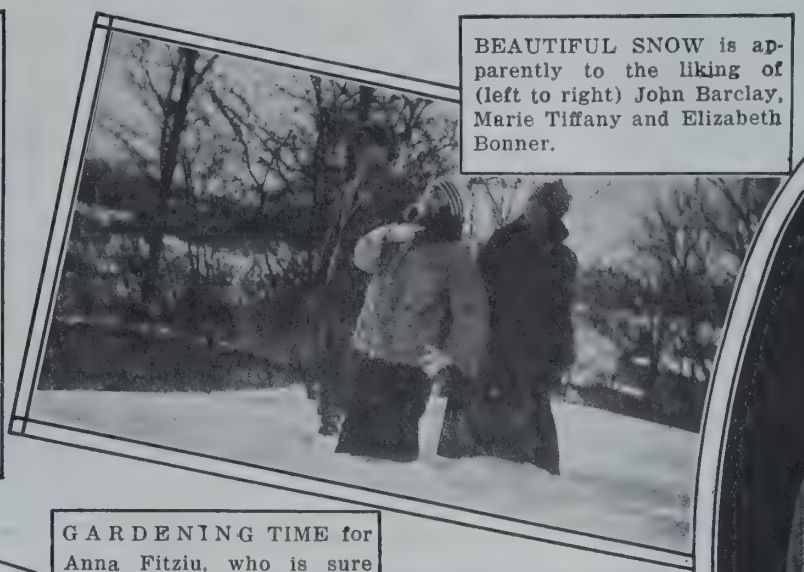
A PUZZLE PICTURE: Which is the better singer, Amelita Galli-Curci or Jack Dempsey?

GENUINE TALENT is conceded to Shura Cherkassky by experts; and they predict for him a glowing future—and before long.

AN ATTRACTIVE prima donna is Edith Mason . . . . with an equally attractive fan. The American soprano is again with the Chicago Opera.

IN A NEW RO Here is Albert S ding, generally a rable as a violi venturing mid unique sting show his pianis skill.

PICTORIAL SECTION



BEAUTIFUL SNOW is apparently to the liking of (left to right) John Barclay, Marie Tiffany and Elizabeth Bonner.

GARDENING TIME for Anna Fitziu, who is sure such practice helps the voice.

PABLO CASALS, pausing in his New York home after a practice hour with his 'cello.

WELL DISGUISED as the False Dimitri, in Boris Godunuff. The tenor is Forrest Lamont of the Chicago Opera Company.

RISON is
ure sing-
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ak.

A REUNION: The tenor, Mario Chamlee, and his former teacher, Signor Albertieri, meeting in latter's California studio.

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American Lyric Tenor

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as

ROMEO

when called before the curtain at the end of act four at his

Metropolitan Debut

on Nov. 8, 1924

The New York Telegraph states that he could become "A RARE COMBINATION of a MURATORE and a DE RESZKE," and other critics write as follows:

"He sang with **an excellence of elegance and suavity.**"—New York Sun.

"The youthful tenor essayed the role of the tragic lover in the presence of a crowded house and **with results which were attested by the enthusiasm of the audience.**"—New York Post.

"The new Romeo had youth in his favor and he met intelligently the unaccustomed surroundings. **He scored an ardent burst of applause after the balcony scene.**"—New York Times.

"In the evening **another throng welcomed the latest American tenor.**"—New York Evening Telegram.

"The audience was immediately impressed by his beautiful, well modulated voice, as well as the excellent style and warmth of his interpretation."—New York Staats-Zeitung.

"He has a beautiful lyric tenor voice. Last night he showed elegance and distinction **and his French enunciation was impeccably correct.**"—New York Telegraph.

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CERTIFIED THE MUSICAL DIGEST

Stefi Geyer Soloist With Verbrugghen

Schmitz Assists in Other Minneapolis Orchestra Concert; Play Stravinsky's Petroushka.

Minneapolis, Nov. 15.—Stefi Geyer, young Swiss violinist, and E. Robert Schmitz, pianist, were soloists at the second and third concerts of the Minneapolis Symphony Orchestra respectively. At the concert a week ago, Henri Verbrugghen conducting, the usual symphony was dispensed with, and Dvorak's Symphonic Variations were played instead. Other numbers were the Brandenburg Concerto in G major by Bach and the Queen Mab scherzo from Berlioz's Romeo and Juliet. Typical of critical opinion was the comment in the Tribune that "Mr. Verbrugghen had his men thoroughly in hand."

Mlle. Geyer, who made her American debut in this performance, played Spohr's Eighth Violin Concerto in A minor with a tone that was, to quote Victor Nilsson of the Journal, "very smooth and musical and of considerable carrying power." Other reviews were equally laudatory. The Pioneer Press discovered this same "refinement of style and sensitive musical judgment." Her tone, wrote this reviewer, was "beautiful" and she played with "imagination, poetic insight and instinctive grace of expression. . . . She is a violinist to be remembered and to be welcomed."

James Davies of the Tribune characterized her as "one of the most satisfying violinists in the concert field. . . . She is that anomaly, a rationalist in musical art." This writer asserted that he had seldom heard a purer tone.

The Concerto was applauded vigorously and Mlle. Geyer responded with several encores.

At the concert last night the program, according to Mr. Nilsson, was performed "with excellent ensemble and much exquisite solo work." Mr. Verbrugghen introduced two new compositions: Stravinsky's Petroushka Suite and Mozart's Seventh Serenade. Mr. Nilsson thought the Stravinsky music clever and ingenious and the Mozart played particularly well. His enthusiasm for Mr. Schmitz's rendition of Cesar Franck's Symphonic Variations was echoed by other reviewers. Of him he wrote: "Enthusiastically received, Mr. Schmitz responded with a powerful and clear cut performance of Bach's A minor Organ Prelude and Fugue in the Tausig arrangement, and with a tender and sweet interpretation of Couperin's Sister Monica."

To Conduct Alliance Players

The Amateur Symphony Orchestra of the Educational Alliance will have as its conductor Richard Hageman, former conductor of the Metropolitan and Chicago opera companies.

Vincent Lopez Makes Concert Appearance

Leads Orchestra of 40 in New York Program as Preface to Concert Tour.

"Strange sounds filled the auditorium of the Metropolitan Opera House yesterday afternoon," wrote the reviewer of the Sun of the first concert appearance of Vincent Lopez and his Jazz Orchestra of forty players on November 23, but he added, "Opera could not be forgotten, for there were reminiscences of the song of the Queen in Coq d'Or, and Borrah Minevitch played the siren song of Delilah on a mouth harmonica."

As usual in their reports of concerts of jazz orchestra the reviewers commented on the dexterity of the musicians, and this time the leader, Mr. Lopez, who played the piano, shared the admiration. Several of the reviewers were agreed that as serious music what the jazz on the program lacked was originality, although, as the Sun put it, "The jazz composers are more brilliantly successful when jazzing up other people's music than when striving to deal with matters outside their realm." This observer called them "matchless" in their own style. The Herald Tribune also reported great skill in "instrumentation and combinations of sonorities" as being the outstanding feature of Mr. Lopez' appearance.

The reviewer of the Mail Telegram was convinced that Mr. Lopez' coming tour "is certain of success if the reception he received at his first concert is to be taken as a criterion." The catchiness of rhythm praised by this reviewer was not so well received by Deems Taylor of the World, who thought that after a short time it appeared monotonous and standardized. The Post reporter also found that the jazz instrumentation and the players' virtuosity stood out, and he regretted that Mr. Lopez himself was at the piano so little.

ELVIRA DE HIDALGO
Who Sang Rosina in the Barber of Seville at the Metropolitan Last Thursday, Reappearing With the Company After an Absence of Some Years.

Seattle Hears Organists

Seattle, Nov. 20.—Two organists were among the recent recitalists here. The veteran Clarence Eddy was heard at the First Presbyterian Church on November 5, and the Seattle Organists' Club presented Charles M. Courboin in a recital in the Plymouth Church auditorium ten days later.

Riccardo Martin was recitalist last Thursday evening in the latter hall, and Gideon Hicks, Canadian baritone, gave the first concert of the series by the newly established Palmerton-Mendel Concert Bureau. Mr. Hicks took the place at the last moment of Louis Kreidler, who was ill.

The opening morning musical of the year under the sponsorship of the Seattle Musical Art Society was given last evening by the Spargur Quartet. The program included compositions of Haydn, Goossens and Howells.

Violinists Play With Symphony Society

Chemet, Kochanski and Spalding Soloists in Two Damrosch Programs.

Three violinists, Renee Chemet, Paul Kochanski and Albert Spalding, were heard as soloists at the last two programs offered by the New York Symphony Orchestra at their regular Thursday-Friday pair of concerts on November 20 and 21 and the following Sunday afternoon concert at Aeolian Hall.

Mr. Spalding and Mr. Kochanski, wrote W. J. Henderson in the Sun, "gave a performance of uplifting beauty" of the Bach Concerto for two violins and orchestra at the earlier concerts. "They played together with so much finish, such loveliness of tone and such devotion to the spirit of Bach, whose music they evidently felt to be very much alive, that they aroused the audience to a genuine enthusiasm." This statement of Mr. Henderson's is typical of the press comment. Deems Taylor of the World considered it "a rare privilege to hear Kochanski and Spalding play it . . . the two played with such warmth and expressiveness, such understanding of the music and each other, such selfless devotion to the common task as to make the occasion . . . memorable." The "delight of the evening" to Ernest Newman of the Post was the Bach—"a model of pure line drawing."

The rest of the program consisted of Brahms' Third Symphony and Scriabine's Poeme de l'Extase. This last, Ernest Newman felt, was played with too little abandon.

On Sunday, after Mozart's Jupiter Symphony as an opening, Mme. Chemet played the F minor Violin Concerto of Edouard Lalo. Mr. Newman thought she displayed "a thoroughly sympathetic understanding of this thoroughly French music." Although considering her a brilliant violinist who played with facility, "dash and vigor," Lawrence Gilman of the Herald Tribune thought her tone rather hard. The Sun writer congratulated Mme. Chemet for "the admirable skill, appreciation, spirit and authority" with which she played. Pitts Sanborn of the Telegram and Mail found her "delightful."

Following this was "a brilliant rendering," as the Sun said, given by Mr. Damrosch at the piano, Mr. Pollain conducting, and Vladimir Drucker, trumpet, of Saint-Saens' Septet for trumpet, piano and strings. The final number was Lazare Saminsky's Lament of Rachel. Mr. Gilman said that, although his music was "always worth studying and hearing," it was not quite effective at that hearing. On the other hand, the Sun thought that with its "rich orchestral color," in spite of some uncertain moments, "made quite an impressive effect of mood."

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Two Orchestras Play in Boston

Henry Hadley Leads People's Symphony; Apollo Club and Recitalists.

Boston, Nov. 24.—An one hundred and fifty year old novelty was the feature of the sixth concert last Friday of the Boston Symphony Orchestra, Serge Koussevitzky conducting. It was Boccherini's Symphony in C major which was composed in 1775. The playing of this, of Mozart's Overture to the Marriage of Figaro, and of Debussy's La Mer, were particularly well liked by the reviewers. The other two numbers, Rachmaninoff's The Isle of the Dead and Rimsky-Korsakoff's Caprice on Spanish Themes were thought below average both in content and in rendition.

The Transcript reviewer, H. T. P., was of the opinion that Mr. Koussevitzky conducted unevenly, but S. M. of the Christian Science Monitor was equally convinced that the performance "showed Mr. Koussevitzky in a better light as an interpreter than have the preceding five . . . he and the orchestra seemed more in each other's confidence and the sympathy between them was clearly evident in the quality of the performance." Philip Hale of the Herald said the Mozart was played brilliantly and "at a swift pace that did not forbid clarity, grace and elegance." Opposed to the other writers who found the novelty unusually interesting was Warren Storey Smith of the Post who, although admitting that it had its "moments," thought it merely "tepid."

The playing of the Mozart and Boccherini was commended by Mr. Parker, but he did not like the playing of the Rachmaninoff or Rimsky-Korsakoff.

Another event of the week in symphonic music was the fourth concert yesterday afternoon of the People's Symphony, conducted by Henry Hadley of New York Philharmonic Orchestra. The chief item on the program was Mr. Hadley's First Symphony, Youth and Life, composed in 1896, but never before heard in Boston. Other compositions played were: Vivaldi's Concerto in A minor for string orchestra, and the Oberon Overture of Weber.

Despite a certain conventionality which the Globe reviewer found in the Symphony, he admitted that it did not lack originality and power. He thought it an "interesting, effectively written work" judged by the standards of 1896, and showing great talent. The Transcript chronicler considered it "high-spirited, at times almost elusive," and E. G. of the Herald thought it "nervous music . . . . exuberant, precocious, bombastic at times, there is no marked philosophic progression, and the riotous youth of the finale still exults in his careless vigor, rather than in the joyous strength that is the result of conflict."

Mr. Hadley's conducting of his composition was unanimously lauded. "With his customary amazing and tearing energy," he spared neither himself nor his orchestra, wrote E. G. In the Globe it was said that he "gave an eloquent reading of his own work" and the Transcript characterized him as "dynamic and compelling."

The fifty-fourth season of the Apollo Club was opened with a concert, Emil Mollenhauer conductor, last Tuesday night. The club was assisted by Richard Crooks, tenor, Frank H. Luker, pianist, and E. Rupert Sircom, organist. D. McC. wrote in the Transcript that the voices were "clear, strong, animated; attacks sharp, incisive, exact, yet free from the suggestion of a staccato quality; and the romantic spirit is not far removed . . ."

Mr. Mollenhauer was congratulated by Philip Hale for bringing the club "to a remarkably high degree of technical proficiency; more than this, the members sing with rhetorical as well as musical intelligence."

On last Thursday evening, Harry Farbman, violinist, gave a recital in Jordan Hall. He was accompanied by Carl Lamson. The artist received the enthusiastic praise of the critical audience. Writing in the Transcript, C. S. S. did not hesitate to dub him "unquestionably a new violinist of the first rank . . . one readily recognizes in him the master musician." This commentator liked particularly his lack of mannerisms and found in his playing technical excellence but not "technical display."

More or less agreed was R. R. G. of the Herald who reported Mr. Farbman is a musician "with passion in his musical nature, and poetry and, most important of all, charm." The Christian Science Monitor found in his recital technical resources, an "exceptionally clear and crystalline" tone, and the same lack of affectation admired by C. S. S.

An organ recital was heard in the same hall the next night. Marcel Dupre, French organist, played Franck's Chorale in A minor, Bach's Fugue in D major, pieces by Delamarter and Jepson and an organ symphony of his own composition. The Monitor said that Mr. Dupre again "gave proof of those powers which have placed him in the front rank of interpretative musicians, and again he gave proof of a command and understanding of the organ . . . which makes him a unique figure in the world of organists."

Other recitalists of the week were: Sergei Rachmaninoff, who was greeted by an unusually large and responsive audience; Harrison Potter, pianist; Rose Armandie, soprano, and Clara Haskil, pianist; Reina M. Falardeau, soprano; and Kate Friskin, pianist.

MAY **PETERSON**

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At Her First New York Recital of This Season

FRANCES NASH

"Well illustrated the progress made by this American pianist in the last few seasons."—(N. Y. Tribune.)

"There was a virility of thinking, a firm drawing of melodic lines and a handling of musical masses which seized the attention of the listener and never allowed it to wander. Miss Nash played with insight, conviction and enthusiasm that was contagious."—(N. Y. Times.)

The New York Times.
(November 8th, 1924.)

"Some people, when they wish to denote that a pianist has a dry style, say that he or she is 'intellectual.' It is a misleading classification. Obviously an artist cannot have too much intellect or bring too much thought to bear upon a creative or interpretative act. What is meant is actually that the artist has too little emotion, that there is nothing but the intellect in his playing, which, when it is true, is a very difficult thing. These things are remarked apropos of the piano recital given yesterday afternoon by Frances Nash in Aeolian Hall. **Miss Nash has shown unmistakable talent before this, and her right to be taken seriously as an artist.**

Yesterday she showed a finer intellectual grip of her material than at any previous appearance of hers that this writer has attended. **There was a virility of thinking, a firm drawing of melodic lines and a handling of musical masses which seized the attention of the listener and never allowed it to wander. Miss Nash played with insight, conviction and enthusiasm that was contagious.**

The program was unconventional: Ravel's delightful sonatine, Chopin's B minor sonata, three 'Movements Perpetuals,' by Francois Poulenc; six compositions, from Kodaly's opus 3, and Liszt's 'Le Leggierizza,' and Fifteenth Rhapsody for a more conventional ending. There were certain defects in the performance—notably a tendency to blur with the pedal, and the sonorities that were too thick—a tone usually overheavy in the lower registers of the instrument, but these were minor deficiencies of interpretations **always personal and authoritative in spirit.** It is either a very little or a good deal to say that a pianist is **'interesting'** in these days of schools and shoals of virtuosi, young and old, who flood the concert halls from Fall to Spring. **Miss Nash is really an interesting pianist;** one who has legitimately made her way as an artist, and whom the musical observer makes a mental note to watch in future seasons."

The New York Herald and Tribune.
(November 8th, 1924.)

"Displays Skill," "Selects Program with Care, Revealing Technique and Flavor."

"Frances Nash, who made her first appearance of the season yesterday at Aeolian Hall, is not one of those who seem to select their programs from the Twenty Most Popular Numbers of the last hundred recitals. Instead of an eighteenth century work in a nineteenth century dress, Miss Nash began with Ravel's Sonatine, a work that might well be heard more often, and followed the Chopin B minor sonata—the one without the funeral march—with a series of short pieces by Francois Poulenc and Zoltan Kodaly, before ending with Liszt.

Miss Nash, who had shown a skilled, somewhat flavorless **technique,** two seasons ago, and more **temperament** and expression last season, **brought plenty of both to yesterday's performance, and color and intelligence were well combined in the Chopin sonata. Miss Nash understood the work, and never lost sight of its fundamental ideas** and after a little too continuous vigor in the first movement, produced fluent lightness and sonorous emphasis where they were due in the other three. **The performance well illustrated the progress made by this American pianist in the last few seasons.**

Poulenc's three 'Movements Perpetuals' brought in two tunes of a familiar sound, the second resembling a phrase from the Volga Boat Song. These and the six pieces of varying mood, and pace from Kodaly's opus 3, had a mildly acid, undoubtedly latter day flavor, but far from an extreme one."

(These Press Reports are reprinted exactly and without cut)

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PIERRE KEY'S OBSERVATIONS

MAYOR HYLAN, of New York City, appears to be insistent on establishing — somewhere in our midst—a music center. Defeated in his efforts to acquire for that purpose a part of Central park the mayor has shifted to the Bronx, where the Jerome park reservoir is declared available.

Upon this Mayor Hylan desires to have erected a "Music and Industrial High School" wherein music in all its branches will be taught, and also dancing, and the drama arts (though the official statement coming from Chamberlain Berolzheimer miscalls them "dramatic" arts. They doubtless will prove dramatic enough if the project ever comes to pass).

Following a dinner held recently by Mayor Hylan's music committee in the Waldorf-Astoria hotel it was announced that some of the school funds could be used to defray a part of the expense for erecting a building containing a large auditorium suitable for opera, a chamber music hall, a modern theatre, a dance hall, gymnasium, class rooms, and practise studios.

THE BOARD OF EDUCATION would have jurisdiction over this proposed institution. Its object, states the announcement given to the press, will be "to foster the love and appreciation of good music and, further, to provide instruction to all eligible candidates."

Such a project, were it possible to disassociate it from politics, offers certain admirable features. But under the Hylan administration—or any similar administration—it will not be disassociated from politics. On the contrary it will be tied so fast to poltical practices long common in New York as to interfere seriously with any adequate functioning.

Mayor Hylan and those of his lieutenants who have stood with him in his efforts to identify himself with the city's municipal music activities have not created for themselves an impregnable position. Every move has smacked of a desire to emblazon the name of Hylan on the public music escutcheon. The methods have been harsh and bold and uncompromising.

ONLY last summer some person in authority amongst the mayor's official family caused programs to be printed for the Edwin Franko Goldman band concerts held in Central Park which gave the credit for those concerts to Hylan. As a matter of fact Hylan had nothing to do with them. The City of New York had nothing to do with them. Mr. and Mrs. Murry Guggenheim and Mr. and Mrs. Daniel Guggenheim contributed the $10,000 fund which made them possible. Their names as the donors appeared on the programs until the interfering public officer caused them to be removed.

New York has dirty streets; streets wherein the pavements are in need of repair; crime on the rampage; public school needs which are not provided for; parks so badly kept as to be unsightly, and other municipal shortcomings directly chargeable to the Hylan administration.

If Hylan is reelected there is nothing in his official record to lead to the belief that he will better it. Nor is it likely that any mayor who succeeds him—if he be inclined to do what Hylan has done—will be an improvement.

That is why I cannot enthuse over the Hylan plan for a Music and Industrial High School. It has, at this distance, too much the appearance of a medium of further publicity for a man who seems to like that better than performing his duties as many feel he should, and of being in addition a "good thing" for political office holders.

CHARLES HENRY MELTZER has contributed an article to the current issue of The American Mercury wherein he repeats what he has previously stated elsewhere, his objections to what he alleges in substance to be persistent discrimination against the American composer of opera and American opera singers.

Mr. Meltzer makes the direct charge that the managements of the New York Metropolitan and the Chicago opera companies are opposed to giving fair opportunities to present with reasonable frequency American operas, and opposed as well to permitting Americans to appear in leading roles.

The article is headed "The Ring that Rules Our Opera," and it doesn't mince words. Charles Henry is nothing, if not frank, but his arguments might carry a stronger appeal if he were to have accorded the credit which seems due for some of the things done by the two organizations mentioned which recognized American creative and interpretative effort.

Mr. Meltzer does not make it clear whether he favors the complete exclusion of all foreign made operas, and all foreign singers and conductors. I cannot feel that he holds any such belief, for if the standard opera repertoire were to be squelched in the Metropolitan and the Chicago Auditorium there would scarcely be enough first-rate American works to take their place.

And while we unquestionably have some splendid American opera principals, it would be no easy task to conduct two such opera institutions as those named with casts and conductors completely American.

MY SYMPATHIES are with any practicable movement to further the best interests of all that is deserving in American opera.

When an admittedly fine opera score is created by an American it deserves to be recognized—either by the Metropolitan or by the Chicago opera managements.

When there appears an unquestionably capable American singer who is fitted through resources and experience to be entrusted with leading roles that singer should be given leading roles . . . by either the Metropolitan or the Chicago companies.

At the Metropolitan one discovers quite regularly in the casts the names Rosa Ponselle, Mario Chamlee, Clarence Whitehill, Florence Easton, Queena Mario, Ralph Errolle, Jeanne Gordon, Frances Peralta, Merle Alcock, Nina Morgana, Edward Johnson in first roles. Secondary parts—some of them highly important, being almost first parts—are assumed by other Americans.

The same is true in the Chicago company, where strictly first role American artists include Edith Mason, Charles Hackett, Alfred Piccaver, Cyrena Van Gordon, Kathryn Meisle, Florence Macbeth, Charles Marshall, Mary McCormic and Forrest Lamont.

On a percentage comparative basis it appears that the United States fares about as well as any other nation in having its singers represented in leading roles.

THERE can be no questioning the fact that the managerial inclination—in both the companies referred to—is towards what is operatically foreign. Yet is there not some reason therefor? These managements must consider the demands of the public to which they cater . . . a demand which indisputably is for considerable of what is made in and what comes from Europe.

If Metropolitan or Chicago patrons were offered an operatic diet consisting wholly of home-made works interpreted by home bred singers would they be satisfied? They would not, and no one knows that better than Charles Henry Meltzer.

At present writing the backbone of opera in this or in any other country must be made up of Italian, German, and French operas. And in the United States the distinguished singing artist is in such demand that he or she (regardless of nationality) must be engaged if pretentious opera is to succeed.

WHAT THIS COUNTRY requires —and as quickly as it can be rightly brought about—is a company specializing in opera in English. It ought to be heard and seen in New York, Chicago, Boston, Philadelphia, and other important centers.

Such an organization, offering an adequate number of American operas interpreted by American singers, could serve as the vehicle to develop what Mr. Meltzer terms an American School of Opera.

But it will require money to carry through such a project. It will take time to develop it because we have as yet not enough first-rate composers writing in the opera idiom. Wherefore, during the early period of operation, such an organization would be compelled, of necessity, to use much of the repertoire which now prevails at the New York Metropolitan or in the Chicago Auditorium.

The American School of Operatic Art is designed to function along these lines, and next Spring it will begin to do so.

WHOEVER CRITICISES the methods which obtain in either of our two foremost opera houses should offer methods of substitution which can be practically applied. There can be no gainsaying that in both those opera houses errors of commission and omission are going on. Neither is perfect, or close to what is perfect. But could any such radical changes as Mr. Meltzer apparently has in mind be introduced without endangering the permanency of those organizations?

It would be interesting to have Mr. Meltzer's plan—if he has one—in complete detail. And if he has any such plan, or can work one out, I will give it space in this department.

MORRIS BAGBY was the pioneer in offering in a hotel a series of musicales. They are known everywhere as the Bagby Morning Musicales; they are held in the ball-room of New York's Waldorf-Astoria hotel; they are unique.

Mr. Bagby is a keen judge of what is excellent in music and its interpretation. He has the ability to distinguish with corresponding facility what is not of that order. For years Mr. Bagby has upheld the artistic standards established at the outset of his enterprise. He has rendered a genuine service to the music art, to musicians, and to his discriminating and exclusive clientele.

R. E. Johnston's Biltmore Morning Musicales, of more recent origin, have won deserved recognition. Now we have two other series of similar affairs: One held in the Plaza hotel, under the management of Andres de Segurola, the other being conducted by Paul Longone at the Ritz Carlton.

Other cities, following New York's fashion, are fortunate in a proportionate degree. The possibilities in this specialized field of endeavor appear to be limitless.

DOWN IN NEW ORLEANS music still thrives, through the French Opera passed out some time ago. There is much culture there, and it appears to recognize what is musically worthy. In a recent issue of the New Orleans States, one of the leading daily newspapers, there appeared an editorial of which the following is a large part:

"New Orleans is to be congratulated on the fact that, unlike New York, it is able to hear some of the world's greatest artists at a purely nominal cost, John M'Cormack, for instance, supreme as a tenor.

"The city's obligation is to the Philharmonic Society, which for years has been making a struggle to encourage the coming of the stars of music and which opened its season last week with an artist who made a most profound impression on the public, and to Mr. Robert Tarrant whose enterprise has been a source of so much delight to music lovers.

Mr. Tarrant's series of five concerts is to open on Monday evening with the DeReszke Singers. Others on Mr. Tarrant's list for this season are Myra Hess, Cecil Arden, Kathryn Meisle, and John M'Cormack.

"Seats for the entire series of five, with no favoritism shown in their distribution, call for a subscription of only $5, making the price of each concert but $1.

"An impresorio or a society like Mr. Tarrant and the Philharmonics, who work out plans by which we may have the finest of artists come hither, are not only to be regarded as pathfinders but entitled to the generous support of so music-loving a community as New Orleans."

ANTONIA SAWYER, Inc., Aeolian Hall, New York City

PRESENTS

Photo by Morse, N. Y.

VLADO

KOLITSCH

Violinist

New York Recital: Carnegie Hall, January 27th, 1925

IN CONTINENTAL CAPITALS

Intermezzo Triumphs in Dresden

Reviewers Unanimously Approve Strauss' Music but Differ Regarding Libretto.

Dresden.

At this late date Strauss has again scored a victory. His comedy, Intermezzo, has just had its premiere in Dresden, conducted by Fritz Busch, and the performance was attended with all the warmth of reception and the air of success which were lacking when Schlagobers, the ballet, was presented for the first time last spring.

The reviewers assembled from far and wide in the capital of Saxony, and wired their approval without delay back to their newspapers in Berlin, Vienna, Prague, Munich, Hamburg and the other cities.

The music of Intermezzo triumphed unreservedly, but concerning the libretto of Strauss there was difference of opinion. The controversies grew for the most part out of the question of taste involved in the construction of the story on an incident in the life of the composer himself. Not only he (Conductor Storch) and his wife were recognizable in the plot, but also a number of other persons well known in the music world.

On the one hand there was, for example, the opinion of the reviewer of the Prague Bohemia, who called the story "tasteless fun," and on the other there were the persons who appreciated the harmlessness of the work, and had considerable pleasure from seeing on the stage characters whom they knew in real life. To the most favorable of the writers present Strauss seemed actually to be inaugurating a new style in operatic writing.

Music Captivates

If part of the public was not much interested in the plot or in the controversy as to whether a composer has a right to be as candid as Strauss has chosen to be in this case, there was no doubt as to their interest in the music. Writing in the Hamburg Fremdenblatt, Prof. Chevalley said that "Intermezzo stood its test by being effective from the first moment on." The Munich reviewer emphasized the charm of the finely pointed wit, and also the "splendid swing" of the music, which nevertheless was without any shocking details of technic, either melodic or harmonic.

The Neues Wiener Journal reported to its readers in Strauss' home city that "his success increased from scene to scene." This writer said: "The music is pure Strauss, full of fragrance and sweetness. The performance was perfectly finished; the orchestra sounded magnificent. As he has always done in each successive new work, Strauss has given the instruments new and interesting tasks throughout the score."

The reviewer of Prague Bohemia, although he found fault with the libretto, changed his tune in speaking of the score: "It is true that the music is popular, but it is pure Strauss. The composer has managed to write a score that in every measure accentuates without distorting the spoken word."

Action and Music Blended

The same fact was stressed by Dr. Schmidt: "Never could one dissociate the word and action from the music. The older opera used to distinguish the spoken dialogue from the song. In the former the composers provided the progress of the action, and in the latter they presented simply feeling. Since the Romanticists and Wagner we have been observing experiments to blend both of these forms of expression. Now Strauss does something different. He takes the singing part of the opera proper, and transfers it to the orchestra, which gives it in the form of symphonic intermezzo. On the stage he puts a mixture of sung and spoken dialogue.

"This allows in the changes in the plot the greatest liberty and subtlety in the gradation of various moods. Thus Strauss accomplishes an unprecedented distinctness in the presentation of the actors' words, and the audience never for a moment loses track of what is going on in the development of the story."

Max Marschalk, reviewer of the Berliner Vossiche Zeitung, said: "We can find in musical literature no example which so perfectly subjects pure music to the music of the spoken word, and which yet preserves an untrammeled independence. In his Intermezzo Strauss gives us not only a distinctly comprehensible story, but also pure music, sensual, infatuating music—which in the play sometimes ironises the dramatic situations and sometimes rises to the highest plane of tragedy. Yes, Strauss can still put them all in his little pocket, those who are writing music today! The most daring and skillful of the youths have still much to learn from him."

Performance Excels

Undivided praise was accorded the manner of presentation of Intermezzo. All the names connected with the performance were mentioned with approval by the reviewers: Dr. Reucker, the manager; A. Mara, stage manager; Fritz Busch, conductor; Correck, who was given the problem of impersonating the composer in the character of Storch; and above all others, Lotte Lehmann, borrowed for the occasion from the Vienna State Opera. Her singing and playing were called great.

ARTHUR KURSCHNER.

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Organization and Facilities Perfected With View to Establishing Regular Repertory Theatre.

Milan.

While the problem of the Teatro Nazionale dell'Opera is awaiting settlement, Rome is making every effort to maintain the musical artistic standard to which it has become accustomed by the productions of the Teatro Costanzi. Because of the general financial crisis and the special monetary difficulties assailing operatic ventures in Italy, there could be no better policy to pursue than to establish a schedule of expenditures in conformance with these difficulties, and to adhere to this schedule strictly. It is such a policy which the Costanzi directors propose to do during their coming winter season.

Improved Orchestra

After exercising the greatest zeal in the face of almost incredible surrounding difficulties, the management has succeeded in gathering an orchestra at this theatre which will be stable in its personnel for the next three years, and during that time it will doubtless become really worthy of one of the leading theatres of Italy or of any other country. Many musicians prominent in Italy are in its ranks, including the members of the Quartetto di Roma (Oscar Zuccarini, first violin of the quartet, is concertmaster of the orchestra), and the well known violoncellist, Tito Rosati.

The Roman press is assured that the present year will mark the commencement of a new era in the career of this leading theatre of the Italian capital. The long-period contract will enable the Costanzi to prepare without fear of coming dispersion of its forces a number of new operas, or operas long unheard, for its repertory, while always the standard of the performances of those works already within the repertory, will continue to approach a higher plane of perfection.

Rome intends to have that same rotation of presentations which already for some time has been established at La Scala in Milan. It is difficult to predict what success this plan will have in the capital, for the Roman public for opera differs somewhat from that of Milan, in its training at any rate.

Motion Picture Competition

In any case this will be the first step toward the establishment of a stable repertory lyric theatre in Rome, where hitherto the passion for opera has not often been so ardorous that the high price of tickets has not inclined to cool it entirely. Opera has another enemy in Rome—it is the city in which as in no other of Italy the motion picture industry is prosperous and flourishing.

The chorus of the Costanzi has likewise been bound by a three-year contract, and the same benefits which the stability of the orchestra will provide will be derived in some measure from having the personnel of the chorus fixed. Besides these two improvements Signora Carelli, director of the Costanzi, is planning a number of important physical improvements for the theatre building, alterations which not only will favor the audience, but also increase the facilities of presentation.

The "panorama" above the stage has been raised five metres in height, so that the total height of the theatre above the platform is now twenty-three meters. This increase will enable the scenic directors to accomplish much more impressive effects of view, and also tending toward scenic improvements have been the measures taken to better the electrical equipment of the Costanzi so that the lighting effects may be much lovelier and more impressive.

Other improvements in the building include safety devices for the audience in case of accident or fire, and better arrangements for handling the crowd both entering and making its exit.

National Opera Coming

Meantime the project for the building of a National Theatre of Opera has been lost sight of, and the new building will shortly begin to be constructed within the bounds of the city. The future of Rome promises a development which will allow two operatic organizations to flourish in it without any uncomfortable crowding or competition.

FEDERICO CANDIDA.

Chicago Opera Bill

TONIGHT

Traviata—with Mme. Muzio and Messrs. Schipa and Schwarz; Mr. Cimini conducting.

TOMORROW

Carmen—with Mmes. Garden and McCormic; and Messrs. Ansseau, Rimini, and Cotreuil; Mr. Polacco conducting.

FRIDAY

Faust—with Mme. McCormic and Mr. Chaliapin; Mr. St. Leger conducting.

SATURDAY

Werther (matinee)—with Mmes. Garden and Freund; and Messrs. Hackett, Ansseau and Kipnis; Mr. Polacco conducting.

Trovatore (evening)—with Mmes. Muzio and Lenska; and Messrs. Lamont and Formichi; Mr. Cimini conducting.

Donne Curiose of Wolf-Ferrari is the opening opera of the autumn season at the Costanzi, and the winter season will open three days before Christmas with Wagner's Meistersinger, directed by Edoardo Vitale. The cast of the production of the German work will include Marcel Journet, Francesco Merli, Maddalena Bugg and Taurino Parvis.

The Naples Season

Meantime Rome and Milan are not monopolizing the operatic activity of Italy. The plans of the San Carlo of Naples have just been given out officially. The novelties will be Cavaliere della Rossa, Cena delle Beffe, Marinuzzi's Jacquerie, Lodovico Lunghi's Fior di Spina, and perhaps others. The repertory will include also Tannhauser, Africana, Falstaff, Aida, Traviata, Norma, Sonnambula, Tosca, Rigoletto, and Fedora.

Among the artists engaged by the San Carlo are Signore Blanco-Sadun, Borghi-Zerni, Boninetti, Cervi-Caroli, Dalla Rizza, Mazzoleni, Pacetti, Poli-Randacio, and Bianca Stagno-Bellincioni; and Signori de Paolis, Galeff, Montesanto, Oldrati, Stabile, Stracciari, and others. The director will be Gino Marinuzzi.

American Artist Sings in Butterfly at Berlin Opera

Berlin.

Eleanor Painter-Graveur was recently guest at the State Opera here in a performance of Mme. Butterfly. "Her soulful, charming representation of the part, and the lovely expressiveness of her voice" were praised in full by the reviewers in the press, as well as accorded cordial welcome by the audience. Max Marschalk wrote in the Vossische Zeitung, "Mme. Painter, with a fine feeling for style, puts a tenderness into the part of Mme. Butterfly which puts one in mind of the best work of Geraldine Farrar in that part. Her soprano is radiant, and has considerable beauty."

Prof. Weissman in the Berliner Zeitung am Mittag shared this reviewer's enthusiasm: "Butterfly in Mme. Painter has found an embodiment worthy of imitation, a flawless impersonation. One is convinced by every motion of this artist. She seemed at times expressly created for the part, and with every move of her body, with every glint of her eye, with every gesture, she was Mme. Butterfly." A. K.

New Conservatoire Councillors

A number of new additions have just been made to the Superior Council of the Paris Conservatoire. Among the new members of the council are Mme. Rose Caron, Gustav Charpentier, George Hue, Alfred Bruneau, Paul Dukas, Gabriel Pierne, Edmond Duvernoy, Jean Moulierat, Pierre Lalo, Jacques Rouche, Albert Carre, Charles Widor, Paul Vidal, Eugene Gigout, and A. Chapuis.

Name New Faculty Members

Dr. Theo Lierhammer has been appointed principal professor of singing at the Staatsakademie fur Musik in Vienna; Richard Strauss takes charge of the free composition classes and Max Reinhardt of stage design.

Georgette Leblanc in Europe

Georgette Leblanc will begin her European tour in Milan, Italy, this Thursday. After appearances in ten or more Italian cities, Mme. Leblanc will be heard in Switzerland, Belgium, and other continental countries.

New Operas in Berlin

A new opera by Cyril Scott, The Alchemist, will be given for the first time at the Essen Theatre in Berlin. Ludwig Hess' Das Hausgenschenk had its first performance at the Rostock Theatre in October.

Bilotti Gives London Recital

London, Nov. 28.—John Bilotti appeared in recital here today, playing before a sold-out house.

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FOREIGN MUSIC ACTIVITIES

Wagner Opens Paris Season

Dutch Company Presents Series at Champs-Elysees; National Opera Gives Parsifal.

Paris.

The autumn season was opened at the Champs Elysees Theatre with a Wagner Festival comprising three works of the master, namely, Tristan and Isolde, Siegfried and Walkure.

The Grand Opera also did its best to open the new season in a brilliant fashion with a series of well staged performances of Parsifal.

The Wagner Festival at the Champs Elysees Theatre, which opened on October 7 and ended on November 12, gave in all six performances of Tristan and Isolde, five of Walkure and three of Siegfried. The works were sung in Dutch by the ensemble of the National Theatre of The Hague and conducted by Albert van Raalte, who is chief conductor of The Hague opera.

Financially speaking, the Festival resulted in a great success, but artistically it left much to be desired.

The Pasdeloup Orchestra, which holds a very honorable position musically as far as French orchestras are concerned, could, however, not do entire justice to the exigencies of the Wagner operas. It is an association which has however done excellent work in the execution of lighter music but an entire Wagner night seemed out of its sphere.

Of the three performances given Tristan and Isolde perhaps may be considered the most successful attempt offered vocally as well as scenically.

Mme. Poolman-Meissner as Isolde, made a distinctly good impression in the part and her singing left little to be desired. She possesses a very powerful mezzo-soprano which, however, she is rather inclined to force in the upper register in the dramatic moments of the score. Her mezzo-voce is delightfully sweet, fresh, and she uses it with unbounded charm. Dramatically, her Isolde is well studied and thought out, lending a rather stately attitude to the role.

Tristan Well Sung

The Tristan of Jules Moes was a good standard performance, for his tenor is not exactly a brilliant one but possesses good schooling. His upper notes are sometimes a trifle oversung. In the third act he distinguished himself with his sincere acting which was consistent.

The Kurneval of Richard Van Helvoirt-Pel was sung in good style, displaying a baritone of volume and pleasant timbre.

The remaining parts were all sung indifferently, the voices lacking in general in volume and training.

Albert van Raalte in the pit labored obviously against odds as the Pasdeloup Orchestra did not respond to his indications.

The mise-en-scene was traditional in its simplicity.

The Walkure, the second work presented in the Wagner Festival, drew large crowds despite the fact that the Grand Opera was giving this opera at the same time.

Die Walkure is unquestionably one of the drawing cards at the Grand Opera and will always attract large crowds to any extra performances that may be given anywhere else in Paris, even if the score is sung in a foreign language.

Mme. Poolman-Meissner

The center point of attraction was again the magnificent Brunnhilde of Mme. Liesbeth **Poolman-Meissner,** (wife of the stage manager, Poolman).

Vocally she responded entirely to the demands of the role and it was only here and there that a certain undue forcing of the voice was to be observed. A delightful Walkure whose fine interpretation of the master's wishes evinced great enthusiasm at the fall of the curtain on the third act, was this performance.

The Wotan of Richard van Helvoirt-Pel was a truly godly conception of the part and his consummate art in presenting a true god in mannerisms and dignified deportment added much in obtaining the enthusiastic reception the artist received at the conclusion of the second and third acts.

Vocally a more smooth voiced Wotan would perhaps have pleased more, as his baritone is rather robust and harsh and especially so in the upper parts of the register.

His stage presence lent itself particularly to the happy personification of the god of gods as Helvoirt-Pel is tall and slim in build.

Chus de Vos as Siegmund was acceptable in the part, vocally his tenor seemed tired, but dramatically his conception was happy. Helene Horneman was the Sieglinde. Hendrik Huffinga sang Hunding.

The third act introduced an unhappy collection of Walkures whose main fault was that they lacked voice. This evident carelessness of the management was severely criticized by all the leading Paris reviewers.

Futuristic Scenery

The new mise-en-scene for Walkure and Siegfried, especially conceived and painted by the Russian artist Alexeieff in the studio of the Champs Elysees Theatre had been extensively advertised everywhere in Paris prior to the opening of the season but entirely failed to arouse enthusiasm.

Alexeieff's conception is futuristic or cubist, or perhaps an entirely new form of seeing and representing nature.

His trees are so simple in their shape and form that they consist of an enormous straight trunk and a gigantic straight root protruding from the foot of the tree. The impression given seems unnatural and untrue. In order to conceal the emptiness of the stage-setting the stage is enveloped in continual darkness, so much so that it is quite difficult to distinguish the artists on the stage.

Jacques Urlus Sings

In the three Siegfried performances the veteran tenor Jacques Urlus appeared in the title part.

Urlus is not unknown to Paris audiences as he appeared in Tristan in the Wagner Festival of last year, which was held at the same theatre with the ensemble of The Hague opera.

His Siegfried possesses the exuberant youthfulness that the part requires; full of boyish pranks and mischief. Vocally his voluminous tenor has suffered but little and the forging song is sung with tremendous vigor.

The Mime of I. R. Schulze is sung exceedingly well but his conception of the part is rather a little burlesque and too much on the comic side.

The Wanderer of van Helvoirt-Pel was sung in great style and his beautiful baritone distinguished itself particularly in the first act in his address to Mime. Helene Horneman as the Bird sang with great difficulty as the part was quite unsuited to her voice.

Erda was sung by Mme. Poolman-Meissner who was called upon to sing this part at a few moments' notice as the artist billed for this role suddenly fell sick.

Needless to say Mme. Poolman displayed a most beautiful voice and astoundingly enough the flexibility of her voice allowed her to sing a part which is written below her register.

Brunnhilde was sung by Mme. Meissner and although the first few bars sung at her awakening were rather forced, she soon made up for this by singing extremely well the remaining part of her role.

Dramatically she left a good deal to be desired. Her movements seemed rather exaggerated and failed to convince that at one time she was a Walkure and the favorite at Walhalla!

The mise-en-scene had the same shortcomings as that of Walkure. The bird that should guide Siegfried to the rock where Brunnhilde rests slumbering in the second act, did not put in an appearance and thus rather spoiled the final scene of that act.

Albert van Raalte again the conductor, managed to obtain a good result in his reading of the score which however at times seemed rather fast in the tempi and showed little consideration for the artists, allowing the brass instruments to dim the voices on the stage.

The festival was well patronized by Society and astonishingly enough the management adhered to the Bayreuth tradition: that of closing the doors at the beginning of each act and completely extinguishing the lights in the auditorium during the acts without any undue protests on the part of the Parisian public which is accustomed to arrive always late and expects to find its seats in a half lighted auditorium.

K. H. STOTTNER.

To Give Intermezzo in Prague

Richard Strauss' Intermezzo, which has just had its premiere in Dresden, will be presented in Prague at the German Theatre this season. Pfitzner's Palestrina and Bittner's Rosengartlein are also scheduled for performance at this theatre.

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THE STUDIO EASY CHAIR

THE tentative program for the Music Teachers' National Association Convention to be held at St. Louis, December 29-31 is completed and on the press and will be mailed out to the members of the association, as well as to a large list of musicians, within the next few days.

The subjects to be discussed this year cover a wide range, among those of special interest being such papers as Quarter-Tone Music, Music and the Radio, Thematic Development, Rhythm and Its Musical Implications, Music of the Beggar's Opera, Jewish Folk-music, Rhythmic Tricks of Chopin and Schumann, Analogies Between Color, Form and Sound, College Music, University Theory Classes, Grading Applied Music Students.

There will also be conferences on College Music, Public School Music, Community Music, Organ and Choral Music, History of Music and Libraries, Tests in Music Intelligence, Piano and Voice. The conference leaders so far selected are Heinrich Bellamann, Harold L. Butler, Edward B. Birge, Peter W. Dykema, Charles N. Boyd, J. Lawrence Erb and William Benbow.

The local committee at St. Louis, under Ernest C. Krohn, chairman, has made arrangements for the entertainment of the visiting members by a series of musical and social events that promise to add much to the pleasure of the three days' session. Through the courtesy of the St. Louis Piano Teachers' Educational Association there will be a piano recital by Rudolph Ganz, Monday evening, the 28th; on Tuesday evening, through the courtesy of the Missouri Chapter of A. G. O., an organ recital by Charles Galloway; Wednesday evening, a recital of compositions by St. Louis composers followed by a New Year's party given by the St. Louis Guild. It is also possible that the visiting members will be guests at the Sunday afternoon concert of the St. Louis Symphony Orchestra.

Edoardo Ferrari-Fontana, formerly of the Boston Opera Company and the Metropolitan, has opened a studio in New York for vocal instruction. He will emphasize, in his teaching, the interpretation of the operatic and concert repertory, with special attention paid to diction in Italian, French and Spanish.

An Hour of Music with his pupils was given by Dudley Buck last Tuesday evening. Those appearing were Alena Wilstead, Adelaide de Loca, Franz Munn and Leslie Arnold.

The tentative program of the Harvard Glee Club has been announced by Dr. Archibald Davison, conductor. Six concerts will be given on the spring tour, in New York, Philadelphia, Baltimore, Washington, Pittsburgh and Ithaca, New York. In addition they will be heard at Milton Town Hall, December 7; Wellesley College, February 26; and Smith College, May 2.

Ossip Gabrilowitsch, pianist, and Dusolina Giannini, soprano, have been engaged for the first two concerts in Symphony Hall, which will be given on December 11 and February 19.

Community Service of Centralia, Illinois, is launching a plan for a community choral society of 150 voices, to be directed by W. M. Parsons, who for the past four seasons has directed the chorus of the municipal opera of St. Louis.

The Music Department of the Centralia Women's Club is giving a series of public musicales during the winter.

The New York City College of Music has engaged Giovanni E. Conterno, composer and conductor, as director of the department of musical theory and ensemble.

Last Wednesday evening Anton A. Gloetzner, of Washington, gave a musical at the studio of Franz Proschowsky. Mr. Gloetzner was a pupil of Franz Liszt with whom he lived and worked for some time. The program included numbers by Sylvia Lent, young violinist, and songs by Muriel La France and Mr. MacMains, artist-pupils of Mr. Proschowsky.

As a feature of its educational program the Story and Clark Piano Company has inaugurated at its New York store a series of twelve free lessons in elementary piano instruction for children having no pianos in their homes. The course extends over a period of six weeks, two hourly lessons per week. Teachers of the Dunning system are employed and arrangements with Dunning teachers have been made for those who desire to continue their instruction at minimum fees after completing the gratis course. The first class to graduate numbered thirty children from the ages of six to fifteen years. A graduation party was held last Saturday evening at the Story and Clark Concert Salon.

The Ventura County, California, Eisteddfod is sponsoring a competition for an original song among amateurs of the country, F. J. Hokin, Secretary of Oxnard Community Service, has announced. The contest is in two parts—the first for a poem, the second for a musical setting for the poem chosen.

WILLIAM CRANE CARL
American Organist Who Received the French Decoration of Chevalier of the Legion of Honor.

George F. Boyle, pianist and composer, is teaching at two of the larger music schools this season, dividing his time between his duties at the Institute of Musical Art in New York and the Curtis Institute of Music in Philadelphia.

Among the hundreds of piano students who were candidates for the Juilliard scholarships, nine were pupils of Ernest Hutcheson, and all nine were among the thirty successful candidates.

Four of the young artist pupils of Mr. Hutcheson have been preparing with him for appearances in public. Jerome Rappaport, boy pianist, played the Mozart D minor Concerto with the Barrere Little Symphony last Sunday evening.

On January 24-25 Frances Hall is appearing with the Orchestral Society, playing the Boyle Concerto—the same concerto which Mr. Hutcheson introduced to New York and Brooklyn several years ago with the New York Philharmonic. Josepha Rosanska has been engaged for an appearance with the Minneapolis Orchestra in New Orleans, February 13, playing the Rachmaninoff Concerto. In March, Muriel Kerr, a Canadian, will play the Saint-Saens G minor Concerto with the St. Louis Orchestra.

Dr. William Crane Carl received the congratulations of several hundred friends a week ago last evening when the Alumni Association of the Guilmant Organ School tendered him a reception in the chapel of the First Presbyterian Church, New York, in celebration of his recent decoration by the President of France as a Chevalier of the Legion of Honor . . . Dr. Carl being the first American organist to receive this distinction.

Preceding brief congratulatory addresses by Willard Irving Nevins, City Chamberlain Philip Berolzheimer, the Rev. Dr. George Alexander, and Philippe Perier, French Council Suppleant—to which Dr. Carl responded—an enjoyed musical program was presented by Olive Marshall, soprano; Amy Ellerman, contralto; Ernest Davis, tenor; and Edgar Schofield, baritone; individually and as the First Presbyterian Quartet.

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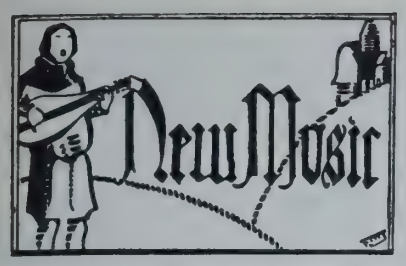

MICHAEL FOKINE, dancer, under the auspices of Musikraft, Inc. (New York), is editing a series of his dance creations. This edition is a novelty in the music publishing field. Under each line of music and parallel to it is the pictorial representation of Mr. Fokine's movements in the interpretation of that music. The series of small figures thus provide a synchronization of the dance and the music to which it has been conceived.

Of course it is doubtful whether the student of dancing will be able to read fluently off the page the living interpretations of Fokine, but the illustrations are accurate and detailed enough to provide stimulating example and suggestion to the dancer.

Among the numbers in Mr. Fokine's dance repertory which are at present under preparation are La Reve de la Marquise, Valse de Chopin, Carnival, Spectre de la Rose, and the Swan (the last one of Pavlowa's best known creations). Mr. Fokine will add more and more numbers to this group from time to time.

G. Ricordi & Company are issuing a number of new items in the series which consists of choral compositions of the repertory of the Schola Cantorum of New York. Kurt Schindler, conductor of this chorus, has lately added to the series an edition of Psalm 134, by Jan Pieter Sweelinck, the seventeenth century composer. It is arranged for a six part mixed chorus, including two parts for soprano. one each for alto and tenor, and two for baritone. The English text is supplied by Mr. Schindler.

Kling Klang, The Bells of Speyer, also with an English version of Mr. Schindler, is a composition by Ludwig Senfl, composer of the sixteenth century, for chorus of soprano, alto, two tenor and two bass parts.

Other issues for chorus by Ricordi include Were You There, an arrangement for mixed four part chorus of a negro spiritual. The editor is H. T. Burleigh, who also has made the arrangement of 'Tis Me, Oh, Lord, another negro song. This edition of the spiritual is for four parts of male voices.

Mr. Burleigh's arrangements of Steal Away, I'm A-Rolling, and My Lord, What a Morning, also negro songs, are for mixed four part chorus.

Another addition is made by Oliver Ditson to the series of Russian Songs issued by that house. Far on the Road We Journeyed Together, by Ippolitoff-Ivanoff, is published in two ranges. It is a typically Russian song of farewell, with a melody based on the simplest of motifs. The text is translated from the Russian by Constance Purdy.

The same house is issuing also Hail the Crown, a negro spiritual, arranged by Avery Robinson. This song has often been on the concert programs of Roland Hayes, negro tenor. The arrangement is not as simple as it might be to give the pure color of negro song, although the charm of the melody remains. Ditson publishes the piece for high and low voices.

Thou, the Spirit All Pervading, a sacred song published for high and low ranges, by Charles P. Scott, and My Dream, by Louis Victor Saar, for high and medium voices, also are Ditson publications.

A number of new songs are published by Boosey & Co. Rain, Rain, Rain, by Vera L. Gay, published for high, low, or medium voices, is a colorful patter song, relieved at times by smoother melody. Tell Me At Twilight is a ballad by Albert Tracy Huntington. The publishers issue it for medium and high ranges. I Sent You a Song, by Wilfrid Sanderson, is issued for the same tessiture, and is also a sweet melodious ballad without too serious pretension. Howard Fisher's We Shall See is issued for the same ranges.

FRANCIS ROGERS
Varied His Teaching Activities With a New York Recital Week Before Last in Town Hall.

Philharmonic Leader Returns

Willem Van Hoogstraten will resume direction of the Philharmonic Orchestra tomorrow evening, when the third of the ten Students' Concerts will be given in Carnegie Hall. The program will consist of two symphonies, Tschaikowsky's Pathetique and the C minor of Brahms. The fourth Students' Concert is scheduled for New Year's Eve. Henry Hadley has just finished conducting a number of Philharmonic programs.

THE ART OF COUNTERPOINT, by C. H. Kitson (Oxford, Clarendon Press).

Mr. Kitson bases the greater part of his teaching on the pure technic of the sixteenth century. The majority of his given melodies are based on his ecclesiastic modes. It is difficult to praise this plan too highly. It is quite novel among Anglo-Saxon musicians, but it is certain to give most effective results.

The latter part of the book, nevertheless, is devoted to modern counterpoint, that is, tonal and harmonized counterpoint. It is, perhaps, excellent preparation for fugal writing, but we are inclined to regard this genre as hybrid and untrue, this deference to harmony in the progress of the parts, which give up most of their independence to the necessities of vertical conformance—that independence which is the very spirit of counterpoint.

In the chapters dedicated to strict counterpoint the author has combined a numerous collection of examples borrowed from the great polyphonic school of the Renascence, examples chosen with remarkable discernment. An entire chapter is devoted to the English composers of this period, completing in this department the excellent researches of Mr. Fellow.

If Mr. Kitson displays an intelligent liberalism toward parallel octaves and fifths, he is perhaps too severe regarding the rhythmic combinations possible in elaborate counterpoint, and a little too punctilious concerning the manners of combining passing notes. Nevertheless the book must be called practical for teaching purposes, useful and liberal in its spirit.—*Raymond Petit in the Revue Musicale.*

Benefit for Free City Opera

A special grand opera performance is to be given at the Metropolitan Opera House some time in January to start the fund which is to finance the free municipal open air operatic performances proposed by the mayor's committee on music, it has just been announced. Otto H. Kahn, chairman of the board of directors, wrote to Philip Berolzheimer, head of the committee, expressing the interest of the Metropolitan Opera Company in the movement, and offering the use of the opera house for the benefit of the fund.

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Flonzaley Quartet Plays in Chicago

Many Recitals Feature Week; McCormack, Werrenrath, Schumann Heink, and Muzio Sing.

Chicago, Nov. 17.—This past week has been one of numerous concerts. The Flonzaley Quartet in its performance at the Playhouse, opened its program with a new work by Albert Spalding. Tschaikowsky's Andante Cantabile was given, according to Edward Moore of the Tribune, "a heavenly performance." Glenn Dillard Gunn of the Herald and Examiner said that the Quartet, with the assistance of Harold Bauer at the piano, made of the Brahms Quintet "a lovely communing with the muse."

Reinald Werrenrath and John McCormack gave concerts the same day. Both sang to capacity audiences and were enthusiastically received. Mr. Werrenrath, as Mr. Gunn put it, "gave one of those delightful recitals which he knows so well how to put over . . . he sang new songs with admirable art." The News found Mr. McCormack's voice as lovely as ever, "the melodic line was sustained with a warmth of tone and breadth of phrase possible only to such a master of the art of song."

In a concert for the benefit of the Home Education Association, Ernestine Schumann Heink was received warmly. The Post asserted that she was "in her finest form, and sang with sustained beauty of tone and interpretative force."

The Kinsolving Musical Mornings began at the Blackstone with Claudio Muzio of the Chicago Opera Company and Jerome Swinford, baritone. Mme. Muzio demonstrated that she had her voice "under remarkable control, and could do the lighter things with grace and delicacy," stated the Post commentator. Mr. Swinford, continued this writer, displayed a voice of "mellow quality" which showed a "fine appreciation for the texts."

The Tribune thought Socrate Barozzi's violin recital with Bernard Wagenaar at the piano "an example of skilled team work . . . Each was a fine performer and played with a deference to and understanding of the other." Although her voice was slightly unsteady at times, Anastasia Rabinoff, according to the press, proved herself an artist of promise in her recent recital here. The Post credited her with "good quality and range." Mae Willems, pianist and singer; Jean MacShane, pianist, with Milan Lusk, violinist; and Baroness Olga von Turk-Rohn, soprano, also were heard here during the week.

Theatres under direction of Hugo Riesenfeld
RIVOLI Broadway at 49th Street
Premiere Showing
D. W. GRIFFITH'S
'ISN'T LIFE WONDERFUL'
RIVOLI CONCERT ORCHESTRA
RIALTO Broadway at 42nd Street
GLORIA SWANSON in
"WAGES OF VIRTUE"
FAMOUS RIALTO ORCHESTRA
Riesenfeld's Classical Jazz

Toscanini Will Conduct Philharmonic Next Season

ARTURO TOSCANINI, Italian conductor, has agreed to conduct a series of concerts of the New York Philharmonic Society next season, it was announced last Tuesday evening by Clarence H. Mackay, chairman of the Board of Directors, at a meeting of the directors and officers of the society. Mr. Toscanini's engagement will probably begin in January, 1926, and will include a series of concerts, but the exact number and their dates have not been made known.

The re-engagement of Willem Mengelberg for three years longer was announced at the same meeting.

Mr. Toscanini, who has not been at the head of any American organization since his last engagement with the New York Metropolitan Opera Company in 1914-1915, has just opened his annual season at La Scala in Milan. In 1920-1921 he toured the United States in a series of sixty symphonic concerts with an orchestra which he brought with him from Italy.

Besides this information, it was definitely given out that the two guest conductors who are to appear with the Philharmonic this season will be here in January, Wilhelm Furtwangler to make his first appearance on the 3rd and Igor Stravinsky on the 8th.

Chaliapin and Alda Sing In Faust at Metropolitan

Fodor Chaliapin brought his "jovial Mephistopheles," in the words of the World chronicler, back to the Metropolitan on the evening of November 22 in the first Faust of the season. Frances Alda's Marguerite, according to the Herald Tribune, was "again delightfully sung," as was Mr. Martinelli's Faust. Lawrence Tibbett sang his old part of Valentin with facility. He stepped into the role at the last moment due to the illness of Vincent Ballester, who was scheduled for the part. Others in the cast were Mme. Dalossy as Siebel, Miss Wakefield as Martha, Paolo Ananian as Wagner.

Mr. Chaliapin's performance was greeted with tumultuous applause by the large audience. The World wrote that his Mephistopheles changed the entire character of the opera, bringing to it a certain spirit of geniality. The Herald Tribune said he "acted and sang with his wonted energy and skill." The Sun considered that he utilized the plenteous dramatic material of the role to excellent effect.

The World and Herald Tribune both commented particularly on the excellence of Mr. Hasselman's conducting.

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World's Largest and Most Beautiful Motion Picture Theatre
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MARION DAVIES in
"JANICE MEREDITH"
PRESENTATIONS BY ROTHAFEL
Capitol Grand Orchestra
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Lines o' News AND Chatter

From Edinburgh comes a post-card from Lawrence of Evans and Salter. He is as delighted with that city as its people appear to have been with Amelita Galli-Curci. "The tour has been a tremendous success from every standpoint," writes Evans.

* * *

American singers now in Europe are making gratifying impressions on the people and on experts who are in an even better position to observe them. They deserve to be given corresponding consideration in their own country.

* * *

More musicians active in this country will eat Thanksgiving turkey—a year hence—than indulged in that luxury last Thursday.

* * *

Koussevitzky exploded his first musical fire-cracker in New York on Thanksgiving night. It made enough of a noise to be heard thousands of miles off . . . as it will be in due course.

* * *

And there'll be another noise—a still bigger one—a year from January next when Toscanini leads his first New York Philharmonic concert.

* * *

That last board meeting of the National Federation of Music Clubs, held a few days ago in Pittsburgh, is said to have been one of the most satisfactory ever known.

* * *

It is whispered about, incidentally, that Mrs. John F. Lyons' successor as president of the National Federation, will probably be Mrs. James Stillman Kelley. When the next biennial is held in Portland, Me., next June Mrs. Lyons will have served two terms.

* * *

Lucrezia Bori is quite pleased with herself as a writer. We wonder if by any chance she coached with W. J. Guard.

* * *

Springfield, Mass., is quite proud of its orchestra. Its most ambitious program was given recently, under the conductorship of Arthur H. Turner, and with Mary Jordan singing three solos for contralto.

* * *

Back stage in the Metropolitan Opera House a few evenings ago Assistant General Manager Ziegler met Victor Sincere, who is active in the organization which made the Metropolitan's visit to Cleveland last spring such a success. "We will have a better record next year," observed Mr. Sincere, who generally knows whereof he speaks.

* * *

Now that Mischa Elman has a real string quartet he's perfectly happy.

* * *

Those Vincent Lopez jazz lopings in the Metropolitan Opera House seemed to limp a bit.

Jules Daiber, now the official manager for the Bayreuth Festival, is back in the United States again. He promises improved performances for next summer, and anticipates a sold-out house for every performance.

* * *

The new Steinway Hall is nearing completion. And the space in this building is filling rapidly. It will seem strange to find the house of Steinway in New York's West Fifty-seventh street. We wonder where Ernest Urchs et al. will eat their luncheons after all the years spent at Luchow's Fourteenth street place.

* * *

Irene Pavlowska was seen a few evenings ago watching a performance of the deadly dull Madame Pompadour. Substituting Irene for the vocally impossible Wilda Bennett would help the performances.

* * *

Douglas Stanbury, who was one of the mainstays on Sam Rothapfel's music program at New York's Capitol Theatre, is now a member of the Chicago Opera Company. And at his first effort, as Silvio in Pagliacci, Douglas did surprisingly well.

* * *

What has become of that announced De Feo opera project, slated for New York last fall?

* * *

Chicago Opera activities are gratifying the followers of that institution. Newcomer artists are pleasing, and the ensembles appear to have enlisted the approval of the newspaper reviewers.

* * *

Edith Mason hurried to New York, after her appearance in Madama Butterfly last week, all in smiles . . . for her endeavors enlisted approving words from those whose opinions count. And on Saturday the soprano returned to Chicago, where she was scheduled to sing again, last night, in the same opera.

* * *

On board the Mauretania, which reached New York last Friday, was Arno Segall, the violinist, who will make his American debut in New York's Carnegie Hall on January 14.

* * *

Frieda Hempel was the hostess at a tea, given in the rooms of the Gramophone Company in London, to some veteran concert-goers who were among the hundreds that have written to her about her Jenny Lind concerts. Several of her guests had themselves heard the "Swedish Nightingale" whom Miss Hempel emulates.

Lois Willoughby, the singer's right-hand woman, was of course very busy that afternoon, and The Musical Digest's London representative, who had come around to have a "look-in," thought he would help her by pointing out some of the notables. He indicated a distinguished looking gentleman with twinkling eyes and a fine reddish-brown beard, and asked, "Do you know who that is?"

Miss Willoughby took a hasty look. "Santa Claus!" she replied, quite positively. It was Edwin Evans, the critic and musicographer.

Impartiality
Fairness
The Facts

The Musical Digest

A Musical
Vice-President
See Page 5

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Wolfsohn Will Give Series of Concerts In Several Cities

Circuit Is to Include Chicago, Boston, Philadelphia and the National Capital.

FIX POPULAR PRICES

Plans of the Wolfsohn Musical Bureau, of New York, are maturing to establish a circuit of cities wherein it will conduct annually, under its own management, a series of ten popular-priced subscription concerts in each of the several cities to form that circuit. Including New York the communities will number at least five; and negotiations are pending in other places than those now chosen to start the project, in 1925-1926. Supplementing New York will be Boston, Philadelphia, Washington, D. C., and Chicago.

The Boston series will be held in that city's Symphony Hall on Thursday evenings: Oct. 22, Nov. 5, Dec. 3, Dec. 17 (1925), Jan. 7, Jan. 21, Feb. 4, Feb. 18, Mar. 11, and Apr. 8 (1926). The attractions tentatively selected are Lucrezia Bori, Margarete Matzenauer, the London String Quartet, Albert Spalding, Alexander Brailowsky, Reinald Werrenrath, Josef Hofmann, Mme. Homer and Louise Homer Stires, and an orchestra—either the Chicago, the Cleveland, or the Detroit organization . . . with its regular conductor.

Philadelphia's Wolfsohn series is to be held in the Academy of Music on Wednesday evenings: Oct. 28, Nov. 18, Dec. 9 (1925), Jan. 13, Feb. 10, Mar. 10, Apr. 7, Apr. 30 (1926).

The auditorium has been chosen for the Washington concerts. The dates of the series, to be given on Monday evenings, are: Oct. 19, Nov. 9, Nov. 23, Dec. 7 (1925), Jan. 4, Jan. 18, Feb. 1, Feb. 15, Mar. 1, and Mar. 16 (1926), the attractions tentatively chosen being Miss Bori, Cecilia Hansen, Mme. Matzenauer, one of the three aforementioned orchestras, Mr. Werrenrath, Thamar Karsavina, the London String Quartet, Josef Hofmann, Mario Chamlee, and Benno Moseiwitsch.

In Chicago the ten Wolfsohn subscription concerts are to be presented in Orchestra Hall—on Sunday afternoons—on dates shortly to be decided. The offerings, subject to some possible slight change, will be: The Homers, Mr. Werrenrath, Mr. Hofmann, Mme. Karsavina, Mr. Brailowsky, Mr. Spalding, the London String Quartet, Mr. Moseiwitsch, Miss Hansen, and Edward Johnson.

For the Philadelphia series—and wherever else any changes are deemed essential—there are available from the Wolfsohn list of attractions the following: Mabel Garrison, Eva Gauthier, Elisabeth Rethberg, Maria Ivogun, Maria Kurenko, the coloratura

(Continued on page 24)

Mme. Toti dal Monte, the Italian soprano, who was heard in New York for the first time in Lucia di Lammermoor at the Metropolitan Opera last Friday evening.

Bulletins of News

An offer to finance the construction on a site near the Library of Congress of a small auditorium suitable for the production of chamber music, at a cost of about $60,000, has been made to the library by Mrs. Frederick Shurtleff Coolidge, patroness of the annual Berkshire festivals. The order was transmitted to the library committee of both houses of Congress last Thursday by Herbert Putnam, librarian of Congress.

Two important moves have just been made by the Brunswick Phonograph Record Organization. The first of these moves was the purchase, last week from the Aeolian Company, of the entire rights in the Vocalian phonograph record business, which will be continued by Brunswick under the name Vocalian.

The second move is the beginning, tonight, of what is to be known as the Brunswick Hour of Music. It will consist of broadcasting from its New York laboratories—at Seventh avenue and Fifty-second street—at stated times music interpreted by distinguished music artists and music organizations whose exclusive phonograph recordings are controlled by Brunswick . . . made possible through arrangements with the Radio Corporation of America, and by the permission of the Metropolitan Opera Company.

The first of these Brunswick Hours of Music will take place tonight, the participants being Florence Easton, Elly Ney, Mario Chamlee, and the Cleveland Orchestra, with Nikolai Sokoloff conducting. The next of these broadcastings will take place on Dec. 16 and 23. Thereafter, for the next few months, these affairs will be given once each week.

Jenufa, an opera from Czecho-Slovakia, by Leos Janacek, was produced for the first time in America at the Metropolitan Saturday night. In the cast were Maria Jeritza, Kathleen Howard, Margarete Matzenauer, Ellen Dalossy, Grace Anthony, Laura Robertson, Charlotte Ryan, Marie Mattfeld, Martin Oehman, Richard Laubenthal, Gustav Schuetzendorf, and James Wolfe. The performance was conducted by Artur Bodanzky. A digest of the reviews of this premiere will appear in next week's issue.

Toti dal Monte Makes Her New York Debut At the Metropolitan

Appears in the Title Role of Lucia di Lammermoor and Is Received Warmly.

MAD SCENE APPLAUDED

An audience which taxed the capacity of New York's Metropolitan Opera House heard and saw Mme. Toti dal Monte last Friday evening when the Italian soprano made her first appearance here in the name part of Donizetti's Lucia di Lammermoor. She was received warmly.

Olin Downes, in the Times, wrote while the singer is "noted as a coloratura soprano" that "the voice seemed last night to have a lyrical rather than a coloratura character. This is not to say that her technic was inadequate to the bravura passages of Donizetti; these were sung competently, often with brilliancy, but not with that freedom and electrical virtuosity which justifies the coloratura music and its interpreters.

"She often gave lyrical passages a true pathos and she colored her tone effectively for emotional purposes. This was the more admirable an achievement, inasmuch as the voice is not a large one, and not capable of wide range of dramatic effects. But there were plausibly emotional moments in the mad scene, and in this scene the cadenzas were treated not only with technical adequacy but with musicianship. Passages of the cadenza often omitted by other singers were restored by Miss dal Monte, with results that gave a greater measure of significance than is usual to these passages. There was also the gift of the singer for the stage. Her figure is plump as the figures of many mezzo-soprani—particularly those who die as Violetta—tend to be, but she has beautiful hands and arms, and expressive gestures. She is a sincere interpreter, a real musician, and a woman who has evidently worked out with care and thought her interpretive equipment. This was not a sensational appearance, but it was a successful one, and the success was of an uncommonly legitimate order for a singer of such a style and an opera of the nature of Lucia. There was long and loud applause for Miss dal Monte at each moment sanctioned by the traditions of the opera. She had reason to be gratified with her reception."

Neither Lawrence Gilman nor Deems Taylor, first reviewers respectively for the Herald Tribune and the World, appeared to be present; their assistants, F. D. Perkins and Miss Alison Smith, wrote. The former stated in part: "At a first hearing, Mme. dal Monte can be set down as an excellent lyric soprano, though

(Continued on page 24)

Mary Garden Sings First Role of Year

Returns to Chicago Opera in Thais; Joseph Schwarz Appears as Athanael.

Chicago, Nov. 25.—Last night Mary Garden rejoined the Civic Opera in the title role of Massenet's Thais, the part that introduced her to Chicago.

"The power of personality is the essential force in this world," asserted Karleton Hackett in the Post, "and Mary Garden is one who will not be denied." This opinion was shared by Maurice Rosenfeld who wrote in the News that "it matters little what part she plays and sings, she fascinates her audience by her vivid personality, by her distinguished bearing and by her artistic accomplishments." Edward Moore of the Tribune and Glenn Dillard Gunn of the Herald Examiner agreed as to Miss Garden's magnetism and both made the statement that they had never before heard her sing the role as well.

Mr. Gunn wrote that she is that very rare person, "an operatic artist who also is a great actress." He then added: "She is now a great singer as well, a better singer than in years past. The tone is beautifully sustained. The voice is even throughout its range. Its color varies from brittle brilliance to soft warmth, according to the demand of the moment."

Joseph Schwarz, as Athanael, played the part for the first time, and, to quote Mr. Moore, "did it almost as well as any one I have ever seen." Mr. Rosenfeld was also of the opinion that "no one has ever sung the music with finer tone quality or with more artistic finish than did Joseph Schwarz, the Russian baritone . . . he played the role with a realism that was perfect." Mr. Hackett was more reserved in his commendation and Mr. Gunn considered Mr. Schwarz miscast in the part.

Another member of the cast who was well spoken of was Jose Mojica as Nicias. Mr. Moore said he was "perfect, with a wealth of pictorial detail indicating careful study." He deserved special praise, wrote Mr. Rosenfeld, "for his fine vocal and histrionic representation." Alexander Kipnis sang the small role of Palemon "admirably," continued this reviewer, and Mr. Gunn agreed that he was excellent. Gladys Swarthout and Lucie Weston were mentioned favorably. This last named reviewer said they sang the music allotted to the slave girls "charmingly."

Roberto Moranzoni conducted and, as Mr. Hackett put it, "gave an excellent reading of the score, save for the slow tempi in certain places." The reviewers also had a word of praise for Gregor Scolnik, concertmaster of the orchestra, who played the Meditation "beautifully," to quote Mr. Hackett.

Adela Verne Plays Paderewski Concerto

Is Soloist With N. Y. Symphony; Damrosch Conducts Children's Concert.

On the program of the New York Symphony Orchestra at its concert in Aeolian Hall the afternoon of November 30 Mr. Damrosch conducted the Harold in Italy Symphony of Berlioz. Paderewski's A minor piano Concerto, with Adela Verne as the soloist, three excerpts from the Children's Corner of Debussy as orchestrated by Andre Caplet, were also presented at this concert.

Miss Verne's reappearance after an absence of fifteen years was cordially welcomed by the audience. "She asserted herself," said the Times, "as one of the masters of the piano. Her success was immediate and unmistakable." The Post wrote that the pianist, who has just come from England to make a tour of this country, "displayed a fine technique and played the difficult score with a vim and precision which won much applause. She is sure to be heard from." Pitts Sanborn of the Telegram-Mail was of the opinion that Miss Verne played the concerto "capably throughout, and in the final allegro, brilliantly." The performance served to "establish her as a musician of authority and comprehension," according to Alison Smith of the World.

In the Berlioz Symphony, Rene Pollain played the viola solo. His playing received favorable comment from the press commentators. The March of the Pilgrims, thought the Post writer, was "beautifully handled by Mr. Damrosch" who also gave to the Debussy pieces the sympathetic treatment they deserved.

Another Saturday morning concert for children was given the day before by Mr. Damrosch. As the Times said, he was in his "usual genial and communicative mood . . . and generally comported himself like a beloved headmaster."

Ina Bourskaya Sings Carmen

There was an important change in the cast of Carmen when it was repeated at the Metropolitan last Thursday. Ina Bourskaya sang Carmen in place of Florence Easton, thus returning to the role in which she made her New York debut last year. According to the Sun, Mme. Bourskaya was "consistent and generally commendable." The Herald Tribune agreed that she gave a "creditable performance, vocally and dramatically, becoming distinctly dramatic at the end of the third act."

Metropolitan Opera Bill

TOMORROW

Lohengrin—with Mmes. Jeritza, Matzenauer, Ryan, and Bonetti; and Messrs. Laubenthal, Whitehill, Bender, and Schutzendorf; Mr. Bodanzky conducting.

THURSDAY

Mefistofele—with Mmes. Alda and Peralta; and Messrs. Gigli and Didur; Mr. Serafin conducting.

FRIDAY

Tosca (matinee)—with Mmes. Jeritza and Wakefield; and Messrs. Fleta, Scotti, and Malatesta; Mr. Serafin conducting.

La Juive (evening)—revival, with Mmes. Easton, Ryan, and Galli; and Messrs. Martinelli, Rothier, Errolle, Gabor, d'Angelo and Wolf; Mr. Hasselmans conducting.

SATURDAY

Cavalleria and Pagliacci (matinee)—with Mmes. Ponselle, Telva, and Wakefield and Messrs. Tokatyan and Picco; and with Mmes. Bori and Messrs. Fleta and Danise; Mr. Papi conducting.

Tannhauser—with Mmes. Easton, Gordon, and Delaunois; and Messrs. Laubenthal, Whitehill, and Bender; Mr. Bodanzky conducting.

MONDAY

Andrea Chenier—with Mme. Ponselle and Messrs. Gigli and Ruffo; Mr. Serafin conducting.

Weston Gales Makes Debut As State Symphony Leader

Weston Gales, newly appointed assistant conductor of the State Symphony Orchestra, led the Franck Symphony at the organization's second matinee of the season in the Metropolitan Opera House, December 1. Guiomar Novaes was the guest artist, playing Grieg's piano concerto, with Mr. Stransky conducting.

The Herald Tribune said that Mr. Gales "gave a musicianly and unaffected reading of the symphony," the Sun, that "the composition was played smoothly and with well considered light and shade." The Post reviewer thought his reading "was satisfactory," whereas the Times said there was "still some excess, perhaps, in over-anxious moments of sonorous climaxes." Mr. Stransky conducted, according to the Herald Tribune, "to the manifest delight of the large audience," while the hearers "rejoiced in a peculiarly limpid, exhilarating and brilliantly effective performance of Grieg's piano concerto by Mme. Guiomar Novaes." The Times said Mme. Novaes "displayed a maturity of combined strength and grace to delight admirers in her seventh season before this public." The Post said her return to the concert hall "should be the occasion for rejoicing among all true music lovers."

Omaha Hears Concert Of New Orchestra

Englebert Roentgen Is Guest Conductor in Debut Program; Florence Van Hoven Soloist.

The new Omaha Symphony Orchestra, sponsored by the business and professional women's division of the Omaha Chamber of Commerce, gave its first concert in the Auditorium of that city on the evening of November 20. The organization numbers sixty-five musicians, with Ernest Nordin resident conductor, Rudolph Seidl associate resident conductor, and Englebert Roentgen, of the Minneapolis Symphony Orchestra, guest conductor. Mr. Roentgen led the orchestra on this occasion.

The program began with Beethoven's Egmont overture, op. 84. Florence Van Hoven, soprano, sang the Ritorna Vincitor aria from Aida, and later, a group of songs: Le Baiser by Thomas, Duparc's Lamento and Valse Caressante and Crying of Water by Roentgen and Campbell-Tipton respectively. An aria from Carmen was added. The orchestra played the New World Symphony by Dvorak, followed by the Serenade for String Orchestra, Eine Kleine Nachtmusik, by Mozart, and after the songs Debussy's the Afternoon of a Faun with the Tannhauser overture in conclusion.

The Omaha press was enthusiastic over the accomplishments of orchestra and Conductor Roentgen in this first concert. According to the Omaha Bee's music reviewer the concert "was a triumph from any point of view . . . The most amazing proof of the orchestra's musicianship was in its rendition of Debussy's Afternoon of a Faun." August M. Borglum in the World Herald said the "New World Symphony was given in splendid style," and "the overture to Tannhauser was conducted with majestic breadth." Both reviewers spoke favorably of the singing of Miss Van Hoven.

Testimonial for Victor Herbert

Opera singers and other artists will pay tribute to the memory of Victor Herbert at a testimonial to be given under the auspices of the National Opera Club in the grand ballroom of the Waldorf-Astoria on Thursday afternoon.

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Exclusive Management: Metropolitan Musical Bureau, Aeolian Hall, New York City

Koussevitzky Ill, Burgin Conducts

Giannini Sings With Boston Orchestra Under Concertmaster; Brailowsky and Sedano in Debuts.

Boston, Dec. 2.—Because of the illness of Serge Koussevitzky, the first of the supplementary series of Monday symphony concerts was conducted by Richard Burgin, the concertmaster. The soloist was Dusolina Giannini, soprano. The Globe reviewer, P. R., discovered in the concertmaster's capable direction "evidence that Mr. Burgin would prove a conductor with individuality and energy if heard when he had the usual time for rehearsal and preparation." L. A. S. in the Christian Science Monitor agreed that he acquitted himself most creditably.

The other chroniclers held more or less the same opinion. All expressed the greatest enthusiasm for the singing of Miss Giannini. Exemplifying critical comment was P. R.'s assertion that she proved to be "the most admirable new singer heard here in many years." H. T. Parker of the Transcript found her "adept with phrases, rhythm, accent, transition, pause and climax, her tones were shapely, full-throated, flowing and plastic."

Warren Storey Smith of the Post, who gave credit to the orchestra for the "whole-hearted support" they gave Mr. Burgin, received "a rarely favorable impression" from Miss Giannini's singing. The Herald thought her voice "beautiful" and "most judiciously trained." She sang Weber's Ocean, Thou Mighty Monster. Other pieces played were the Overture to Oberon, El Amor Brujo by de Falla, Pacific 231, and Beethoven's Fifth Symphony.

After an absence of two Sundays, Emil Mollenhauer was in his usual place as conductor at the fifth concert of the People's Symphony. Fela Rybier, pianist, was the assisting soloist in Tschaikowsky's Concerto in B flat minor. The Transcript called her "a most accomplished young musician," which seemed to be typical of the general opinion. E. G. in the Herald noted particularly her "ardor, marked sense of rhythm" and a ready, if not always rounded, technic. Other commentators echoed these statements.

The local debut of Alexander Brailowsky, Russian pianist, caused very full press comment. Z. B. F. of the Monitor discovered in him "an interesting new star in the musical heavens. He promises much." In the words of P. R. "a large audience was roused by the brilliant technic and fervent interpretations of the pianist to an unusual pitch of enthusiasm." Mr. Brailowsky was credited by R. R. F. of the Herald with "boundless technic, keen intelligence, warmth of temperament, and magnetic personality." Liszt's Sonata in B minor revealed his technic, wrote A. H. M. in the Transcript, "as absolutely of the first order, his tone in the singing passages, as limpid, crystal clear, often very beautiful."

Another recent debut was that of Carlos Sedano, young Spanish violinist. Philip Hale predicted that he will go far, because of his "many excellent qualities; pure intonation, well-trained left hand, flexible bowing, a beautiful tone . . ," In addition to these qualifications, P. R. discovered "a keen sense of pitch, a feeling for time, stress, and phrasing." Perfection of technic was also admitted by the Transcript commentator, who considered his tone "round, full, warm and rich."

As the Monitor observer, S. M., said of Elena Gerhardt's art as displayed at her recent song recital, "it requires little comment at this late date. Its outstanding qualities are known and appreciated by the music loving public." In spite of this familiarity the papers waxed enthusiastic in their appraisal of her work.

Other recitalists were Lois Maier, pianist, whose technic and tone were appreciated by the reviewers; Laura Littlefield, soprano, whose interpretations the Globe called "thoughtful and intelligent" and whose tonal quality was lauded by the Transcript; and Beatrice Martin, soprano, whose program and voice the Herald thought charming.

Naegle Gives Concert Again

Charles Naegle, pianist, gave his second local recital of the season at Aeolian Hall December 1. "Mr. Naegle showed again that he is a player of talent and one who is able to give a performance combining an admirable piano touch with poetic charm," wrote the Sun reviewer, whose remarks were typical of the newspaper comment.

Sing Franck Liturgical Music

A concert of liturgical music by Cesar Franck, which included his Solemn Mass in A, Op. 121, was given on the evening of November 15 at the Cathedral of St. John the Divine, New York, by the choirs of the cathedral and of Trinity church.

Second Recital by Lamond

The second New York recital this season by Frederic Lamond, pianist, was given last Wednesday at Aeolian Hall.

ALFRED PICCAVER
Made His Debut of the Season With the Chicago Opera in Cavalleria Rusticana on November 25.

Piccaver Makes Season Debut in Chicago Opera

Chicago, Nov. 26.—For the first appearance this season of Alfred Piccaver, tenor, Cavalleria Rusticana was repeated last evening at the Auditorium by the Chicago Civic Opera Company. "Vocally it was a rather stirring exhibition," wrote Edward Moore in the Tribune. Maurice Rosenfeld of the News liked Mr. Piccaver's acting.

"He has a powerful voice, which served him well," continued Mr. Rosenfeld. "It negotiated with great facility the high tones in the part. There was besides, a lyric quality, which came forth in his last air." From his performance, Karleton Hackett of the Post sized the tenor up as "a singer for the dramatic roles . . . a valuable addition to the company." In his duet with Santuzza, according to this writer, Mr. Piccaver "sustained the heavy passages with resonant tones which had reserve back of them." He also carried "some fine long phrases with ease" in the Siciliana.

Although Glen Dillard Gunn of the Herald and Examiner admitted "the most cordial recognition of Mr. Piccaver's gift," he thought that Rosa Raisa "carried off the honors of the event." Mr. Gunn further characterized the tenor as "one of the great robust tenors of the generation."

Szymanowski Novelty Played by Kochanski

Stokowski Presents New Violin Concerto in Fourth New York Concert.

In the fourth New York program of the Philadelphia Orchestra Mr. Stokowski presented in Carnegie Hall last Tuesday evening the Szymanowski Violin Concerto. It was composed in 1917 and played for the first time two years ago in Warsaw by Mlynarski. The concerto is dedicated to Paul Kochanski, who played it last Tuesday again, after having presented it in Philadelphia the week before with Mr. Stokowski's orchestra.

The Sun reviewer said in his report of the concert: "This violin concerto is one of the most interesting works yet given us by the modern school, a brilliant illustration of the possibilities of the new methods in the domain of solo writing, a weird oriental type of melody, built upon long undulating melodic lines and essentially lyric."

Mr. Newman in the Post found the music "most engaging in the slower passages," some of them "of great beauty," but he asserted that it seemed to him not to be enduring music. In the Herald Tribune Lawrence Gilman likened the work to "a chromatically yearning Tristan" influenced by Schonberg and Scriabin.

"But who could play it save Mr. Kochanski?" this reviewer queried, concerning the solo part. Mr. Gilman commented on its great difficulty, although he said that Mr. Kochanski played "with admirable purity of tone." "Perfect understanding" and "profound musicianship" were terms used by Mr. Newman to describe the soloist's playing, and the Sun reviewer praised the "fine performance" where the most advanced technic and purity and breadth of tone were required.

The reviewers all were pleased with the playing of the orchestra. Pitts Sanborn in the Telegram-Mail and Mr. Gilman agreed that the Haydn was presented with particular brilliance.

Pianist May Be Envoy

It has been rumored in reports from Warsaw that it is the intention of the Polish Government to offer Ignace Jan Paderewski the post of envoy to Washington.

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The Musical Digest will seek unswervingly to serve only the best interests of music. It will build up; it will support steadfastly musical progress and just reform; it is pledged to the cause of whatever is musically meritorious in both composition and interpretation, regardless of nationality; it will stand firm for justice; it will belong to no musical "party" or "movement," but remain independent.

Giacomo Puccini

The passing of Giacomo Puccini removes from the creative opera world one of the last great living figures. In widespread popularity he was perhaps the foremost musician of modern times in his field. Certainly no other of this day finds such continuous representation of his operas in the current repertoires of the leading theatres in different countries. So Puccini must be given a very special place—one surpassing considerably that held by Mascagni, and still more Leoncavallo's.

Like many another who chose the creative sphere, Puccini toiled at first in trying circumstances. Nor did success come quickly. He was thirty-five when his Manon Lescaut was produced; and it was three years later that La Boheme raised him to eminence, paving the way to financial security and further prestige.

But he was to know deep humiliation . . . even after honors had come to him. For he never got over the adverse reception given Madama Butterfly at its premiere, in Milan's La Scala. It is said that his recent consent to permit his last work, Turandot, to be presented in Milan cost him much pain. Yet he acquiesced, perhaps because of his confidence in the guiding master-hand of his friend Toscanini, who will prepare the work and conduct it (and who may complete its final pages also).

There has always been a difference of opinion with respect to Puccini's creative gifts and accomplishments. His friends and admirers have ever acclaimed him a master. Others were equally positive that his scores were deficient in superlative writing.

Compared with other opera composers—Verdi and Wagner among them—Puccini must be accorded a secondary place. His music shows less originality; it reveals none of that greatness which is to be found in some operas; it reflects the influence, the pronounced influence, of men whose explorations opened music vistas which appealed as worthy of emulation.

Where Puccini shone was in his sense of the theatre. He had the natural feeling for effective treatment of a dramatic situation. His use of music high lights and shadows was rarely out of place. He appeared to know what would "go."

Puccini's place will be preserved—during the near at hand years, surely—by his Boheme, Tosca, Madama Butterfly, and Manon Lescaut. The public holds those works, particularly the first three, in high esteem. To have written them was an achievement of which any man might be proud.

So many of us go through life without doing enough of anything to attract a particle of attention.

And, after all, there is a vast difference between a question of fact and a question of opinion. Occasionally it is difficult even to establish the former.

Nevertheless, merit somehow seems to manage. Where it is linked to industry and patience it generally, in the end, makes a creditable showing.

High Lights and Luminaries

Chicago, Dec. 6.

CHICAGO is well named the Windy City. We are there now, and should know. And the very windiest of all its parts is the corner of Michigan and South Wabash Avenues. That is the point where all musicians or persons connected with music meet, or have offices, or talk about music. . . It is very windy there.

The first person into whom the wind blew us upon our arrival was the always-smiling Jack Adams of the Wolfsohn Bureau. This time he was having more to make him smile than ever, we imagine. Karsavina has just made her Chicago bow. She won a great reception, and so did Josef Hofmann, who gave his first recital here of the year the other day.

Edward Moore of the Tribune said, "Pianists may come and pianists may go, but Josef Hofmann etc. . ."

George Brown, also of Wolfsohn, is on hand here helping Jack smile. And we caught a glimpse of Guy Golterman. We are obliged to him for our shelter in this city—the hotels are crowded to the doors. He "checked out" and we "checked in."

OF COURSE we went to the opera at the Auditorium. The week was begun with Butterfly, sung by Edith Mason, Charles Hackett, and Giacomo Rimini. Signor Polacco wielded the stick like a magic wand. Such lovely things happened! He has our congratulations on the quality of his orchestra:—excellent!

Edith Mason received an ovation both on her entrance and after the duet with Charlie Hackett. He got his share too. Of course Rimini was impeccable as Sharpless.

Karleton Hackett, reviewer of the Post, has been listening in on the performances from the top balcony. He likes it up there . . . says that the voices reach him rounder and fuller in tone than down below.

He even heard the voice of the little girl (who played the Pinkerton boy) when she said to Miss Mason after the duet with Sharpless, "Please don't cry."

CLAUDIA MUZIO sang with Tito Schipa to a sold-out house in Traviata on Tuesday evening. Josef Schwarz also was in the cast, and the conductor of the occasion was Pietro Cimini.

Claudia Muzio received an ovation after she sang the aria, Forse e lui. We have always preferred a dramatic soprano to a coloratura in the part of Violetta. The house seemed to agree with us. It was pleasant to have our opinion corroborated by so many people. Muzio was a picture in the part, and sang the entire score well nigh perfectly.

Schipa was in fine form in his first appearance of the year. His Alfred, as we have always known, has substance, color, and genuine life.

Schwarz was a very good Germont Pere, and Cimini conducted with discrimination and zeal.

OUR MARY sang Carmen on Wednesday. It was quite different from all the others which we have seen and heard. And we admired her in so many details! Judging by the reception she got Mary Garden owns Chicago, or could if she wanted to.

Ansseau was right in the picture as Don Jose. Rimini was a fine Toreador, and in excellent voice. He did his part so well that if there were any bulls about they must have shuddered. Mary McCormic made a fairly good Micaela. Polacco was conductor, and he brought out delicately the "sfumature" of the Bizetian score.

WE WENT to hear Juive on Thursday . . . with a hammering heart, for we have not seen it since that fatal night of December 24, four years ago, when the one and only Caruso sang at the Metropolitan.

We didn't want to go this Thursday, but Rosa Raisa persuaded us, and we did not regret our change of mind.

Of course Rosa was superb as Racnel. She sang and acted as we had expected. Charlie Marshall had a tremendously difficult task (in our eyes, we mean), and we must say that he did very well. Lazzari and Florence Macbeth were splendid.

WE HAVE gathered out here authentic information about the tour of the Chicago Civic Opera Company after it finishes its home season early in 1925. The longest out-of-town stay of the ensemble will be in Boston, where the company will give two weeks of performances, lasting from January 24 to February 7.

Two days later Signor Polacco's singers will appear in Washington, D. C., where they are scheduled to give performances on February 9 and 10, and on the 13th and 14th, the last a matinee performance. On the two intervening days the company will sing in Baltimore and will present there also a matinee on the 14th.

Pittsburgh is the next city on the schedule, and that city will see the Chicago company in three performances on February 16, 17 and 18. The next three days will find the company in Cleveland for four performances in all, for both matinee and evening performances are to be given in the Ohio city on the 21st.

On February 23, 24 and 25 Chattanooga will hear the company, and Memphis will be the next stop, with performances arranged for February 26, 27 and 28, the last day being occupied with both afternoon and evening presentations.

The first performances of March will take place in Dallas, where the company will sing on the 2nd and on the afternoon of the 3rd; the two following days will find the opera in Tulsa, and three performances are scheduled immediately thereafter for St. Louis, on March 6 and 7 (matinee and evening of the latter date).

Cincinnati is the last city where the company is sure to appear on its winter tour. Performances have been arranged there for March 9, 10, 11 and 12. There is a possibility—even a probability—that Signor Polacco will carry his forces on to Milwaukee for performances on March 13 and 14 (matinee and evening), but that has not yet been definitely fixed.

Quite a schedule!

BRUNO ZIRATO.

Autodidacts, Including a Vice-President

Charles G. Dawes Is Another of the Long and Honored Line of the Self-taught in Music

CHARLES GATES DAWES, the President's understudy after March 4 next, is self-taught in music. That makes him an autodidact, and of the most observed kind.

General Dawes, according to those who have written more or less intimate sketches of his life and works in the last few months, has found leisure for autodidactism between being a schoolboy and, in due time, organizing and managing gas and electric companies. Now that the election is over, it is possible to mention Mr. Dawes' music without being accused of making an unfair campaign attack. He not only plays: he also composes, and this, too, he learned to do by himself.

He started on the flute when he was a small boy, without a teacher. From the flute he aspired to higher ranges and taught himself the piccolo. He played it in the town band of Marietta, Ohio, when he was still a youngster. And then he taught himself to play the piano, and began meddling with thorough bass and counterpoint and whatever else was needed, and wrote pieces that were afterward orchestrated.

General Dawes, they say, is shy about his music. He has plenty of good company as an autodidact, however, and as far as American public life goes he could cite as a companion so robust a figure as Benjamin Franklin. Was he too an autodidact? Voluminous biographies merely hint. They set forth, however, that he played the harp, the guitar and the violin, and to the end relished the armonica, which he first heard while living in London. The armonica (without an h) was a sort of musical glasses. It touched his inventive interest; he improved it so that it became a recital instrument.

Self-appointed esthetes tilt their noses at the mention of autodidacts. So do the academical. They have the professional-professorial attitude, which asks first not "What can she do?" but "Whom did she study with?"

The official attitude has largely governed the world's treatment of the self-taught artist. The autodidact has not submitted to neglect, however. He has gone his way, not even caring that the musical world has usually chosen to forget that he was self-taught any more than it cares for Bach's statement that the secret of his genius was industry. That world is now celebrating the centenary of Anton Bruckner. He had a teacher in the end, it is true, but previously he had made himself a musician.

Beside Bruckner of the somber symphonies, set Irving Berlin, the son of a cantor, who composed Alexander's Ragtime Band without ever taking a lesson. There were Ole Bull, too, a self-made man of music—some critics have aimed at him the criticisms usually directed at self-made men—and George Telemann, who lived in Cracow in the seventeenth century; New York heard a bourree of his only the other night.

(Courtesy of the New York Times)

VICE-PRESIDENT-ELECT CHARLES G. DAWES

They are a strange lot, these autodidacts. Hugo Wolf is among them. His father, a leather merchant, taught him the rudiments of piano and violin, but of academic schooling he had only the little between his entrance in the Vienna Conservatory and his expulsion because of a practical joke. At seventeen he was his own teacher, and he had no other after.

Dvorak learned violin and organ and composed before he ever saw the inside of a music school, and when he did he had to support himself by playing in theatre orchestras. Schumann, who had only desultory training before he was 20, made himself "an effective pianist and leader of a school orchestra."

Moussorgsky is another, helping to create a new age in music—a clerk who had wanted to be a soldier. His medical friend Borodin had had little musical training, but he, too, flared up as one of the new stars when, like Moussorgsky, he became one of the Five.

Nor is there a monopoly in the books of biography. Pause at doors in New York and you will hear the autodidact in his variety: The timid ones, with the foot firmly on the soft pedal; the brazen, using the other foot and rejoicing; the young ones, those marvels who do not have to be driven to practice, but peck away, hoping for a recognizable chord.

The janitor lurking curiously in the hall, however, seems to say apologetically of these autodidacts, "Well, once they get in a house, you know how it is."

In Dublin one day a red-haired youth of sixteen found a piano that was not in use and sat down before it with a diagram of the keyboard. In ten minutes he had arranged his fingers on the first chord, and then he banged. The lad was George Bernard Shaw.

"What I suffered," he informed his biographer, Archibald Henderson, "what everybody else in the house suffered, while I struggled on, laboring through arrangements of Beethoven's symphonies, of Tannhauser, and of all the operas and oratories I knew, will never be told."

He kept on for months with a technique of his own. In playing a scale he did not call his thumb to the aid of the fingers, passing it under his hand. No, he crossed the fourth finger over the fifth to the next key, and did the best he could.

"This method," he says, "has the advantage of being applicable to all scales, diatonic or chromatic, and to this day I often fall back on it. Liszt and Chopin hit on it, too, but they never used it to the extent I did."

Shaw failed, perhaps because of the fingering. He acknowledges that he was beaten by the keyboard. He became proficient enough, however, to play accompaniments, and his autodidactism had its share in making him, in time, a music critic in London.

The autodidact symbolizes a trend in education that comes down from Socrates (who said he did not teach but merely stirred up his pupils' interest), through Rousseau to President Lowell, who calls lectures "stuffing the goose with chestnuts," and Dr. Meiklejohn, who looks for a university millennium when students will be allowed to study.

Meanwhile the autodidact (not even excepting Mamma with her correspondence course in jazz) asks: "Well, can a teacher teach you to play Beethoven?" He seems to think that sums up a good deal of it—and he pays no attention at all to the janitor, who is still lurking apologetically in the hall.—[Reprinted in part from the N. Y. Times.]

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Cleveland Orchestra Plays Loeffler Work

Samaroff Soloist in Liszt Concerto; Hutcheson and Kindler Give Recital.

Cleveland, Nov. 28.—Charles Martin Loeffler, Boston composer, whose Poeme for orchestra was played for the first time here by the Cleveland Orchestra last night, was in the audience and received an overwhelming ovation from the audience, the orchestra, and Nikolai Sokoloff, conductor. Olga Samaroff was soloist at this concert.

The critics were as enthusiastic as the audience in their praise of both composer and pianist. The Loeffler Poeme was hailed by Wilson G. Smith of the Press as "a work by the most individual of modern composers," who has a message to deliver and delivers it "in a manner indicative of supreme mastery of orchestra resources, and with a foundation of pregnant and vital ideas." Archie Bell wrote in the News that it is "primarily, beautiful music, not descriptive . . . Mr. Sokoloff gave the piece a fine reading and his men responded in a manner that must have pleased the composer." In the work, James H. Rogers of the Plain Dealer, found "charmingly contrasted orchestral colorings, enticing harmonies." This writer also considered that the Brahms Symphony in D was read by Mr. Sokoloff "with rare insight."

Mme. Samaroff, according to this writer "plays, as of yore, with power, with eloquence, and with a brilliance and facility that never fail her." The Liszt First Concerto for piano and orchestra was given a "magnificently brilliant exposition at the hands of Mme. Samaroff, who played it with a brilliancy and fine interpretative conception that captured both the reviewers and the audience," Mr. Smith asserted. Archie Bell found in her playing "delicately shaded, subdued, yes, masterly musicianship, virtuosity and a keen intelligence."

On Tuesday Sergei Rachmaninoff appeared at Masonic Hall in the dual role of pianist and composer. Mr. Rogers said that the audience was "lavish in its plaudits," and the critical comment was of equal enthusiasm. Another concert heard recently was the joint recital given by Ernest Hutcheson, pianist, and Hans Kindler, cellist. According to Mr. Rogers, they played "with irresistible fire and abandon, yet preserving at all times admirable unanimity of purpose . . . this was chamber music par excellence."

Hold Third Biltmore Musicale

The third Biltmore Musicale took place last Friday morning. Marguerite d'Alvarez, mezzo-contralto; Richard Crooks, tenor; and Geraldine Leo, violinist, appeared on the program.

Question Box

1. What are the original meanings of the words cantata and sonata?
2. When was Isaac Albeniz born, and when did he die? With whom did he study?
3. What is a capriccio?
4. What was the occupation of E. J. de Coppet, patron of chamber music?

Answers to Last Questions

1. Hans Pfitzner, although usually referred to as a German composer, was born in Moscow in 1869.
2. Schumann injured his hand in attempting to make it more flexible for piano playing.
3. Moussorgsky entered the army and his interest was turned definitely to music thereafter, when, at the age of twenty-two, he met Cui and Balakirew.
4. Anton Hekking, Dutch cellist, was a member of the Boston Symphony Orchestra from 1889 to 1891, and of the New York Symphony Orchestra from 1895 to 1898.

Grainger Is Soloist With Detroit Orchestra

Detroit, Nov. 28.—The Thanksgiving Day program of the Detroit Symphony Orchestra held allure by reason of Percy Grainger's appearance as soloist and conductor, and of a presentation of Goldmark's Negro Rhapsody.

Glinka's Ruslan and Ludmilla Overture opened the program, and was followed by the Schumann C major Symphony, presented by Mr. Gabrilowitsch with "characteristic grace," wrote Eugene Leuchtmann in the Free Press. This reviewer considered the Goldmark and the playing of Mr. Grainger in one concert "something to be thankful for." Grieg's A minor Concerto provided the solo, and the pianist-composer led the playing of his Colonial Song and Shepherd's Hey.

Cyril Arthur Player in the News said Mr. Grainger rose to great heights in the closing movement of the Grieg, and thought the Goldmark number very pleasing, if not great music. The Times reviewer found the Negro Rhapsody sturdy, colorful and interesting, and pleasantly lacking in ultra-modernism. Mr. Grainger he preferred as pianist, and produced what seemed to him "more like a beautiful etching of the original than the work as Grieg wrote it."

MIGUEL FLETA

Who Will Appear in Tosca This Friday Matinee at the Metropolitan.

Didur Sings in Gioconda

La Gioconda was presented at the Metropolitan last Wednesday for the third time this season, with Adamo Didur replacing Jose Mardones as Alvise, in what the Herald Tribune called a generally well done performance. Mr. Didur's part, according to this report, was "well acted." The other members of the cast were the same as in previous presentations. Tullio Serafin conducted.

New Tenor Sings Again

Mischa-Leon, tenor, who made his local debut a few weeks ago, was heard in his second recital last Thursday at Aeolian Hall.

According to the Herald Tribune Mr. Mischa-Leon sang, "as before, with an agreeable voice and much interpretative skill; with expression in his song, and admirable diction."

League of Composers Give First Concert

Mmes. Tas, Bacon, and Delaunois and Mr. Judson House Appear in Modern Works.

A characteristic ultra-modern program was the offering of the League of Composers at the first concert of their second season at the Klaw Theatre November 30. Among the numbers offered were Tcherepnin's Sonata for violin and piano, played by Helen Teschner Tas and Katherine Bacon; Two fragments for Chamber Orchestra by Honegger, L'Ombre and L'Homme et la Mer, conducted by Howard Barlow; Stravinsky's Concertino for strings, given by the Lenox Quartet; two songs by Stravinsky and three of Castelnuovo-Tedesco, sung by Mme. Delaunois, with Mr. Barlow conducting; and Die Maschine by Fritz Klein, intended as a burlesque on modern music.

The honors of the occasion went to Honegger and Stravinsky, according to the comment in the newspapers. There was some difference of opinion as to the other numbers. Ernest Newman wrote in the Post that "head and shoulders above everything else in the program stood Stravinsky's Concertino for string quartet . . . when he is not so self-conscious, he writes with admirable ease, fluency and roundness." This writer also considered the Honegger pieces interesting, the first being "an expressive piece of writing." In the second piece added to the usual instruments were four wine bottles which were "played" with drumsticks.

Olin Downes of the Times agreed that "after all, the master of the evening remained Stravinsky, with the firm hand, the sure technique and the sardonic quality which distinguishes him in a certain vein."

The German composition, Die Maschine, lacked humor and generally fell short of its purpose, the chroniclers found. Pitts Sanborn of the Telegram-Mail said that Miss Jeanne de Mare "prefaced this reticent revelation with some remarks that were really entertaining, which the Maschine in performance was not." Mr. Newman called it a "dullwitted attempt at humor."

The opening number was "brilliantly played" by Mme. Tas, violinist, and Miss Bacon, pianist, wrote Mr. Downes, and the Herald Tribune considered the Sonata a "genial and lucid piece of writing; but it has, also, not much to say." Judson House, tenor, sang the Assyrian Prayers of Frederick Jacobi, which the reviewers seemed to think hardly showed this composer at his best. Mme. Delaunois did the Stravinsky songs "very well" wrote W. J. Henderson in the Sun.

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PIERRE KEY'S OBSERVATIONS

ELSEWHERE in this issue of The Musical Digest there appears a news account of a plan to establish, in four of the foremost cities in this country, a series of ten subscription concerts each. Apart from the feature of bringing a wholesale music bureau into the local management field the project is significant for portending a revision downward of prices for tickets.

For years the public has been asked to pay for most music attractions other than opera by our two great companies either $2.50 or $3—sometimes even more—for the choice available seats. Nor has this high price been confined alone to the principal cities; it has flourished in communities where a considerably smaller amount should have been the proper price.

There are exceptions, of course; as in those rare instances wherein the people are willing to part with an extra dollar or two to satisfy either their curiosity or to go to hear an artist who has for them some very special appeal.

BUT THE DAY of long prices for even the very fine individual musician, or organization, seems to be passing. And so the purpose of the Wolfsohn Musical Bureau to establish in Boston, Chicago, Philadelphia, and Washington a series of ten concerts each (beginning next autumn) is one to be watched . . . especially since the scale of seat-prices represents a slash resembling that of New York's recent taxi rate war.

When the Wolfsohn Bureau made known its intentions with respect to its New York series of popular-priced subscription concerts (which have yielded greater financial rewards than was anticipated) the New York Sun, in its issue of October 4, had the following to say, in part, in an editorial:

"Persuading the public to attend concerts is one of the difficult problems of the impresario's life. In some cases a large attendance is easily assured. It is only necessary to announce the names of certain beloved performers with the human voice, on violin or piano, to fill the concert hall. Such favorites are so few.

" * * * The plan of obtaining audiences for concerts in this way [lowering prices] is unique in recent musical enterprise in this city. Its advantages will not alone lie in assuring audiences for the separate performances. It is hoped that the series will get New Yorkers into the habit of attending concerts. Many of them read the offerings, talk of going and are diverted by other occupations. Holders of subscription tickets are likely to be more tenacious of their purpose. So the new system of a bargain in music is not resting only on its business advantages. It is expected to increase the number of lovers of music until they become habitual concertgoers. * * *"

What applies to New York applies to many another community in this country.

A GOOD MANY PEOPLE were surprised by the aural and visual impressions made in Carnegie Hall last Thursday week by Serge Koussevitzky. He had been heralded a sensationalist. Reports led to expectations of violent acrobatics and what not, all designed to lead the auditor into judging as the spectator is wont to judge.

Instead Koussevitzky did nothing of the kind. He confounded those who had predicted he would resort to showmanship, by avoiding completely any showmanship methods. He made a truly deep impression upon discerning and fair minded persons who have sat before distinguished conductors, and the other kind, and have learned to distinguish between the two.

Koussevitzky is serious-faced and dignified. He did not on the two occasions he conducted the Boston Symphony Orchestra in New York resort to a gesture or pose which appeared other than natural and purposefully meant. You looked upon a well set up figure, an intelligent countenance; and you observed the directness with which he performed his task.

I QUESTION if the great majority of both audiences failed to approve of Koussevitzky, and to experience the magnetic qualities he reflects. Some few expressed themselves as preferring to wait before stating finally their opinions. That is wise, too, because one never knows until a conductor has been amply tested and thereby reveals the full measure of his worth.

But Koussevitzky unquestionably made a splendid New York beginning. He is a musician, he is sensitive, he has his men well disciplined, and he knows what effects he wants and just how to get them. And I have a feeling that Koussevitzky isn't going to disappoint in the classics by any such margin as some people predicted he would.

Incidentally, the Boston Symphony is a beautiful orchestra—in all that goes to make one. If its concerts do not become increasingly popular I shall have guessed completely wrong.

THE NATIONAL Federation of Women's Clubs is tireless in its endeavors to promote music. This organization—which has a membership of more than twenty-five hundred clubs that are grouped into state units, then into district units—hesitates at nothing that will serve still further to enrich the lives of the people . . . through the aid of music.

Mrs. John F. Lyons, president of the Federation (now nearing the end of her second consecutive term) spent the last week in New York. She sees gains that have been made during the past three and a half years; and she foresees further gains to come after she has relinquished her present office. Mrs. Stapleton, treasurer of the Federation, holds views similar to those of Mrs. Lyons.

Both of these officers are vigorous in their endorsement of the strides which the Department of Junior and Juvenile Clubs has made. And simultaneously comes from Charles E. Tremaine, president of the National Bureau for the Advancement of Music, a fifty-four page booklet, published by that organization, which presents a course of study for 1924-1926. It contains programs, with explanatory text, and was prepared by Helen Norfleet—and endorsed by Mrs. William John Hall, National Chairman of the Federation's Department of Junior Clubs.

THESE JUNIOR CLUBS have become one of the strongest influences in the Federation activities. The young people are learning how music may be utilized in fruitful ways; ways beneficial to the daily lives of those who study it and promote it.

Miss Norfleet's book begins with a message to Senior Clubs and Music Teachers; devotes a chapter to organization suggestions; passes along to a message to the Juniors, and then gives over seventeen chapters to pianoforte music of various periods.

There is a list of books for suggested reading, and music publishers, and mechanical reproducing instrument firms who can supply the music, phonograph records, and player rolls mentioned in the various sections of Miss Norfleet's writings. This course of music study should have, and doubtless will have, a wide distribution.

NEW YORK'S Capitol Theatre celebrated its fifth birthday anniversary not so many days ago. Messmore Kendall, president of the owning company, and Edward Bowes, vice-president and managing director, have done something out of the ordinary in bringing this motion picture house to its present affluent state. But I shall have to give the credit for the actual operation to Samuel L. Rothafel.

Rothafel took the management of the Capitol about three years ago, when it was offering bills in which the public showed very little interest. Within a few weeks he had completely changed the character of the entertainment, and through able advertising gotten increased numbers of people into the theatre.

I remember those days of reconstruction. Presently the orchestra had been developed to a most commendable degree. Then admirable singers were presented—soloists, and ensembles—and entertaining features having an artistic touch.

The ingenuity of Rothafel is peculiar to him alone. He senses what is good for the public and what the public will like. And he is very much in earnest in seeking to present what he feels has an uplifting value.

I have spent considerable time watching Rothafel work. I have sat beside him in the Capitol Theatre projection room while he personally selected the music to go with a new feature picture. In other ways it has been possible to study this man, and to analyze his methods. They are typically his own. Perhaps that is why he has been so successful in a field where the competition demands results.

DAYTON, OHIO, on a rainy day isn't so bad. It all depends what one is doing and whom one meets. Also who the personal guides happen to be.

I have been thinking a bit of some of my recent experiences in a city where music means much in the lives of the people. One of these experiences occurred in the Patterson School, where the grade orchestra, led by Conrad Yahries, played several compositions. It was a truly splendid school orchestra, with the youngsters as serious as their elders are and disclosing talents for their respective instruments of an unmistakable order.

Miss Leota Clark, principal of that school, started the music there with two kiddies—one pianist, one violinist—who played for the other children to march into their school rooms. By degrees the interest in music spread, and within a few years there was a school orchestra.

THERE ARE twenty-seven grade school orchestras in Dayton, and five in the high schools. Also three high school bands. One thousand public school children participating in orchestral work; what a record! I believe that this figure includes the three hundred members of Dayton's parochial schools.

Before my visit to the Patterson School I had been taken by Miss Adelaide O'Brien to the Jefferson School—where Miss Elizabeth Brown is principal—to hear the kindergarten percussion orchestra. These youngsters are all under six years of age. Yet they were being taught to develop their sense of rhythm . . . to the baton waving of a sober looking boy who seemed to appreciate that discipline had to be maintained.

YES, Dayton is assuredly musical, and otherwise artistic too—as I discovered during the luncheon given by Mrs. H. E. Talbott at Gray Manor, where there were present Miss Penelope Perrill, a feature writer on the Dayton News, Daniel Mahoney (son-in-law of former Governor Cox), and Howard Egbert, respectively general manager and editor of the News, and B. B. Thresher, man of leisure and art promoter. For Mr. Thresher is responsible for the library which circulates paintings—fine paintings—much after the manner of circulating books. The interesting part of it is that the canvases are well treated.

There was the same display of interest in music and art at the luncheon given in the Engineers' Club, to consider ways to promote further the destinies of Dayton's Westminster Choir. And again, at the dinner given by Mrs. Talbott in her home, the topics were of music and what is kindred to it. Even E. G. Burkham, publisher of the Dayton Journal and the Dayton Herald, forgot momentarily about politics and other large news matters; and equal concern was manifested by J. A. MacMillan, president of the Dayton Civic Music League, and other representative citizens of the city who are business men, and hard headed at that.

The foregoing are some of the reasons touching the why of Dayton's music tendencies . . . and its decision that, among other things, the Westminster Choir shall have its chance.

"He can stir audiences to a wild pitch of enthusiasm."

—*Boston Herald, November 25th, 1924.*

BRAILOWSKY

"A sure drawing card to the box-offices."

—*Boston Globe, November 25th, 1924.*

"A pianist of high rank."

—*Boston Transcript, November 25th, 1924.*

"Mr. Brailowsky quickly established himself as a pianist of brilliant technique. . . . In interpretation he is first of all the poet." —*Boston Traveler, November 25th, 1924.*

"No pianist since Paderewski's time has made such a complete and instant conquest."

—*Toronto Daily Star, December 1st, 1924.*

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Stock Leads Bruckner Work

Lent and Medtner Are Soloists in Chicago Symphony Concerts; Elshuco Trio Plays.

Chicago, Nov. 29.—Anton Bruckner's Unfinished Symphony played by the Chicago Symphony Orchestra yesterday afternoon, achieved, according to Glenn Dillard Gunn of the Herald and Examiner, "the most surprising and impressive success of Frederick Stock's present season." The conductor discovered in this "noble" work, continued Mr. Gunn, "its every effective moment, of which there are many . . . it was given a great performance, notably the scherzo."

Maurice Rosenfeld of the News was another to comment on the enthusiastic reception of the Bruckner work. He, too, was impressed with the symphony, especially the "meaty and tuneful themes . . . developed and elaborated with such ingenious musical skill, with such consummate art of the adept in musical construction . . ." He admitted that at times the themes were over-developed, but held that the work was interesting at all times.

The other feature of the program was the playing of Sylvia Lent, youthful violinist, as soloist. Miss Lent played the Bruch G minor Concerto "with rare beauty of tone, with flawless technique, with a dignity and earnestness of style that contrasted pleasantly with her youthful unself-consciousness," wrote Mr. Gunn. He considered Miss Lent "the most interesting soloist of the season thus far." Of equal enthusiasm was Mr. Rosenfeld who congratulated the artist for "brilliance and spontaneity," ample technique, and a good sense of accent and rhythm.

The appearance of Nicholas Medtner as player and composer of the featured piano concerto at the preceding symphony concert, was met by general approval of him as a pianist, and some dissension in respect to his creative talent. Maurice Rosenfeld called him a "veritable sensation." Of his piano concerto in C minor he said, "It is a very heavily scored work, long and sombre in theme and musical build."

Edward Moore of the Tribune agreed that Mr. Medtner is "a first class pianist" but felt that the composition, which "starts magnificently" cannot keep up the pace. The Herald and Examiner reviewer, Glenn Dillard Gunn, thought the pianist "an admirable virtuoso," but "his own concerto not a successful display piece." Karleton Hackett of the Evening Post on the other hand considered it to possess themes of "character" in which are "both breadth and charm."

Also on the program was Scriabin's Symphony No. 3, The Divine Poem, about whose merits there was some disagreement among the reviewers. Mr. Rosenfeld found that this music is "full of melodic beauty" and was played by Mr. Stock and his orchestra "with big tone volume and great technical finish." Mr. Gunn, however, cared not so much for the Scriabin, taking comfort in the Secret of Suzanne number at the beginning of the concert and the Mozart E flat Symphony played later on, which he called "a delight in every moment."

One of the important events of the week in Chicago was the concert given by the Elshuco Trio of New York in the foyer of Orchestra Hall. Edward Moore of the Tribune said that the sometimes harsh combination of piano and violin was in the case of Mr. Giorni's playing "blended" so as to take "its proper proportion, and so the music of Beethoven, Opus 97, and of Tschaikowsky, Opus 50, sang from the first note to the last." Maurice Rosenfeld of the Daily News wrote that the trio "evinced a good tone blend, a perfection in the art of ensemble." The Herald Examer also spoke of this blending of piano with the other two, its reviewer writing that he had "never heard cello and violin tone more perfectly matched and blended." Mr. Hackett of the Post wrote, "The precision of the playing was admirable, but the balance of the parts was not always quite in proportion. The cello was apt to dominate."

Guiomar Novaes, Brazilian pianist, gave a recital here after her year's retirement from public appearance in the United States. Her performance was termed by Glenn Dillard Gunn of the Herald Examiner "the artistic climax" of a day full of concerts, and he further went on to call her "the great woman pianist" of the present day. Her playing of Chopin and a Godowsky transcription of Rameau's Tambourin were both most favorably commented upon. Edward Moore in the Tribune wrote that he perceived a marked improvement even since her last appearance in concert.

Roland Hayes, tenor, was another Chicago recitalist this week. Maurice Rosenfeld of the News wrote that his concert was "another demonstration of a sincere artist disclosing his gifts and accomplishments without extraneous devices and with genuine self-effacement." Further, he said, "Mr. Hayes' art is at its best in purely lyric song and in the performance of poetic, romantic selections." Both he and Glenn Dillard Gunn in the Herald Examiner liked his negro spirituals. Mr. Gunn also approved his Beethoven songs sung in English. "To hear Roland Hayes sing the negro spirituals is an experience," asserted Karleton Hackett in the Post, and the Tribune said "he has cultivated the art of singing softly until it is a fine art."

Last Friday night Sascha Culbertson gave a violin recital in Orchestra Hall before a large audience. He played Grieg's C minor Sonata and Bach's Chaconne, the Paganini Concerto and the Wieniawski Faust Fantasie with the approval of the Herald Examiner. Karleton Hackett thought the playing in places during the Paganini number "inelastic," but for the most part showing an "understanding of the music," with "a tone of warmth."

Other concerts were the two-piano recitals in Kimball Hall, also on Friday evening, by Leon Benditzky and Vitaly Schnee that received favorable comment; a chamber music concert by the Chicago String Quartet; a concert arranged by Mme. Derrfuss in Orchestra Hall on Thursday for the benefit of the Sisters of St. Francis, Mme. Derrfuss singing with "a contralto voice of natural beauty, go range and volume," according to Mr. Hackett.

Faye Ferguson, a young pianist, made her Chicago debut in recital on Friday. The Daily News "found Miss Ferguson to be a young artist of serious purpose and commendable musical gifts."

The Post said of Isa Kremer, who sang here this week, "She is always an interesting singer of ballads, but in the Russian and Jewish songs she gets a peculiar quality which makes them distinctive." Mr. Finston led a symphony concert at the Chicago Theatre Sunday noon, with "just the right kind of program," according to the Post, on it the Saint-Saens Dance Macabre with the violin obbligato played by Eugene Dubois, concertmaster of the orchestra. Miss Rae Bernstein played the Bortkiewicz concerto for piano with orchestra, as special soloist.

Chicago Opera Bill

TONIGHT

Mefistofele—with Mmes. Muzio and Claessens; and Messrs. Chaliapin, Cortis, and Oliviero; Mr. Moranzoni conducting.

TOMORROW

Rigoletto—with Mmes. Macbeth, Correnti and Perini; and Messrs. Piccaver, Schwarz, and Lazzari; Mr. Weber conducting.

THURSDAY

Lakme—with Mme. Pareto; and Messrs. Schipa, Defrere, and Cotreuil; Mr. Lauwers conducting.

FRIDAY

Carmen—with Mmes. Garden, D'Hermany, Swarthout and Macbeth; and Messrs. Ansseau, Stanbury, Cotreuil and Rimini; Mr. Polacco conducting.

SATURDAY

The Jewels of the Madonna (matinee)—with Mmes. Claessens and Raisa; and Messrs. Lamont, Rimini and Oliviero; Mr. Cimini conducting.

La Traviata (evening)—with Mmes. Pareto and D'Hermanoy; and Messrs. Schipa, Schwarz and Mojica; Mr. Cimini conducting.

Edith Mason Appears In Madame Butterfly

Giorgio Polacco Conducts; Role of Pinkerton Sung by Charles Hackett.

Chicago, Nov. 28.—"So perfect a rendition of the music of Cho-Cho San, and so realistic an interpretation of the dramatic unfoldment of this operatic character have rarely been given here," was the verdict of Maurice Rosenfeld, music reviewer of the Daily News, regarding the acting and singing of Edith Mason in Madame Butterfly at the performance of that opera by the Chicago Civic Opera Company last Monday evening.

Mr. Rosenfeld expressed the opinion besides that "Miss Mason's voice is the purest, smoothest, and most expressive of any soprano of the day." Karleton Hackett wrote in the Post that Miss Mason was in superb voice, singing "with a warmth and variety of tone color which brought out every shade of meaning" in her part.

Others in the cast were not forgotten by Mr. Rosenfeld, and he praised Giorgio Polacco, conductor, also, "who conducted with a master's intuition and understanding" and "produced from the orchestra forces a tonal background of a myriad dynamic effects and colors." Also in the words of Mr. Rosenfeld, "Charles Hackett's manly impersonation of Pinkerton was truly American," and "his singing was virile and warm," while Flora Perini, the Suzuki, "showed that she has a mezzo-soprano voice of depth and richness."

Karleton Hackett thought that "Charles Hackett was in excellent voice, and sang with spirit" and that "the duet with Miss Mason was one of the high lights" of the evening. This reviewer had praise also for Messrs. Rimini, Beck, and Oliviero, and for Miss Perini, and he said besides, "Mr. Polacco conducted with authority."

Mr. Rosenfeld found Mr. Oliviero "very good as Goro," and added praise of the appearance and singing of Elizabeth Kerr.

Club to Give Musicale

Albert Stoessel, violinist, and Arthur Loesser, pianist, will be the artists appearing at the Eighth Andiron Club Musicale, for the maintenance of the Andiron Club Publication Fund, at Town Hall next Monday evening.

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On The Music Highway

THE Schola Cantorum, under the direction of Kurt Schindler, announces a performance of Chabrier's opera Briseis as part of the program for its first subscription concert of the season on December 30 at Carnegie Hall with the following cast of soloists: Dusolina Giannini, soprano, who will sing the role of Thanasto, the mother of Briseis; Mario Chamlee, tenor, as Hylas, the lover of Briseis; John Charles Thomas, baritone, as the Catechist, and Leon Rothier, basso, as Stratokles, the Greek servant. The work has had but one previous presentation in America, when it was given by the same organization (then known as the MacDowell Chorus), under Kurt Schindler's direction, thirteen years ago with a cast composed of Alma Gluck, Bressler-Gianoli, Edmond Clement, Dinh Gilly and Mr. Rothier.

The program will also include Act IV—The Novgorod Fair—from Rimsky-Korsakoff's opera Sadko. Although one of the favorites of Russian repertoire, this will be its first presentation outside of Russia. The chorus of 200 voices will be assisted by the full Philharmonic Orchestra in both works.

May Peterson's tour of her home state, Wisconsin, has just been concluded. The enthusiasm of her audiences is indicated by the fact that at Watertown she sang no less than thirteen encores.

Lee Pattison and Guy Maier will be the featured piano duetists on December 14 at the Henry Miller Theatre with Barrere's Little Symphony Orchestra.

Alexander Brailowsky, Russian pianist who made his American debut at Aeolian Hall on November 19, gave his second New York recital at Aeolian Hall on December 5.

Mme. Elena Gerhardt gave a second recital in Aeolian Hall on the evening of November 30. Her program devoted two groups to Brahms, and Hugo Wolf, the third to modern American and English songs, including Burleigh's The Sailor's Wife, Carpenter's The Lawd Is Smilin' and Walter Golde's To an Invalid.

Ruth Rodgers is to give a recital at Pennsylvania State College on December 12 and in Syracuse on December 17. Miss Rodgers will be heard in recital in New York City for the first time in January, on which occasion Isidore Luckstone will be at the piano.

Yolanda Mero will be heard in four joint recitals this season in Massachusetts and Maine. Worcester, Lowell, New Bedford and Portland will hear the pianist in conjunction with a singer.

Esther Dale, soprano, will give a recital in Town Hall tomorrow evening, with John Doane at the piano. Her program has been selected from names of songs sent in after her managers announced that Miss Dale would sing a request program. Miss Dale has arranged from the suggested songs, pieces by Bach, Brahms, Dvorak, Debussy, Poldowski, Koechelin, Tom Dobson, and John Alden Carpenter.

The New York Matinee Musicale, of which Mrs. Rosalie Heller Klein is president, gave the first concert of its first season at the Hotel Ambassador, New York City, last Sunday afternoon. The members of the club who participated in the concert were Harrington Van Hoesen, Alma Beck, Berthe Van den Berg, Catherine Widman, and a vocal sextet made up of Mary Merker, soprano; Marie de Keyzer, soprano; Anna Bohn, contralto; James McKinley Rose, tenor; Myron Watkins, tenor, and Richard E. Parks, basso. Ada Zeller was at the piano. Tea was served to members and their guests in the Italian Garden adjoining the ball room at the close of the program. The next concert will take place January 25.

Lynwood Farnam commenced a series of Monday evening organ recitals on December 1 at the Church of the Holy Communion, Sixth avenue and Twentieth street, New York.

Monday evenings in February Mr. Farnam will give four Bach programs. Some of the newer works are occasionally repeated at these recitals.

At the Pittsburg, Kan., Festival this spring a quartet consisting of Marie Sundelius and Julia Claussen of the Metropolitan Opera Company and Paul Althouse and Arthur Middleton, formerly of that organization, will be heard in performances of Elijah, the Messiah and in concert.

Arno Segall, Hungarian-American violinist, who recently appeared in London, arrived a week ago on the Mauretania. He will make his New York debut on January 14 at Carnegie Hall.

Besides a recital appearance in Chicago, Ethel Leginska will be heard there on March 22 with the New York String Quartet. Her composition, Four Poems After Tagore, will be given on this occasion.

Milton Aborn's plans for musical stock the coming spring and summer include several circuits of four cities each.

There will be resident choruses, and a traveling cast will specialize in each play, this cast giving the same piece in each city.

Musical directors will be located permanently in each city, while traveling stage directors will perfect the local chorus a week ahead for each change of bill.

The production will travel with the cast, saving expense usually attending such productions. The appearance of a different cast of principals each week will be a new point of interest.

After four weeks of a piece has been played over the circuit the cast will start over again with another play.

Each city will have a season of eight to twelve weeks, starting after Lent.

Cesar Franck's Prelude, Choral and Fugue opened the second recital program of Charles Naegele at Aeolian Hall on the evening of December 1. There was a group of Chopin, followed by works of Stravinsky, Ravel and Debussy.

Ruth Breton, violinist, will appear for the first time in Philadelphia on December 15. Her New York orchestral debut is scheduled for December 28, when she will play the Glazounow concerto with the Philharmonic Orchestra in Carnegie Hall under Henry Hadley's direction.

The second dance program by Albertina Rasch and company, which was announced for Tuesday night, December 2, in Town Hall, was postponed until the middle of January, when it will be given in the Manhattan Opera House with its larger capacity and stage equipment.

Mieczyslaw Munz arrived from Poland on November 22, leaving immediately for his tour on the Pacific coast. He will be heard in New York later in the season.

Charlotte Harvis, coloraturo soprano, who has appeared several times in and about New York, has been selected by Alessandro Bonci as assisting artiste on his concert tour, inaugurated in Detroit two weeks ago. His only New York appearance was at the Manhattan Opera House last Sunday afternoon, December 7.

Three appearances in Washington, Baltimore and Philadelphia with the New York Symphony Orchestra, Walter Damrosch conducting, were recently made by Tito Schipa.

Moriz Rosenthal will give his first New York recital of the season at Carnegie Hall on the afternoon of January 4 as the sixth concert of the Wolfsohn subscription series.

Allen McQuhae, Irish tenor, will give his first New York recital in two years at Carnegie Hall on the evening of January 11.

Wanda Landowska plays in Washington on December 11 and at the Music Schools Settlement concert in New York on December 12. On December 19 Mme. Landowska will be heard at the Biltmore Musicales in New York.

William Bachaus is to give a series of three subscription concerts of piano music in New York this season. His program will contain a number of novelties.

Three artists took part in the concert under the auspices of the Washington Heights Musical Club last Tuesday evening in Aeolian Hall, New York. They were Michael Anselmo, violinist; Regina Kahl, soprano; and Virginia Ruggiero, pianist.

Marguerite d'Alvarez, Elvira de Hidalgo, and Richard Hale are the soloists scheduled for the third of Andres de Segurola's Artistic Mornings at the Hotel Plaza next Thursday. Mme. d'Alvarez will sing the aria from Debussy's Lia and songs by Borodine, Deems Taylor, and Fuster. Mme. de Hidalgo's offerings vary from the aria from Lakme to shorter numbers of Respighi, Rimsky-Korsakoff, and Luna. Mr. Hale's program includes a group of negro spirituals.

On his way to Texas, where he is appearing in many cities, Rafaelo Diaz, tenor of the Metropolitan Opera Company, sang in Natchez, Miss., and in Selma, Ala. The latter was a joint recital with Sascha Jacobsen, violinist.

Jeanne Gordon interrupted her intensive operatic work on Thursday morning, November 20, to give a recital for the Haarlem Philharmonic Society of the City of New York at the Waldorf-Astoria Hotel.

Samuel Dushkin, American violinist, who has been concertizing in Europe, is expected to sail on the Paris, on December 6. Recently he gave the world premiere of Ravel's new Rhapsodie de Concert, Tzigane, with William Mengelberg at Amsterdam. On November 9 he played the Mozart double concerto with Lionel Tertis, English violist, at Queens Hall, London. These two artists are scheduled to play this work early next year with the New Symphony Orchestra. Mr. Dushkin will give his first New York recital in Aeolian Hall on January 18, when he will feature the Ravel Tzigane.

Other scheduled appearances of the violinist are in Washington, January 9; Evanston, January 20; Chicago, January 22; New York, March 5 and 6; Washington, March 17; Baltimore, March 18; Philadelphia, March 19.

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Rosenthal Soloist In Rothwell Concert

Los Angeles Orchestra Plays Berlioz Work; Gives Popular Concert.

Los Angeles, Nov. 22.—The Los Angeles Philharmonic Orchestra gave the program of its fourth pair of concerts yesterday afternoon at the Philharmonic Auditorium. The interest of the occasion was divided between the Chopin Concerto for piano in E minor, Moriz Rosenthal, soloist, and the Berlioz Harold in Italy Symphony.

Concerning the playing of the pianist Carl Bronson of the Los Angeles Herald said, "Upon this occasion he completely transcended anything which our ardent admiration had conjured, and, of course, the response was a demonstration which the beloved pianist will not soon forget." Florence Lawrence of the Examiner said Mr. Rosenthal gave "a magnificent interpretation," the Illustrated Daily News thought it "was alone well worth going to hear," and Bruno David Ussher in the Express considered "Rosenthal's keyboard art . . . masterly"; whereas Edwin Schallert in the Times, although thinking Chopin not an orchestra composer and the orchestration of his concertos "light in color and emphasis," wrote that Mr. Rosenthal's tones "were delicate and enchanting" and his phrasing in "most excellent taste." Jose Rodriguez of the Record joined the others.

This reviewer championed particularly the virtues of Berlioz, in whose Harold symphony Emil Ferir, in the words of Mr. Schallert, played a solo "charmingly." Mr. Ussher said "Berlioz's music took on new life, much to the ennobling and vivifying playing of Emil Ferir in the great viola solo."

On November 16 there was an unusually large audience present at the third "pop" concert of the Philharmonic Orchestra conducted by Walter Henry Rothwell.

The novelties were Moussorgsky's Gopak and Rimsky-Korsakoff's Chanson Russe from Doubinouschka. The Record reviewer admitted that neither composition was a "startling novelty" but added that "they proved well worth the trip to hundreds for whom the rest of the program held no special attraction." Jules Lepske, of the first violin section of the Philharmonic, the Illustrated Daily News reported "handled Bruck's Scottish Fantasy as a solo with admirable skill." The Examiner found him "in excellent form." The Express found his work highly commendable.

Strauss' Death and Transfiguration was given an "authoritative" reading by Mr. Rothwell, said the Examiner.

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Koussevitzky Gives Second N. Y. Program

Brahms' Fourth Symphony and Prokofieff's Scythian Suite Played by Bostonians.

In the second concert given by the Boston Symphony Orchestra, Serge Koussevitzky conducting, in Carnegie Hall the afternoon of November 29, there was, according to Olin Downes of the Times, "additional testimony to the present excellent technical status of the band and to the temperament and individuality of the conductor. Mr. Koussevitzky had a better grip of the situation than on Thursday night; he worked his will more completely in interpretation."

The first half of his program was Russian and included Glinka's Overture to Ruslan and Ludmilla, the Prelude to Moussorgsky's Khovantchina, The Flight of the Bumble Bee from Rimsky-Korsakoff's Tsar Saltan, and the Scythian Suite by Serge Prokofieff. After the intermission Brahms's Fourth Symphony was played. The reviewers were divided in their opinion as to which half the program was better played. Lined up with Ernest Newman of the Post in his admiration of the playing of Brahms, were Olin Downes of the Times and the writer in the Sun. Deems Taylor of the World, and Herbert Peyser of the Telegram-Mail thought (in the words of the former) that in the Brahms Mr. Koussevitzky "appeared to less advantage than in anything else he played." Academic and "surprisingly uninteresting" was Mr. Taylor's opinion, while Mr. Peyser, although admitting that the interpretation "had breadth, clarity and technical command," thought that it "fell grievously short in authenticity of style and the poetry native to this music."

Mr. Newman, on the other hand, said that Mr. Koussevitzky "gave us a performance of Brahms' Fourth Symphony that was vital throughout, —broad, massive and lucid, with some exquisite playing in the andante . . ." Mr. Downes thought that in "breadth, in virility and beauty of color, this was a reading that did admirable justice to the spirit, the form . . . of the symphony." Writing in the Herald Tribune, Lawrence Gilman was more conservative. He found it "by no means a transcendent performance" but admitted its eloquence and warmth.

"A marvelously detailed and brilliant performance" was given the Scythian Suite, wrote Mr. Taylor, although the music lacked vitality and individuality. "Vivid and stirring" were Mr. Newman's adjectives in speaking of this work, although he, too, admitted that the chief merit of the work was in the expert scoring and "profoundly interesting . . . not so much for what it achieves as for what it stands for and strives for." Mr. Gilman did not find the work effective, except in the last movement.

RICHARD CROOKS
Sang at the Hotel Biltmore Musicale Last Friday Morning.

Chicago Opera Presents First Trovatore of Season

Chicago, Nov. 25.—Mmes. Homer and Muzio, and Messrs. Rimini and Lamont were included in the cast which sang Il Trovatore at the Chicago Opera for the first time this season last Wednesday evening.

Mme. Homer, in the opinion of Glenn Dillard Gunn of the Herald-Examiner, "gave stars and others a great lesson in the art of song," and marked in this performance "the highest level of the season thus far." She "fairly lived her role," said Maurice Rosenfeld in the Daily News.

Mmes. Muzio and Homer were singled out by Edward Moore of the Tribune for particular praise, and Karleton Hackett wrote in the Post that Claudia Muzio's singing "was fine, with interpretative force, tonal beauty, and technical certainty." This reviewer referred to Mr. Lamont's voice as "full and clear" in the Miserere, while Mr. Rosenfeld considered that this singer's was "a rousing performance, even though there were a few spots where the matter of intonation might have been slightly impure."

Mr. Gunn accorded full praise in his review to Mme. Muzio as Leonora, Mr. Rimini as the Count, and Forrest Lamont as Manrico. Mr. Rosenfeld said of Mr. Rimini, "He conducted at a pleasant, if not sensational pace."

Bodanzky Conducts Metropolitan Parsifal

Matzenauer, Laubenthal, Whitehill, and Bender Sing at Thanksgiving Day Matinee.

Thanksgiving afternoon saw the performance of Wagner's Parsifal, a production "up to the Metropolitan's high standard," to use the Post's phrase. "Under Bodanzky's magic baton," continued this review, "the orchestra sang Wagner's 'swan song' as even the most critical music lover would have it given. The score of the first part of the third act has seldom if ever been better played." The writer in the Times agreed that the performance "was of familiar and generally excellent qualities." The World reviewer congratulated Mr. Bodanzky for conducting with "fluency and excellent balance."

The cast was highly praised. Margarete Matzenauer's Kundry "is one of her most successful roles," wrote the Post commentator; the Times said she showed "commendable restraint and dignity;" and the World admired her for her "earnest, capable" performance. The Parsifal of Rudolph Laubenthal was a "sympathetic interpretation which rose to lofty heights in the last scene," said the Post. Herbert Peyser in the Telegram and Mail found him a "personable, workmanly hero;" the Times said that he excelled in what it termed "perhaps his best role;" the World admired his "good looking and technically correct" impersonation.

Clarence Whitehill gave his "usual adequate performance," stated the Post while the World enthused that his characterization "for vivid reality and overwhelming tragic power deserves to stand very close to the Boris of Feodor Chaliapin." This reviewer also liked Paul Bender's "mellow" Gurnemanz. It was called by the Times "intelligent and well sung," and the Post commented that Mr. Bender's interpretation "makes that knight a human and lovable as well as a dignified character."

The Klingsor of Gustav Schuetzendorf was approved by the Times chronicler. Others in the cast were Paolo Ananian, Marion Telva, Angelo Bada, Carl Schlegel, Ellen Dalossy, Louis Hunter, George Meader and Max Altglass. The Times lauded Mr. Bodanzky for accomplishing much with the score.

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LOS ANGELES EVENING EXPRESS, MONDAY, MARCH 17, 1924

MME. SCHNITZER GREAT PIANIST

By FLORENCE PIERCE REED

The most highly individualized of the women's pianoforte coterie is Germane Schnitzer, who appeared as soloist with the Philharmonic orchestra at yesterday's pop concert. Here is an artist of exceedingly fine which never fizzes or goes high a flame because of the intelligence behind her work. Therefore each tone and each phrase glows with warmth and has a touch of something that sparks fire to the emotions. But thanks he to the intellect, it can never be designated as just pretty playing or delicate playing which certain women pianists affect.

HAS VIGOR

Her playing has vigor and what we Americans would call real "pep." Temperament was reflected through the Liszt E Flat Major Concerto as sun shines through clouds. Throughout there was exquisite finish. Her tone is round and voluminous or it is by and delicate at will. The legato and power, the various crescendo, hand power, and paused, fings were effectively used. But crowning all was the ease, the phrasing smooth, and the taneous surmounted and the ranged tempo with which she moved, so rapid that one could scarcely discern the movement of those fleetly fingers. Then, too, the tricky staccato was all clear cut and superb in its way.

LOS ANGELES EXAMINER. MARCH 21, 1924

Mme. Schnitzer's Pianism Perfect

BY WILLIAM PROHME

THE vision of perfection has the effect, upon most idealistic people, of making them shrink. They compare their own small gifts with this of perfectly co-ordinated people, and proceed to feel small. Something of this effect is created by Mme. Germaine Schnitzer, who gave Los Angeles music lovers an opportunity yet last night to hear her in recital. Her appearance with the Philharmonic Orchestra had but whetted their appetites. They wanted more. They wanted to hear her play alone.

Mme. Schnitzer did so for them last night. The piano is almost a detached one. The instrument is—the instrument. She stands between the instrument, composer's works and the audience. She gives them music. The piano is the medium.

One has the feeling of perfect mastery. Nothing in piano technique is strange to her. Yet nothing is it is unconscious, either. The piano is part of her. It is me—Germaine Schnitzer—who is making beautiful music for us. And when we are lowing up, we are happily content to have luxury spun for us.

She has everything—beauty brains, fine musical perception, and perfect technic. She displays them in the Bach Chaconne (the transcription) she made of music which is of orchestral proportions into a piece of perfect piano playing. From the gentlest of pianissimi, she strode into the bulgar crash of heave chords. and did it all as if she were telling quietly, a lovely story. Boundless is pardonable when enthusiasm is pardonable when one tries to write of her. The usual words of admiration seem pale when applied to Mme. Schnitzer. The thousand moods that are contained in the Schumann carnival, which she played in full, supply to ripple off in full magic. It was a perfect delight—to

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WHY

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SCHNITZ

WITH RE-ENGAGEMENT FOR SEASON 1925

THE MORNING OREGONIAN, SATURDAY, MARCH 1, 1924

Mme. Schnitzer's Recital Played Faultlessly.

Sure Touch and Intense Phraseology Displayed.

BY C. HILTON-TEVIET

A VERY beautiful piano recital was given by the lyric ably celebrated French artiste, Germaine Schnitzer, last the public auditorium upon rectors of the Music League of York.

Mme. Schnitzer is a woman great personal allure and charm, and her art reflects quality in a thousand subtle Her playing is and nervous usage strongly rhythmic, and in the sense—for logy into a better word—of wood in its fullness expression. Apart from with flawless technique, the mu the technique, the singing tone the high and in her softer leg the delicate, decorative the little angel-wings under her pelting fingers with a lavish tone.

Mme. Schnitzer is a brilliant most delicate discrimination some of her readings, as pianistic nuances were all of different through, possessed the ultimate in color and the exquisite Rosamund Ballet" in the drawing added that revealed the dis close as it is written, sometimes which even Stokowski cannot

STOCKTON DAILY INDEPENDENT. MARCH 29, 1924.

ARTIST PROVES PIANO MASTERY WITH CONCERT

Madame Schnitzer Magician of Sou... Varied Progra...

It was a colossal program which Madame Germaine Schnitzer presented to an audience which left no vacant places in the Central Methodist church last evening. Few pianists select for one evening's rendition compositions calling for so tremendous an expenditure of energy, so many varying shades of temperament, so wide a range of interpretative insight as that with which Madame Schnitzer elected to regale her Stockton audience. And through all she went like some great elemental force which finds nothing in its pathway over which it is not supreme.

Madame Schnitzer is a magician of sound, to sing tones as a painter paints colors. The magnificent Carnaval, by Schumann, which was given by Schnitzer, was superbly vital pictures with the color of her music. She gave the difficult work as a story-teller might tell a delightfully interesting tale—full of whimsicality, humor, joyousness and infinite beauty.

To select any portion of the program presented by Madame Schnitzer as more especially superbly done would be especially impossible as to say a red rosebud were more perfectly wrought than a white one. In all the musical phases of her brilliant program, she was the premier artist—in the dazzling clarity of her tone, the vigor of her conceptions and the exquisite delicacy of her interpretations.

THE SAN FRANCISCO JOURNAL SATURDAY, MARCH 8, 1924

PIANIST FEATURES SYMPHONY CONCERT

Miss Germaine Schnitzer Is Impressive in Her Introduction

The introduction of Miss Germaine Schnitzer, pianist, was the feature of the San Francisco Symphony Orchestra concert yesterday afternoon. Attracted by an artist who has not been heard in San Francisco, the Friday audience was larger than usual, entirely filling the lower floor of the Curran theater, in addition to the usual good attendance upstairs. Miss Schnitzer first played the Mozart E flat major "Concerto." Through the three movements the player showed herself to have extreme facility of fingering a clear touch, almost limpid in the delicacy. Despite the orchestral accompaniment with its many instruments, Miss Schnitzer's work stood out. An especially commendable feature was the judicious use of the pedal. This composition, well filled with florid...ities, exemplified Mozart in happy mood, and its themes were easily met by Miss Schnitzer. Later she played the Saint-Saens "Africa," with orchestra, also new here, demonstrating more bravura of touch and expression.

THE OREGON DAILY JOURNAL PORTLAND, OREGON. SATURDAY, MARCH 1, 1924.

French Pianist Is Heard in Program Of Big Compositions

By J. L. Wallin

Mme. Germaine Schnitzer, distinguished French pianist made her Portland debut last night under the auspices of the G. F. Johnson piano company and just

Mme. Schnitzer is one of the best-known pianists in Europe, and just before the present visit to the Pacific Coast closed an extended tour of Western Europe and Scandinavia. Prior to the European trip she was one of the favorites in the music centers of the Atlantic Coast.

That the majority of the audience was a sensational success was indicated soon after she had begun her program, which included Schumann's "Carnaval," which here a few days ago by Maurice Rosenthal. This stupendous composition was read most interestingly. It drew in appeal from movement to movement and it has many of them

LOS ANGELES ILLUSTRATED DAILY NEWS MONDAY, MARCH 17, 1924

Mme. Schnitzer Scores Triumph At Philharmonic

MME. GERMAINE SCHNITZER, French pianoforte virtuoso, scored a tremendous personal triumph at the Philharmonic auditorium yesterday afternoon, the occasion being her appearance as guest soloist with the Philharmonic orchestra at the tenth "popular" concert given by that organization this season.

Substituting Liszt's "Triangle Concerto" in E-flat for the Mozart composition in the same key, which was originally scheduled to play, Mme. Schnitzer fairly swept the big audience off its feet with the strength, fire and surety of her instrumentalization, more than earning the many curtain-calls she received at the conclusion of her performance.

LOS ANGELES EVENING EXPRESS, FRIDAY, MARCH 21, 1924

DYNAMICS IN PIANISTE'S ART

By FLORENCE PIERCE REED

A woman pianiste with all the dynamics of the masculine player, plus innate feminine soul fire, is Mme. Germaine Schnitzer

LARGE ATTENDANCE

The artiste was complimented with an attendance which was capacity on the main floor, with 400 seated on the stage and at least 500 turned away.

SAN F... M...

GIRL... IN M...

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the element of... pianist. Miss ... who played the ... certo and triump...

clarity which Mad... cleared to be char... French genius. She... the singing phrase. ... periods flowed with ... limpid and as full ... La Duse's Italian.

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LOS ANGELES EXAMINER
MARCH 17, 1924.

PIANISTE IS GREAT ARTIST

Mme. Germaine Schnitzer, Soloist at Philharmonic, Enraptures Audience With Mastery

BY WILLIAM PROHME

NOTHING is so stimulating as to be moved to the point of completely unleased enthusiasm. To be enraptured by anything—whether it be a sunset, a poem, a lovely woman, or a piece of music played with genius—that is to ascend to the peaks of existence.

A few thousand of us were so moved yesterday afternoon at the Philharmonic Auditorium, at which Mme. Germaine Schnitzer, the French pianiste, did it with her playing of the Liszt E flat concerto with the Philharmonic Orchestra.

Mme. Schnitzer was told by Sarah Bernhardt that she had "grace, rhythm and power." That is another way of saying she has musical perceptions of the intellect, and perfect technique, all thoroughly co-ordinated.

Watching her, one felt the perfect co-operation between brain and tool—her hands. And this merely serving a complete comprehension of what she played.

Here was superplaying, the work of a woman whom one can honestly say she has thoroughly mastered her medium. There are pianists and pianists. With an orchestra many of the best seem a bit cowed, frightened. Not Schnitzer. She looks at the aggregation of eighty men beside her and says, "I am you equal." And she is. Her playing leads, it does not follow. She vies with them in mere tone production where that is required. Nothing can drown her out if she does not wish to be. Her force is too great. Nearly a dozen times she was called out by the audience, which had gone half mad at her performance. She had proven a sensation, indeed.

But it was a Schnitzer day. Nothing else mattered much.

LOS ANGELES EVENING HERALD
MARCH 17, 1924

SCHNITZER IS FEATURE OF CONCERT

Pianist Scores Triumph in Appearance With Philharmonic Orchestra

By CARL BRONSON

The tenth popular concert of the Philharmonic orchestra drew a large and representative audience to the Philharmonic auditorium yesterday afternoon and featured one of the most radiant pianists of the day, Germaine Schnitzer. The vehicle chosen by her for her duo with our orchestra was very much to the liking of all and very wonderfully placed beneath her fingers, and no doubt Liszt himself would have applauded her beautiful presentation of her "Concerto for Pianoforte No. 1 in E Flat."

The triumph throughout this magnificent work of pianistic art was in the performer's consistent treatment of the piano, which brought out all of the beautiful ...ces of the instrument and made ...ere accompanying accessory ...but an ideal vehicle for the ...d expression was so at home ... Schnitzer with the difficulties in hand that she vied with the various orchestral instruments which led into her phrases and met them with tones equal to their individual qualities.

This was a very unusual attempt and met with the most pronounced success, enhancing the assistance of Walter Henry Rothwell by holding all within the brilliant and traditional tempos of the real Lisztian art of the director and the heights of emotional appreciation were reached by the audience when with the last chords of the concerto ap...

SAN FRANCISCO CHRONICLE
MARCH 8, 1924

...ENCH MUSIC FEATURE AT ...AY CONCERT

...Y C. B. BROWN

...chnitzer has been lon... California,but she was ...uting for ... one of the most in... pianists that I have ... the one regret in ... her appearance ... is not to give a ... revealed qualities ... and delicate in... going that should ... ingenuely inter...

...LY SKILL ...ely E flat mi... (not the one ... a work new ... erforce) and ... fantasy of ...luting in it... ...ts technic... ...ic strengt... ...ed so that ...rrents of ...phrasing ...against a ... tone s... ...earanc... ...would ...that on... ...ch in ...a po... ...rder... ...plete ...ani... ...ty.

THE SEATTLE STAR
TUESDAY, MARCH 4, 1924.

Music

Germaine Schnitzer Great Artist

Mme. Germaine Schnitzer, young piano virtuoso, who has received such favorable criticism thruout the country, was heard in recital last evening at the Plymouth Congregational church. Considered one of the most talented women pianists of the day, her concert was a revelation of pianistic art.

LOS ANGELES EVENING HERALD
MARCH 21, 1924

MME. SCHNITZER IN RECITAL HERE

By CARL BRONSON

Mme. Germaine Schnitzer presented a brilliant program before a very large and appreciative audience at Philharmonic auditorium last night and further proved her superiority as a pianist of the rarest accomplishments. There was almost continued demands for encores which the good taste of the performer prevented her from responding to at all times. She remade and made many atmospheres which were too unusual to be so lightly broken and she preferred to leave the platform and let what she had presented sink deeply into the consciousness of her hearers before presenting a counteraction. There is much virtue in this idea and while interruption is unavoidable in the enthusiasm stirred by the remarkable powers of this pianiste her good taste as to encores is commendable. Her program opened with that tremendous "Chaconne in D" by Bach-Busoni which so often amuses the Mirror" which so often amuses the piano, but under her skilful hands there was not a string forced beyond its powers. The Schumann "Carnival" has grown to be quite a popular vehicle for the varied emotions of the modern virtuoso, and though it is a bit long this musician warmed it into life and made much of the little pictures so cleverly drawn.

Sing Fedora in Philadelphia

Jeritza Appears in Metropolitan Performance; Kochanski Is Soloist With Orchestra.

Philadelphia, Nov. 29.—Giordano's Fedora was sung by the Metropolitan Opera Company November 25 on their second visit here this season. The performance offered the first local appearance this year of Maria Jeritza, who, with Antonio Scotti, and Giovanni Martinelli, interpreted the leading roles in the opera.

The Public Ledger congratulated the Metropolitan on having, in Mme. Jeritza, "a great singing actress" for the role. Especially in the last act, this writer thought "her vocal work, as well as her acting, was superb." Mr. Martinelli, according to this report, "has seldom been in better voice in this city and his high clear tones were the singing feature of the performance." The Record found these two singers "equal to every demand" of their respective roles; Mme. Jeritza's voice was "opulent and enthralling and she sang with fluid ease"; Mr. Martinelli, too, "quite outdid himself." Linton Martin of the North American and Stanley Muschamp of the Inquirer agreed as to the excellence of their work.

Mr. Martin reported that Mr. Scotti and Mr. Papi shared the applause with them. The former sang "effectively" in a secondary role, and his work "received a fine interpretation," wrote Mr. Muschamp, who also considered that Mr. Papi "conducted with musicianly skill, and in the spirit of the composition." Other writers were agreed with this as they also were that the remaining roles were made the most of. Nanette Guilford received favorable comment for her singing of the Countess of Olga.

Paul Kochanski, Polish violinist, was the soloist with the Philadelphia Orchestra November 28. The Szymanowski Violin Concerto, which he played, was received with mixed emotions by the reviewers. The composition itself was not generally liked, but Mr. Kochanski's playing was. The Public Ledger, although it doubted the success of the Concerto, said that the artist "gave a wonderful exhibition of violin playing." Linton Martin admired his "full, free, pure tone" when the score permitted—"which wasn't always." To Mr. Muschamp the composition was "incoherent in tonality and form, presenting itself in a rambling, rhapsodic fashion that tired the auditors." Less emphatic was the Record chronicler who, although he found the music confusing, thought the tonal effects, orchestrally, "beautiful, with many new experiments that were always conformable."

The concert opened with Weber's Overture to Der Freischutz, and Haydn's Symphony in G major, and Liadoff's Danse de l'Amazone completed the program. The writers were in accord with Mr. Muschamp when he wrote "all the music of the afternoon was superbly played by Mr. Stokowski and his men."

The newspapers continue to laud the San Carlo Opera Company. Of recent offerings, those receiving the most praise were Otello, Lucia di Lammermoor, Rigoletto, and Lohengrin. In the last-named the return of Giuseppe Agostini, tenor, was featured. He was cordially welcomed. Josephine Lucchese's "brilliant singing" in Rigoletto came in for much enthusiastic commendation. The Record said she "displayed her coruscating gifts as a coloratura and the sweet quality of her appealing voice evoked a thunder of applause following the singing of Caro Nome." Another to receive special mention was Stella de Mette in Carmen. Cavalleria and Pagliacci were also heard.

Heading the list of recitalists was Paul Whiteman with his orchestra. He was applauded lustily by an audience which included Leopold Stokowski. The reviewers admitted themselves enthused by his jazz and the Public Ledger reviewer exemplified critical comment when he wrote "Few more interesting entertainments have been given in this city for years." A feature of the program was George Gershwin's playing of his Rhapsody in Blue.

Sascha Culbertson, violinist, gave a recital at Witherspoon Hall. In it the Bulletin found "some excellent playing, wherein a volatile and romantic temperament was admirably controlled by a vast and capable technique." The Public Ledger agreed that Mr. Culbertson showed a "fine tone and all the technic he will ever require in his work."

The Music Club of the University of Pennsylvania, under the direction of H. Alexander Matthews, and the Orchestra, conducted by Hedda van den Beemt, gave the first concert of its season recently. The Women's Symphony Orchestra, under the auspices of the Philadelphia Music Club, also gave a concert. The soloists were Helen Laird, soprano, Rosetta Samuel French, pianist, and Oscar Langman, violinist.

Rachmaninoff Gives N. Y. Concert

In his first New York recital appearance of the season at Carnegie Hall on the afternoon of November 30, Sergei Rachmaninoff was up to his best form, the reviewers agreed. Deems Taylor wrote in the World what was more or less the sentiment of all the newspapermen present:

"Mr. Rachmaninoff is one of the few pianists whose playing possesses such interest in itself that he is wellnigh independent of his program. This fact stood him in good stead yesterday afternoon at Carnegie Hall, where he held a large audience spellbound by his playing of a program that, however excellent in detail, was by no means a novel one."

Ruffo and d'Arle Arrive

Tita Ruffo, baritone of the Metropolitan Opera Company, returned on the Leviathan last Tuesday for his season in New York. Mr. Ruffo said that he will make a concert tour in the spring. Yvonne d'Arle, soprano of the Metropolitan, arrived on the same ship.

THE BALANCE OF OPINION

Whitehill and Bender

Die Meistersinger was repeated at the Metropolitan on December 1 with Clarence Whitehill, recovered from his indisposition which necessitated Paul Bender's playing of the part in the previous performance, in the role of Hans Sachs. In this performance Mr. Bender sang the role of Pogner.

The Post chronicler found Mr. Whitehill "in fine voice" and his "remarkably fine work" in the old shop better and truer to life than he has ever done before. Pitts Sanborn of the Telegram-Mail called it "a finely wrought" performance. Mr. Sanborn said also that Mr. Bender in the role of Pogner was "admirable." Alison Smith of the World stated that Mr. Whitehill was in excellent voice "and the magic of his workshop scene has never been more true or haunting." Admitting that Mr. Whitehill is "a fine and scrupulous artist, and that everything that he does is intelligent and worthy of respect," Lawrence Gilman of the Herald Tribune thought he showed a tendency to "refine and subdue" the character to too great an extent.

To W. J. Henderson of the Sun, Mr. Whitehill's performance was "as mellow and engaging" as it always has been.

This writer thought that Mr. Bender as Pogner was "a tower of strength" in the performance.

The Elshuco Trio

The second of the series of concerts of the chamber music of Brahms by the Elshuco Trio and the Festival Quartet took place the evening of November 28 at Aeolian Hall. The assisting artist was Gustave Langenus, clarinetist. On the program were the A major Sonata for piano and violin, played by Hugo Kortschak and Aurelio Giorni; the Clarinet Quintet, and the F minor Quintet, Op. 34. The first number, said the Times, "was played with marked sympathy and musicianship."

Alison Smith of the World was gratified with the "sure craftmanship and instrumental balance" displayed in this second concert. "A notable example of how a piano should sound in a chamber music ensemble," was the Herald Tribune's comment on Mr. Giorni's playing. Agreed as to the excellence of Mr. Giorni's work was Herbert Peyser in the Telegram and Mail. Another of the artists who received especially favorable comment was Mr. Langenus. The Sun considered that his performance in the clarinet quintet proved him to be a "master of his instrument." Of the whole performance the Herald Tribune wrote that "the players performed their pleasant and profitable task most creditably, with a generally smooth, well blended tone."

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Emilio de Gogorza

The postponed recital of Emilio de Gogorza, baritone, took place last Tuesday afternoon at Aeolian Hall. The reviewers were frank to admit that, although a slight trace of cold could be detected in his voice at first, the concert was a musical event of importance. Several of these chroniclers complained that Mr. de Gogorza's appearances here are distressingly few and far between. Richard Aldrich of the Times expressed the sentiment of the critical audience to some extent when he said "his vocal skill and artistic accomplishment were such as have made so many of his recitals heretofore memorable occasions."

The writer in the Herald Tribune asserted that "the performance was an instructive example of a full use of vocal resources, interpretation of songs instead of mere vocalization . . . his voice scores its effectiveness through his capability to express a wide range and variety of feeling and its finely shaded gradations." Although the Telegram-Mail reviewer suspected traces of a cold, he said "Mr. Gogorza's remarkable command of breath, the smoothness and nobility of his legato, the variety of his tonal coloring were all the more conspicuous because the voice itself was not always the docile instrument of his will . . . as the afternoon advanced, however, his voice warmed . . . and gained in freedom and facility." In the final group of Spanish songs, he sang "with admirable ease, as well as with fire, with emotional intensity, and with that chic which is peculiarly his."

Equally fired with enthusiasm over the concert was W. J. Henderson of the Sun. "Technically Mr. de Gogorza is without a superior," he stated flatly. "He is a master of vocal method."

Alma Kitchell

Mme. Alma Kitchell, contralto, gave a song recital in Town Hall on the evening of December 1. The Sun reviewer said that she "revived the drooping spirits of those who seek the elusive muse of music among the Forty-third street concert halls" although "in the finer realms of tone production Mme. Kitchell's vocal performance was not always consistently good. The Herald Tribune thought it "agreeable singing, if not entirely beyond cavil."

In the opinion of the observer of The Post, Miss Kitchell was the "possessor of a really pleasant voice, of smoothness and fine beauty and color, accompanied by a stage presence and an ability of interpretation that many a veteran might have envied." The Times reported that she "displayed a voice of ripe sympathetic quality and of much flexibility."

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Philharmonic Orchestra

With Henry Hadley conducting for the first time this season, the Philharmonic Orchestra, in its concert November 29, played a program consisting of the Brahms First Symphony, the Schumann Cello Concerto, with Leo Schulz as soloist, and, in memory of its composer, the late Victor Herbert's Irish Rhapsody. According to the Herald Tribune, "Mr. Hadley seemed in excellent conductorial form for his seasonal debut, directing with skillful competence, while Mr. Schulz . . . played with notable smoothness of tone and dexterity of technique." The Sun considered that the Herbert work was "splendidly performed by Mr. Hadley and his orchestra."

At the concert on the 26th, Willem Van Hoogstraten conducting, Nicholas Medtner made his third appearance here. He played Beethoven's Fourth Piano Concerto "to Mr. Van Hoogstraten's excellent accompaniment," wrote Deems Taylor in the World. Mr. Medtner's "excellent playing" of the concerto did not surprise Olin Downes of the Times who had heard him before, and who considered that he played with his customary "beautiful quality of tone, with a fine sense of the delicate proportions of the most romantic of Beethoven's compositions . . ." In his work, Ernest Newman of the Post found "powerful intellectuality, disdain of all softness of line and of accent . . ." Mr. Newman also complimented Mr. Van Hoogstraten very highly for his more than creditable reading of Tschaikowsky's Pathetic Symphony.

Ignazio d'Amico Sings

With the assistance of Jean Lampasona and Giulia Bergamo, sopranos, Ignazio d'Amico, baritone, gave a recital at Town Hall November 29. He sang numbers from Thomas's Amleto and Verdi's Ballo in Maschera and shorter solos. With the other two artists, he sang operatic duets.

Little Symphony

George Barrere and the Little Symphony Orchestra gave the fourth of their six concerts on the evening of December 1 in Henry Miller's Theatre. Mr. Barrere again introduced a novelty, the Symphony in E flat by Franz Neubauer, Bohemian contemporary of Mozart. Albert Stoessel, and Reber Johnson, violinists, with Jerome Rappaport, played Mr. Stoessel's Suite Antique for violin, piano and orchestra. Mr. Rappaport played also Mozart's Piano Concerto in D minor, with orchestra. There were selections by the French composer Hue and a seldom heard composition of Beethoven.

The Sun said the Neubauer symphony "proved of much interest," the Post that it showed "distinctly the influence of Mozart," but it "nevertheless stood up under its own merit." Of the rest the Post observed the Hue numbers "were particularly well received" and that the young pianist Mr. Rappaport, "pleased" in the Mozart Concerto.

Hercules Pascal

Hercules Pascal, basso, assisted by Elinor Whittemore, violinist, and Solon Alberti, accompanist, gave a concert at Town Hall last Wednesday evening. Deems Taylor's lyric entitled Captain Stratton's Fancy was represented on the program which also included Greek folk songs, German and Russian songs and operatic excerpts. The Sun thought Mr. Pascal showed skill in the management of his voice which was "powerful but agreeable." He interpreted his numbers, continued this review, "with earnestness, and his sympathy and clear diction were praiseworthy." The Herald Tribune said that the singer repeated his very acceptable performance of last year, and the Times was pleased with his rendition of the Greek songs as well as finding him "dignified" in his singing of the more ambitious opera airs.

ERNEST DAVIS

A MELLOW QUALITY and ringing high notes are always welcome in a tenor.

Ernest Davis, at his recent New York recital, prompted The Times critics to comment on this mellowness of tone.

The Herald-Tribune reviewer declared that Mr. Davis "has a tenor voice of notable ease and smoothness, and adequate volume, and expressive capacity."

"Exceptional dramatic ability * * * and fervent interpretations" were qualities commented on in The American, while The Sun chronicler emphasized "a voice of good quality, well placed and endowed with considerable powers of expression." The World and Evening World reviewers also contributed favorable opinions. The whole in recognition of the achievement of an American Tenor.

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THE CRITICAL SCALES

Marjorie Meyer

Marjorie Meyer, New York soprano who made her debut last March, reappeared in a Town Hall recital on the evening of December 3.

W. J. Henderson wrote in the Sun that her voice was light but "of pretty quality," best in its upper register. Besides approving heartily her program arrangement, he observed that there was "one of the most dazzling outpourings of 'floral tributes' ever seen in the hall."

The Herald Tribune reviewer commented favorably on her program and thought Miss Meyer sang "with taste and intelligence," if with a voice of "comparatively limited volume." He particularly pointed out "delicate handling" of the Italian numbers, with success in the matter of high notes, although the lower appeared of more uncertain tone.

Pitts Sanborn observed in the Telegram Mail the same type of approval of Miss Meyer's "unusual and exacting program," pointing out that her voice, of "light calibre and color, could be heard with pleasure in music of a gently lyric" nature.

The Times reported her voice to be lyric, "of sweet and unvarying timbre," specially capable in the Italian songs, and remarked that there was occasion "to admire the unering loveliness of the workmanship of Brahms' Botschaft." This reviewer said the song by Evelyn Merriman, still in manuscript, "should be heard again." A large audience applauded generously. Frederic Persson was at the piano.

Eugene Frey

In a difficult program ranging from classic airs to modern songs, Eugene Frey, Alsatian baritone, was heard in debut at Town Hall, New York, last Thursday. His "tuneful" voice, with its "effective quality of giving pleasure to its listeners" and its "something personal which appealed to their sympathies" impressed both his audience and the Times reviewer. To the writer in the Herald Tribune Mr. Frey's voice was especially effective in soft or mezzo-forte passages, where it showed "an unusually firm and smooth quality of tone and a certain rich fluency." The artists's stage presence was well spoken of in the Sun. The World found the recital "distinguished by almost perfect diction and phrasing and the warm, full quality of his voice. His Handel numbers were sheer joy, but he was less happy with the latter-day Italians." Mr. Frey was accompanied by Russ Patterson.

Edmond Vichnin

Edmond Vichnin gave a first piano recital at Aeolian Hall on the afternoon of December 3. He has already played in Berlin and Vienna. His program included numbers by Debussy, Medtner, Glazounoff, Schumann, Fannie Dillon, Goossens, Moussorgsky, Korngold, Liszt and Pick-Mangiagalli.

The young pianist displayed "sound musicianship and genuine talent," according to the Sun's reviewer, although at times an "unsympathetic touch." "He has now, with fingers fleet and strong, to gain poetic insight," said the Times account, although it recognized his "brilliant" interpretation of the less interesting Glazounov number, which Alison Smith of the World called "interminable." The Telegram-Mail reviewer thought he should learn greater "delicacy," although recognizing the "cleanness of his playing."

Ignacy Dygas

The first American appearance of Ignacy Dygas, Polish tenor, took place at the Manhattan Opera House the evening of November 30. Mr. Dygas, who is said to have appeared in opera in Warsaw and Moscow, sang operatic numbers and Polish, Russian, and Italian folk-songs. The Herald Tribune reported that the tenor displayed "a voice of good size and agreeable quality." The Times reviewer found Mr. Dygas's voice one of "excellent quality and power, despite some effort in this last point." The accompanist of the evening was Wilfred Pelletier. A good sized audience, many of whom were Mr. Dygas's compatriots, applauded warmly.

Pouishnoff Appears Again

Leff Pouishnoff, Russian pianist, who made his American debut here recently, gave a second recital in Aeolian Hall, December 1. The Sun said he "confirmed the excellent impression he had made at his first appearance." Equally enthusiastic were the other chroniclers. Deems Taylor wrote in the World that "the good impression Mr. Pouishnoff made at his debut deepens upon a second hearing. He is an exceptionally gifted pianist, with a technique that is apparently equal to anything, has an unusually graceful and polished style, and an excellent sense of proportion."

Boy Violinist in Concert

A fourteen-year-old Greek violinist, Nickos Cambourakis, played at Aeolian Hall the evening of November 29. With the Tartini Devil's Trill Sonata and Wieniawski's D Minor Concerto as his principal offerings, the young artist gave what the Herald Tribune characterized "a promising performance, with a tone of very satisfactory quality." Mr. Cambourakis was accompanied by Diana Graffman.

San Francisco Hears Eichheim Work

Composer Leads Orchestra in Novelty; Geraldine Farrar Appears in Carmen Version.

San Francisco, Nov. 24.—The San Francisco Symphony Orchestra's third subscription pair of concerts contributed to the week's musical entertainment a novelty, Henry Eichheim's Oriental Impressions. Tschaikowsky's Francesca da Rimini was also played for the first time by the orchestra. The D Major Symphony of Brahms, whom Alfred Hertz "has taught us to love," as Redfern Mason expressed it in the Examiner, was the other number given.

The Eichheim sketches were five, based on folk and temple music gleaned during his travels in Korea, Japan, Siam and China, supplemented by use of gongs and xylophones, tam tams and bells. Mr. Mason liked its sincerity and realism, and the conducting, which was by its composer. Its "faithfully realistic impressionism" was also enjoyed by Ray Brown of the Chronicle, who considered it shamed some other sham attempts at Orientalism. Mr. Elliot in the Herald likewise attested its beauty, and the "ease and distinction" with which its composer conducted. On the other hand, although he considered it of more than passing interest, Mr. Woodman of the Call thought the composition not comparable to the Brahms, for instance.

This reviewer rather liked the Tschaikowsky piece; but it did not meet with the entire approval of Mr. Mason, or Mr. Brown, who thought it "unconvincing." Both conductors were cordially applauded.

The second evening program of the orchestra was given in the Civic Auditorium with a repetition of two major works given October 31, Tschaikowsky's E Minor Symphony and Deems Taylor's Through the Looking Glass. Eva Gauthier was the soloist, with some Ravel, Bainbridge Crist's Chinese Mother Goose Rhymes, and Una voce poca fa from Il Barbiere di Siviglia.

The symphony was the "climax" of the program, Ray Brown recorded in the Chronicle, which he regretted to have been so placed in the program that its superior dramatic content may have indirectly been the cause of a lesser enthusiasm from the audience during the subsequent Taylor suite. William Elliot of the Herald considered however that both had been well received, and his praise of Miss Gauthier covered all her numbers, including her short encore, but stressing the group of brief descriptive songs, which appealed to the audience. To Mr. Brown her voice lacked the power needed for singing with orchestra.

Geraldine Farrar's production of Carmen here drew an audience that filled the Capitol Theatre. Her "operatic fantasy" was the subject of much diverse comment in the local press. In general, the reviewers felt that the new version was a far cry from the familiar Bizet opera. Ray C. B. Brown of the Chronicle said that "even the magnetic personality" of Farrar could not make it seem quite convincing.

Mollie Merrick wrote in the Bulletin that the unconventionality of setting and costume "came as a shock" to the audience. That Farrar won applause was due, according to Miss Merrick, to her "tremendous personality and supreme acting artistry . . . by the time she lay in the sudden subtle beauty that only Farrar can bring to a stage death, she had completely conquered even the most conventional" of her audience. The version was considered by Redfern Mason "a suitable vehicle for the display of her arts and her personality, the death scene was superb, and there were moments, too, in the love scene that revealed the real artist."

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POUISHNOFF

PIANIST

W. J. HENDERSON, Dean of New York critics, says of Pouishnoff in THE SUN:

"ONE OF THE FINEST NEW PIANISTS HEARD IN A LONG TIME."

THE SUN TUESDAY, NOVEMBER 18, 1924.

Russian Pianist Makes Debut.

Leff Pouishnoff, Russian pianist, made his American debut in a recital yesterday at Aeolian Hall. This player effected his entry into New York in a singularly quiet and unheralded manner, but by his performance he at once made it clear that he is on of the finest new pianists heard in the city in a long time. His bearing is modest, his manner quiet and dignified. He has been playing for some time in Europe and London. He began with the simple D minor "Melodie" of Gluck. This he followed with Beethoven's thirty-two variations in C minor, which he played with poetic insight, intellectual power, good piano tone and much admirable finger technic. After the variations he gave the D minor organ concerto attributed in the program to Wilhelm Friedmann Bach, who was the gifted son of the great Johann.

No finer piece of pianistic management of dynamics and tone coloring has been heard in Aeolian Hall in many a day than Mr. Pouishnoff displayed in the opening passages of the concerto's score yesterday, and as for his playing of the colossal work throughout, it was, in short, a widely varied and fine demonstration of rare musical talent admirably developed. His program included Liszt's B minor sonata, three compositions each by Schumann and Chopin—the latter's "Polonaise Fantasie" for one, and the "Islamey" fantasy of Balakireff. The audience was of moderate size.

The Der Male Ch us.

Second New York Recital

"The good impression Mr. Pouishnoff made at his debut deepens upon a second hearing. He is an exceptionally gifted pianist with a technique that is apparently equal to anything, has an unusually graceful and polished style and an excellent sense of proportion."—N. Y. WORLD.

"There seems quite a present and a future for Mr. Pouishnoff as pianist and composer."—N. Y. TIMES.

"Called further attention to the excellence of his technique."—N. Y. HERALD-TRIBUNE.

"The reading had clearness and authority."—N. Y. AMERICAN.

"In every phrase he played he showed himself a master of tonal variations, his piano touch was a delight and he never once forced his instrument beyond normal limitations."—THE SUN.

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BALDWIN PIANO

WELTE-MIGNON RECORDINGS

Werther Is Revived By Chicago Opera

Garden, Ansseau, and Freund Sing in Performance of Massenet Opera.

Chicago, Nov. 29.—In the revival of Massenet's Werther by the Civic Opera Company, Mary Garden appeared for the first time in the part of Charlotte, Fernand Ansseau sang the title role, and a native young soprano, Helen Freund, made her operatic debut. Miss Garden, wrote Edward Moore in the Tribune, "went through the notes of the score as if Massenet had composed it for her use this season." The critical audience approved the reappearance of this opera in the repertory and Maurice Rosenfeld of the News felt it another good vehicle for Miss Garden's "unrivaled art as actress and singer."

Karleton Hackett asserted in the Post that Miss Garden "sang with sustained beauty of tone, and the other chroniclers were convinced that she was excellent in the part. None of them failed to comment on her youthful voice and appearance which were factors in her success in the role.

The debutante of the evening was well liked. The newspaper writers decided that she proved herself an actress and singer of ability. Several expressed themselves as amazed at her stage presence and perfect poise. "A delightful voice, a charming young actress" was Mr. Moore's contribution. Mr. Hackett was affected by her "pretty ingenuousness" which was most appealing, and Mr. Rosenfeld admired her "clear, fresh voice, pleasing in quality. She sang her music with taste and with a poise which was unusual for so young a singer."

Contributing to the general success of the performance was Mr. Ansseau. He sang with appreciation for the text and with warmth of tone, wrote Mr. Hackett, "This music makes great demands on a tenor. There must be great variety of tonal shading, unlimited high notes and absolute vocal control. Mr. Ansseau was equal to them all. The full voiced phrases had richness as well as resonance, the soft phrases had tenderness and he could modulate his voice at will to express what was required by the text. Very fine singing." Glenn Dillard Gunn stated in the Herald and Examiner that he had never sung better.

Alexander Kipnis "likewise rose to noble heights of lyric art," continued this commentator. Mr. Rosenfeld found him "in fine form vocally." Edouard Cotreuil put touches of subtle humor into his bailiff and sang most effectively, according to this writer. Giorgio Polacco was complimented for his reading of the score.

Many Varied Concerts Heard in Washington

Philadelphia and New York Symphony Orchestras Give Programs in Capital.

Washington, Nov. 28.—Washington's musical season was opened by Emilio de Gogorza, of whom Helen Fetter of the Evening Star wrote, "He never appeared to better advantage, arousing fresh admiration with the artistry of his tone production, dramatic emphasis and excellent enunciation." This was on October 16. On the day following Mme. Tamaki Miura won "sympathetic attention and even tears from a capacity audience" as Mme. Butterfly, with the San Carlo Opera Company, Aldo Franchetti conducting, and Ada Salori, Dimitri Onofrei, Giuseppe Interrante and Giuseppe di Benedetto carrying the other leading parts.

Vladimir De Pachmann made his appearance here on October 25, leaving behind him in his seventy-fifth year, something of the radiant and refreshing candor and originality of a child. Other recent recitalists were Olga Samaroff in a program that was much approved; and Renee Chemet, whom Miss Root, of the News declared to be a keen surprise to her hearers. Kate Scott Brooks of the Herald described her tone as vigorous, bold and of much color, and said that her technic was all that could be desired and her temperament abundant.

The Philadelphia Orchestra visited Washington on October 28 and November 25, crowding the house each time. The first program consisted of Tschaikowsky's Fourth Symphony, and of a Stravinsky group—Fireworks, Song of the Volga Boatmen and the Suite from the Bird of Fire. Mr. Stokowski was openly dissatisfied with the reaction of the audience to this group and countered successfully, so to speak, in his second concert with a Wagner program.

The New York Symphony Orchestra has also played here twice, once in the Fine Arts series, where the program ranged from Mendelssohn's Fingal's Cave through Pierne's Cydalise to Tschaikowsky's Nutcracker—all with expository remarks in Mr. Damrosch's graceful manner—and once under Mrs. Wilson-Greene's management, when Honegger's Pacific 231 was the bone of contention. The Evening Star found the sheer power of the work such as to compel attention whether one likes it or not, and the Washington Post saw "a great deal of the spirit of America" in this example of ultra-modernism.

Mrs. Wilson-Greene's enterprises have also included a recital of Feodor Chaliapin, Anna Pavlowa and her Ballet Russe in dance, two engagements being necessary to meet the demand, and Paul Whiteman and his Orchestra.

M. G. S.

CORNELIUS VAN VLIET
Who Will Present the First of His Series of Three Chamber Concerts at Rumford Hall, New York, on December 19.

To Give Chamber Concerts

Cornelius van Vliet, cellist of the New York Trio, will present this season a series of three chamber concerts at Rumford Hall, New York City. The first concert will take place on December 19, and the succeeding two on January 29 and March 27. The assisting artists will be Elly Ney, pianist; Evelyn Jeane, soprano; Samuel Lifschey, violist; Clarence Adler, pianist, and Louis Edlin, violinist, the last both members of the New York Trio. Other artists assisting, from the New York Philharmonic Orchestra, will be Hans Lange, assistant concertmaster; John Amans, flute; Bruno Labate, oboe; F. Roelofsma, clarinet; Bruno Jaenecke, French horn, and A. Fortier, bass.

At the first concert, Bach, Porpora, Mozart, and Beethoven, will figure in a classical program. The next two performances are scheduled respectively for romantic and modern music.

Brailowsky Is Again Favorably Received

Larger Audience Present at His Second New York Recital Than at Debut.

Alexander Brailowsky at his second New York recital, which took place at Aeolian Hall Friday evening, not only confirmed the impression made at his debut here sixteen days previous but added much to his prestige.

"Not many young pianists who have made appearances in America in recent years play with the poetry, the individuality and the fire that characterized the performance," wrote Olin Downes in the Times, "He is a born virtuoso in the highest sense of the word . . . a man born to perceive and reveal beauty."

While Mr. Downes detected moments when the pianist's temperament got the better of him he admitted that such were quickly forgotten "because the big line of the performance absorbed the detail that has been slightly askew, and the overwhelming temperament and sincerity of the artist compel respect and response in those who listen."

The Herald Tribune reviewer was impressed by the "splendid energy and dramatic power and the evident conviction" of the pianist, also commenting upon the warm approval of the large audience . . . which was twice the size of that which heard Mr. Brailowsky's first recital. Many encores prolonged the program.

Mr. Brailowsky will give an all-Chopin program at Carnegie Hall on the afternoon of January 10 for his third New York appearance this season. He has been reengaged to play in Boston and Toronto. He has also been engaged to appear in Minneapolis and with the Chicago Symphony Orchestra.

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Southern Conference Holds Third Meeting

Name of Organization Changed; New Officers Chosen for Coming Year.

Winston-Salem, Nov. 22.—At the third annual meeting of the Southern Conference, held in Winston-Salem, N. C., from November 17 to 21, there were present delegates from fourteen Southeastern states. Miss Alice E. Bivins of Greensboro, N. C., the president for the past year, and Mr. William Breach of Winston-Salem, host to the Conference, were in charge of the arrangements of the meeting.

The Conference approved in principle the plan suggested by the National Conference which will provide for biennial meetings of the National and Sectional groups in alternate years. The official name was also changed to The Southern Conference for Music Education, in an attempt to emphasize the fact that the organization includes not only supervisors of music in the schools but also representatives of college and university music departments and all other teachers of music in its territory.

From the standpoint of music education in the South, the important event of the week was the report of the Committee on Educational Policy, which presented a course of study and a plan for the accrediting of music and the acceptance of music credits as college entrance requirements.

The organization and work of the music department in the Winston-Salem schools received high praise during the week. Numerous demonstrations and the four major concerts were presented.

The incoming officers are Miss Helen McBride, president, assistant supervisor of music in Louisville, Ky.; Miss Irma Lee Batey, vice president; Jennie Belle Smith, secretary; Leslie A. Martell, treasurer; William Breach, publicity agent, and Paul J. Weaver, auditor. The meeting place for next year has not been definitely decided but Birmingham, Ala., and Baton Rouge, La., are being considered.

Forrai Appears In Tannhauser

Chicago, Nov. 28.—The Chicago Civic Opera Company gave for its Thanksgiving offering a second performance of Tannhauser. Mme. Olga Forrai sang the part of Elizabeth, otherwise the cast remained as before. The new heroine presented a "charming and youthful figure," said Mr. Gunn in the Herald, who liked her clear enunciation besides. Mr. Hackett in the Post thought her sympathetic, with "dignity" and "charm," and, although her singing was at times "a little thin," he considered she sang with "fine appreciation."

St. Louis Hears Two Symphony Programs

Stefi Geyer and Elsa Kraus Are Soloists; Ganz Conducts Deems Taylor Suite.

St. Louis, Nov. 20.—The St. Louis Symphony Orchestra, Rudolph Ganz, conductor, in its concert at the Odeon November 28, offered Deems Taylor's Through the Looking Glass Suite. Mme. Stefi Geyer, Hungarian violinist, was soloist in Spohr's Gesangscene Concerto.

Richard Stokes in the Daily Post-Dispatch found the Jabberwocky music "journalistic," witty, impressionistic, and refreshing. Richard Spamer in the Globe Democrat preferred the less pictorial harmony of the Mozart Magic Flute Overture with which Mr. Ganz began his concert. The Times reporter considered Mr. Taylor's scoring "both interesting and unique, and his melodies beautiful."

Blanche Ullman found the suite "clever and whimsical." All the reviewers were agreed on the excellence of Mme. Geyer's playing, which Mr. Spamer said was consummated with "surpassing ease, smoothness and clarity and without apparent effort." She was enthusiastically applauded.

On November 23 Elsa Kraus, pianist, and a St. Louis woman, was featured at the third popular symphony concert. Her playing of Grieg's Concerto in A minor showed her to be "one of the most accomplished pianists this city ever produced," according to Marguerite Ely of the Globe-Democrat. The possessor of "a clear-cut and satisfying pianism," Miss Kraus was called in the Post-Dispatch. The latter reported the program generally "replete with melody," including as it did, Schubert's March Militaire, the Cantabile from Tschaikowsky's Fifth, Sinding's Rustle of Spring, some Puccini, Von Suppe and Mascagni.

Repeat Chenier With Ponselle

Andrea Chenier, repeated at the Metropolitan November 29, brought Rosa Ponselle "as a vigorous and tragic Madeleine," in the words of Alison Smith of the World. The Post reported that Miss Ponselle "acted as well as she sang . . . she threw herself into the part with an emotion and a vocal expression which kept pace with the increasingly tragic character of the action." Her duets with Gigli, who had the title role, "brought storms of applause," continued this paper, "culminating in an ovation at the end of the third act."

ETHEL PARKS
Who Appeared in Her First New York Recital of the Season Last Night in Town Hall.

Music of the Movies

At the Piccadilly this week Tschaikowsky's 1812 Overture is the main number of musical program. The regular Sunday forenoon concerts are being continued weekly at the Piccadilly. The length of the feature picture limits the Rialto music this week to the prologue, in which Miriam Lax, soprano; Inga Wank, mezzo-soprano; and Beatrice Wightwick, contralto, are taking part.

The Rivoli orchestra is presenting daily selections from the works of Beethoven, and the Ensemble is appearing in the prologue. Wagner's Meistersinger Prelude is the overture at the Capitol, and the ballet is dancing to music of Henry Hadley. The first of a series of impressions of famous songs is introduced this week with a dramatic presentation of The Lost Chord.

Music of Verdi is featured on the program of the Mark Strand Theatre, with the orchestra and soloists giving selections from Aida, Otello, and Forza del Destino. Songs of more popular nature are also being sung in connection with the feature film.

Dicks Conducts Sacramento Orchestra

Sacramento, Nov. 25.—The Sacramento Municipal Symphony Orchestra gave its second concert of the season November 21 under the baton of Franz Dicks, formerly of the Minneapolis Symphony. Beethoven, Verdi, Rachmaninoff, Zerco, Wagner, Wilhelmj, Grieg, and Strauss works were on the program.

Petroushka Played Under Verbrugghen

Schmitz Is Soloist With Orchestra, and Gives Lecture Recital; Verbrugghen Quartet Appears.

Minneapolis, Nov. 15.—Stravinsky's Petroushka Suite and Mozart's D major Serenade were offered by Henri Verbrugghen and the Minneapolis Symphony Orchestra at its third concert last night. The former occasioned controversy of opinion. James Davies in the Tribune treated the Stravinsky lightly in his report, and yet he "frankly liked it." Mr. Nilsson of the Journal found it interesting and "capitally played," and the preceding Roman Carnival by Berlioz one of "Mr. Verbrugghen's finest overture interpretations." E. Robert Schmitz assisted in the Stravinsky Suite and in Cesar Franck's Symphonic Variations, and deserved his enthusiastic reception, according to Mr. Nilsson.

The Verbrugghen String Quartet inaugurated its series of concerts on November 15 at the McPhail auditorium, Henri Verbrugghen prefacing the program with analytical remarks. On this occasion Debussy's Quartet, Op. 10 and the Beethoven Op. 59, No. 1, were given, with an "impression of splendid artistry," said Mr. Davies.

Mr. Schmitz, pianist, gave the second of his three lecture recitals on November 1.

Frances Paperte Sings In Reiner Pop Concert

Cincinnati, Dec. 2.—After two Sunday afternoon programs devoted entirely to Wagner and to Tschaikowsky, Fritz Reiner conducted the Cincinnati Symphony last Sunday, in a varied popular program, in which Frances Paperte, soprano of the Chicago Opera Company, was soloist.

Mrs. Plogstedt in the Post wrote that Mr. Reiner's performance of the Overture from Marta was "stunning," and that the Second Hungarian Rhapsody was played with "characteristic fire." This reviewer called Miss Paperte "charming with many possibilities." In the opinion of Clark B. Firestone, who reviewed the concert in the Times-Star, the soloist displayed "both lyrical and dramatic gifts."

"A pleasing voice and graciousness of manner," were found in the soloist by Carl Adams of the Enquirer, and the observer of the Commercial Tribune, Samuel Wilson, thought Miss Paperte's voice "lovely to hear," although he believed that her interpretative gifts need maturing.

All the reviewers praised the freshness of interpretation which Mr. Reiner lent to the many familiar pieces on the program.

Establish New Prize

Christine Nilsson has left the sum of £2,000 to the Paris Conservatoire to found a prize in her name.

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FOREIGN MUSIC ACTIVITIES

Nerone Opens La Scala Season

Wagner's Rheingold Is Presented on Second Night; Toscanini and Gui Conduct.

Milan.

At the opening of La Scala on November 15 there were present the customary first night crowd, with the great number of foreigners,—Americans always predominant in numbers.

Nerone, which was the opening attraction of the Scala season, is no longer a novelty for most, for by now the opera has entered the ranks of the regular pieces in the repertory of the Milan company. It has been established that the posthumous work of Boito breathes an artistic atmosphere of the highest ranges, and far from the superficiality and artificiality of much of the music of our times, it contains many pages of music of the sanest and most robust quality. Although it may not be the masterpiece which was expected from such an artist as Boito, it is a work of the most excellent and important artistic dimensions.

There were certain important differences between the production of Nerone which opened the Scala season the other night, and that which marked the premiere of the work last May. In the first place the part of Asteria was not in the hands of Rosa Raisa, but was sung by Maria Carena. Then again Signor Autori replaced the basso Pinza in the role of Tigellino.

The New Asteria

Signora Carena, gifted with a voice that is essentially lyric, gave to the part everything that she has in the way of loveliness of tone quality and (more limited) of volume. Certainly in the parts of the opera where she was required to be a dramatic soprano, or a mezzo-soprano, she contended with very great difficulties. She is best in such parts as the leading roles of Lohengrin or Aida, in which she has in the past achieved the greatest of success at La Scala.

The part of Tigellino too is not such that the new singer in the role, Signor Autori, showed to best advantage in it, as did his predecessor of the premiere.

In the orchestra for the performance the other night was a considerable nucleus of that which played last May. A score or more of players who were on hand then are at present among the forces of La Scala, and needless to say the fusion of all the musicians, both old and new, was quite perfect, for at their head was Arturo Toscanini.

In his hands the score of Boito had the customary interpretation of love, both in general lines and in the matter of the minutest details, in the tone color, in the intimate spirit of the work.

The other artists were all members of the original company, and gave their very best in this most recent performance. They were Signor Pertile, who sang Nerone, Signor Journet, (Simon Mago), and Signora Bertana, (Rubria). The second of these three particularly earned applause by the clarity of his diction and by the excellence of his acting.

Performance Lacks Fire

For all that, the presentation this time lacked the warmth which that of last spring had in full measure. The audience was not carried away by its enthusiasm, but tempered its applause with complete self control.

With the presentation of the Rheingold on the second evening of the season the company began to satisfy one of the most persistent of the desires of its clientele, to hear the complete cycle of the Ring. Very shortly the Valkyries will be given, and Siegfried and Gotterdammerung are scheduled for production early next year. This will mark probably the first time that this cycle of Richard Wagner will receive complete and regular presentation anywhere in Italy, although separate productions of the four parts have been given in various theatres at long intervals.

Gui Conducts Rheingold

The Rheingold attracted one of the most intelligent and elegant gatherings ever seen at La Scala. It was conducted by Vittorio Gui, who read the score, for the most part, with fluid clarity and refreshing robustness, displaying with pleasing clearness the thematic material of the composition. Signor Gui showed himself a genuine master of the intellectual content and of the mechanical structure of the Wagnerian music in general, and of Rheingold particularly.

From time to time certain of the heroic themes seemed somewhat lacking in decisive vigor, the lyric qualities of the music being over-emphasized.

The tenor Amadeo Bassi sang the part of Loge, and he probably earned the honors of the evening. His diction was clear and beautiful, and besides his singing there was his convincing and skillful acting to commend. He is a singer of security and experience; he knows how to overcome imperceptibly difficulties of range.

Signor de Angelis, basso, is a veteran in Wagnerian interpretation, and he was quite at home in the part of Wotan. Expert musician, he drew the very best possible from a voice that is already on the decline.

The Fricka of Signorina Agozzino was really beautiful. The other members of the cast, all of whom sang creditably, were Signor Badinio as Alberico, Marta Offers as Erda, Signor Nessi as Mime, and Signori Righetti and Melnick as Giants. Signorine Valobra, Ferrari, and Lanza were the Rhine maidens, and displayed lovely youthful voices.

FEDERICO CANDIDA.

Milan and Brussels Hold Funeral Services for Puccini

Brussels, Dec. 1.—Funeral services were held today for Giacomo Puccini, who died here Saturday. The route to the Church of Ste. Marie was lined by crowds and the church was filled long before the services began. The ceremonies were attended by a representative of the King, members of the diplomatic corps, and the Italian Embassy staff. Artists from the Theatre de la Monnaie sang Gounod's Ave Maria, Cesar Franck's Panis Angelicus, and Niedermeyer's Pater Noster. The coffin was covered with floral tributes from King Albert of Belgium, King Victor Emmanuel of Italy, and Premier Mussolini. The coffin was sent to Milan for burial.

Milan, Dec. 3.—The funeral of Giacomo Puccini was held in the Cathedral here today. The artists from the Scala Theatre, headed by Arturo Toscanini, were in attendance and joined in singing the funeral march, conducted by Toscanini, who was almost overcome with emotion. In spite of the rain, the procession to the cemetery was followed by an impressive number of people. Military honors were paid to the dead at the cemetery. The coffin was placed in the tomb of the Toscanini family temporarily.

Italian Notes

Bologna, Nov. 19. — Charpentier's Louise opened the season of the Comunale Theatre in Bologna on the evening of November 15. The opera was new to the city at this performance.

Rome, Nov. 18.—At the opening of the season of the Costanzi in Rome, when Wolf-Ferrari's Donne Curiose was given for the first time in that theatre, although not in Rome, the critics expressed particular praise of the ensemble and of the work of the conductor, Piero Fabroni.

The singers of the evening, who also are reported to have acquitted themselves excellently, were Maria Briganti (Rosauro), Ines Ferraris (Columbina), Ebe Ticozzi, and Signori Rebonato, Lunardi, Lussardi, Tega, and Uxa. Signora Briganti, the youngest of the company, was singled out for special commendation by the reviewer of the Giornale d'Italia.

Rome, Nov. 18.—Another Japanese artist has appeared on the Italian scene for the role of Butterfly. On the 15th Nobuko Hara sang the part at the Costanzi. She is extremely slim in build, but displayed nevertheless a voice of considerable volume. The middle register was adjudged good by the reviewers present, but they felt that the singer's lower notes left much to be desired. She was very quick and nervous in her movements on the stage, although hers was an intelligent and fitting impersonation.

The tenor Capuzzo had an equal success. Really excellent in its color and smoothness was the orchestral accompaniment provided by Maestro Piero Fabbroni.

Rome, Nov. 18.—Night before last the Maschere of Mascagni was presented at the Quirino Theatre. This was the first performance of the piece in several seasons. F. C.

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OLD-WORLD HIGHLIGHTS

Royal Philarmonic Opens Season

Other Orchestral Concerts; Americans Among London Recitalists; Choruses Active.

London.

The Royal Philharmonic orchestra opened its 113th season in London on November 20, before a Queen's Hall audience so ample that an overflow of attendance had to be seated on the platform, behind the double basses and the brass—an unusual sight at a symphonic concert. Since the program was quite conservative (Tod und Verklarung, the first Brahms Piano Concerto, and the Beethoven Symphony in A), it must have been the soloist and the conductor who attracted attention. Katharine Goodson played the one role, Wilhelm Furtwangler the other.

Mr. Furtwangler, it will be remembered, was acclaimed at his debut here last season. This time, however, the critics were in less favorable vein. All agreed in complaining that he forced the brasses especially, Mr. Scholes in the Observer going further to write: "We had all the slow parts too slow, all the loud parts too loud, and so forth" in the Strauss tone-poem. The Sunday Times commented: "We must credit Mr. Furtwangler with a passion for detail, but an acute sense of perspective is equally indispensable in a conductor; in the symphony it was perceptible that this is not his strongest suit." The Telegraph felt that the conductor belongs to the "temperamental" class, and that this quality leads "at times to an excess of zeal."

Katherine Goodson Soloist

As for the soloist, the same writer noted that she played "with splendid virility and technical assurance, without, however, persuading us that she was deeply enamored of the work." Miss Goodson "made all there is to be made" of the work in the Times' writer's estimate, "by turns sombre and unctuous." Mr. Scholes thought she "played with a vigorous, rough, hard brilliance, rather than with any keenly sensitive feeling."

At a Queen's Hall Symphony concert another English pianist was soloist: Miss Myra Hess. She was heard in the Schumann A minor Concerto, and, with the leader of the violin and flute sections, in the fifth Brandenburg Concerto of Bach. The distinction of her performance, "virile, resilient, and sunny" (the Observer), was a matter of universal comment.

Among recitalists, three of great note filled as many houses during this week of 16-23 November. Two were "repeats," Kreisler, who filled the Albert Hall on Sunday afternoon, and Galli-Curci, who filled the Alexandra Palace on Saturday evening; the other, Pablo Casals, filled the Aeolian Hall on Tuesday evening for a program of Bach, with harpsichord accompaniment. This "whole concert," says the Telegraph, "may be said without exaggeration to have been a revelation." And the Sunday Times writer goes on to commend the cellist's "incomparable finish of phrasing," "sensitive bow-hand," calling him "the very incarnation of rhythm."

Three other recitalists were of American origin: the violinist Arno Segall, of whose debut I have already written, was again commended for the "neatness" of his playing; and Samuel Dushkin caused the Telegraph writer to say again what the critics have already noted: "His violin playing has about it an order of brilliance that almost disarms criticism. He is able to make light seemingly of the most prodigious difficulties in a way that implies something almost amounting to genius." But this writer feels that Mr. Dushkin should not "rest content with the laurels that are rightly his on the technical side of his art, but pay increasing attention to the art of interpretation."

American Pianist in Debut

The third of this group of artists was Richard Buhlig, pianist, who made his first appearance in London since 1913 on November 17. "He commands consistent attention," said the Sunday Times critic, "by expressing himself decisively," but he is sometimes inclined to put "muscle before music." His "severity," the Telegraph chronicler felt, "brought an intense seriousness that was oppressive." Nevertheless, his recital "was an event of interest for those who care for pure pianoforte music; the passage of years has confirmed him in his own qualities."

Concert givers of a more local interest were many, and I can briefly note only some of them. Miss Adila Fachiri, violinist, added to what one reviewer termed "the week's orgy of unaccompanied Bach" in a recital that won much commendation, for "cleanness of style and impeccable phrasing" (the Times), for "warmth of tone and sense of power" (the Observer), for "unerring rhythmic sense" (the Telegraph). Mme. Kirkby Lunn's vocal recital again made evident a "wondrously rich voice" (the Telegraph), and those "niceties of vocal and expressive control of which she has long been mistress" (the Sunday Times). Of two pianists, Raoul de Koczalski won commendation as a Chopin interpreter for an excellent technique, and especially a "velvety touch;" Walter Gieseking for the further merits of "a powerful intellect and a rare sensibility."

Weingartner Also Conducts

Although there were in London in the week of November 9 to 16 many noteworthy concerts, still nothing occurred of startling interest, for the season is settling down, and artists and organizations are falling into the routine of second and third appearances.

Thus, besides the second of Dr. Malcolm Sargent's children's concerts, there were two orchestral events; one the second appearance of the Halle Orchestra, and another a special Wagnerian concert by the London Symphony, under Felix Weingartner. The latter met with varying receptions. The Telegraph, commenting on the rather small audience, said: "Those who stayed away missed some wonderfully finished and expressive readings." To the Observer, however, the evening "was an almost complete disappointment." The Sunday Times, too, in spite of the satisfaction it described, found "a suspicion of dullness here, a hint of overstrain there."

Perhaps the soloists were its cause, for the soprano announced could not appear and was replaced at the last moment by Miss Florence Austral. Singing in English to the German of a "young tenor manifestly unqualified either by voice or experience" (the Telegraph) to essay the last scene of Die Walkure, Act I, she was not able to make this part of the program a success, in spite of the valiant and capable efforts with which the critics credited her.

Suggest Regular Leaders

Note has frequently been made in these letters of the roughness of the London orchestral ensembles, and this was the subject of comparisons in the press on the occasion of the Halle concert, when the midland orchestra was commended for its finish of performance. Lack of rehearsal in London is generally given as the reason for local shortcomings, but it has long been felt that the policy of a new conductor for each concert, pursued for box-office reasons, had something to do with the matter. The Sunday Times writer came out with this after the Weingartner evening, suggesting "boldly" that the "L. S. O. might do worse than consider the appointment of a permanent general conductor, for the sake of regaining the discipline by which they won their laurels. That this is not what it was we may have suspected, but it has taken the advent of the Manchester players to drive the conviction home."

It is a fact that none of the London orchestras have regular conductors, as any reader of The Musical Digest may discover for himself by turning to last year's Summary Issue, where he will find, for example, that the Royal Philharmonic gave seven concerts under six leaders during 1923-24.

Three Choral Concerts

There were three choral concerts during the period under review; at one, held in commemoration of Armistice Day, Foulds's World Requiem made as little impression on the critics as it did when given on a similar occasion a year ago. The Royal Choral Society gave Berlioz's Faust, and the Philharmonic Choir opened its season with what seems to have become an annual performance of the Bach B minor Mass. Two chamber music bodies won newspaper commendation: the Snow and the Hungarian String Quartets. With the former appeared Frederick Thurston as clarinetist in the Brahms Quintet for that instrument. He is one of the woodwind players of whom London is justly proud, another being Leon Goossens, oboist, brother of Eugene.

There was only one new recitalist: Senor Vianna de Motta, the pianist who had previously assisted the cellist Suggia. He made a good impression. Five "repeats," though, merit attention: a Cortot-Thibaud concert, and individual recitalists by Frieda Hempel, William Bachaus, Alfred Cortot, and Arthur Rubinstein. All these artists were again rewarded with very distinguished commendation.

P. L.

Coates to Conduct in Spain

London, Nov. 15.—A series of Russian operas under the baton of Albert Coates, the English conductor, will shortly open the opera season in Barcelona, Spain. Mr. Coates plans to sail for the United States to take up his duties in Rochester shortly after Christmas.

Irrelohe Sung in Leipsig

Leipsig, Nov. 16.—Schrecker's opera, Irrelohe, under the direction of Gustave Brecher, was recently presented at the Municipal Theater here.

Name New Conservatory Head

Amsterdam, Nov. 4.—Sem Dresden, pianist and composer, has been named director of the Amsterdam Conservatory. He takes the place of Julius Roentgen, who is retiring.

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EUROPEAN NEWS AND VIEWS

Paris Opera Gives Parsifal

Motion Picture Is Exhibited in Historic House; Serge Liapounov Dies.

Paris.

With the conclusion of the summer vacation the Paris Opera immediately took measures to put new life into a repertory which not infrequently of late has been called slow and uninteresting. The first presentation in the fall was that of Wagner's Parsifal, a well studied and excellently staged performance. This opera is considered here perhaps the best represented of all the Wagnerian works in the Opera repertory.

The two features of this first performance which attracted most attention by their excellence were the lavish stage setting and the unusually good execution of the score by an orchestra under the baton of Philippe Gaubert. The conductor put a new life into the sacred music of Wagner's festival play.

With the exception of that of the chorus, the singing was generally agreed to be below the standard of excellence to be expected from the Opera. The impression gained was that the voices of the chief exponents did not do justice to their parts. The majority of the singers seemed not to possess sufficiently powerful voices to battle with Wagner's score, but the work of the chorus was distinctly good.

Franz Sings Parsifal

Paul Franz, dramatic tenor, to whom usually are entrusted the chief roles in the Wagnerian repertory of the Opera, sang the title role of Parsifal. He was not up to his best standard. Although his voice was powerful, it seemed to lack polish, and the upper notes at times were forced. He used to be a baritone before he made his debut at the Opera in 1909 in Lohengrin, and his voice apparently is seeking its old range.

Dramatically, too, M. Franz was not convincing. In the first and second acts he did not represent the youth without stain or blemish, but presented too manly a hero. In the third act when he should have reached maturity, he seemed awkward and unfitted in the part.

Mlle. Demougeot, the leading female Wagnerian singer in the Opera, gave a fine dramatic delineation of the part of Kundry. Unfortunately her well trained and polished mezzo-soprano was not sufficiently powerful to cope with the score. Her singing is very well balanced, her upper tones being as pleasing as the lower.

M. Delmas, the veteran baritone, who sang the role of Gournemanz, entered entirely into the saintly spirit of his part and gave pleasure from beginning to end. While his voice still retains some of its greatest beauties, there were moments when it was physically not up to its great task. His upper tones are still brilliant, but it was the lower that sometimes gave him obvious trouble.

Rouard Earns Praise

The surprise of the evening was undoubtedly the return of the young baritone, M. Rouard, in the role of Amfortas, which he sang in a manner worthy of the highest praise. Here is an artist who seems to have a great future before him. His voice has considerable volume, and it possesses smoothness and an even scale. Never a note was forced, and there was vigor and youthful freshness in whatever he sang.

His plaintive address in the first act could scarcely have been sung more beautifully. Although the part does not require much dramatic skill, M. Rouard convinced with his few gestures that he has resources of that sort too.

M. Huberty as Klingsor displayed a rather hard voice, but he acted the part well. M. Narcon was competent as Titurel.

Philippe Gaubert's reading of the score leaned to the mystic side. He laid particular stress on the string parts, and the musicians of the orchestra responded admirably.

The mise-en-scene, although ten years old, looked as fresh and beautiful as at its premiere in January, 1914. The moving scenery disclosed itself without a hitch. Special praise must be given to the stage movements of the chorus and to their singing.

This was the fifty-first performance of Parsifal at the Opera. Wagner's work is now as much as ever one of the best drawing cards in the entire repertory.

Opera Presents Film

For the first time in the history of the Grand Opera the management has presented a motion picture. The idea was originated with the purpose of protecting the French prestige in the film world. The aim was to exhibit in worthy style the first of a series of films dealing with French history.

Le Miracle des Loups was the title of the film, which was presented with great pomp and circumstance in the form of a gala night, at which the President of the Republic was present, together with all the ministers, the diplomatic corps, and all the lights of the social and dramatic worlds.

Oddly enough, one of the principal roles in the motion picture was taken by Vanni Marcoux, the French basso.

Henri Rabaud, director of the Conservatoire, wrote fitting music for the occasion, and the chorus of the opera was drafted to sing. So great was the success of the occasion that Le Miracle des Loups is running at the Opera House twice weekly, and the audiences are invariably of capacity size.

The return of Fritz Kreisler in two concerts at the Opera aroused widespread attention. This was his first appearance since the pre-war days, when the violinist was a favorite in Paris. His initial bow was greeted with tremendous applause, and he speedily established himself in his old favor. An interesting feature of the two concerts was the distribution of the three hundred stage seats on each occasion to his old pupils in Paris, to his ex-comrades in the Conservatoire, and to musicians who were blinded during the war.

Russian Composer Dies

Following hard upon the death of Gabriel Faure was that of the Russian composer, Serge Michaelovitch Liapounov, who died in Paris on November 11.

Liapounov was born at Paroslaw on November 30, 1869. He studied at the Moscow Conservatory up until 1883, and after that he lived in Petrograd until a few months ago, when he took up residence in Paris. He had been billed to appear with the Pasdeloup Orchestra early in December. Among his best known works are his Ballade, Op. 2; Overture Solonelle; Symphony in B flat, Op. 12; Ukrainian Rhapsody, and a number of symphonic poems.

Faure, who died sometime before, was given a solemn state funeral. A number of opera artists and conservatoire students sang parts of his works, and an orchestra composed of some of his students took part in the ceremony.

K. H. STOTTNER.

EDMUND BURKE
Canadian Baritone, Welcomed to His Alma Mater, McGill University, by General Sir Arthur Currie, Now Principal of the University (left).

New Finnish Opera Produced

A new opera by the Finnish composer, Madetoja, has just had its first performance in Helsingfors, says a cable dispatch to the New York Times from Berlin. The work, whose title is Pohjalatsia, is ultramodern in technic. It is said that critics hailed its appearance as an epochal event in Finnish music history.

Holland Has New Quartet

Amsterdam, Nov. 4.—Under the name of the Concertgebouw Quartet a new group of chamber players has been formed in this city. At their first concert they will present quartets of Koechlin and Milhaud, French composers.

To Produce Biblical Opera

Berlin, Nov. 15.—Rudi Stefan's opera, Die Ersten Menschen, is to have its first Berlin performance at the Volksoper shortly with Melanie Kurt in the role of Eve. The opera is an interpretation of the Cain and Abel episode in Genesis.

Pierne Elected to Academy

Paris, Nov. 29.—Gabriel Pierne, composer and orchestra leader, was elected a member of the French Academy of Fine Arts today to fill the vacancy caused by the death of Theodore Dubois.

Hempel Sings in Liverpool

London, Nov. 14.—Frieda Hempel and her assisting artist, John Amadio, accompanied by Coenrad V. Bos, gave a recital this week in Liverpool.

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A CONCERT was given November 22 in the auditorium of Stuyvesant High School, New York City, under the auspices of the Association for the Establishment of a Jewish Memorial Conservatory of Music in Palestine, in memory of the Jewish soldiers who fell in the World War. The artists heard were Mischa Mischakoff, May Barduk, and Harry Kaufman.

Dr. Alexander Lyons of Brooklyn was the principal speaker at the exercises preceding the musical program. "In the homeland of the Jewish people," he said, "which is again to become the centre of Jewish culture, our musicians will create music and sing the songs that express the Jewish spirit, as the psalmists and singers of old."

Charlotte Harvis, soprano, a pupil of Emilio A. Roxas, assisted Alessandro Bonci, tenor, in his only New York recital of the season at the Manhattan Opera House last Sunday afternoon. Miss Harvis who was heard recently in an Intime Recital of Mana Zucca's compositions given by the pupils of Mr. Roxas, sang four groups of songs and the duet from the first act of Lucia with Mr. Bonci.

A successful concert was recently given in Watertown, N. Y., by Jeanne Palmer, soprano, and Donald Fiser, baritone, pupils of Maude Douglas Tweedy. Miss Palmer was also heard in De Witt Clinton Hall in New York and in Darien, Conn. Mr. Fiser has sung with the Yale club and the Athenaeum club.

Jeanne Le Vinus, mezzo-soprano, artist-pupil of Hilda Grace Gelling of New York City, made her concert debut in a recital at the Woodlawn Heights Methodist Church on November 21. Willard Sektberg, organist, and Patty Peterson, pianist, assisted. Miss Le Vinus, who has studied with Miss Gelling for the past five years and who won the silver medal in the New York Music Week Contests last year, received highly commendatory notices in the local press.

The Fontainebleau School of Music has announced that during the season of 1924 there were enrolled in the school one hundred and twenty-five students who took one hundred and seventy-five courses. The number taking each course was: piano, sixty-nine; accompaniment, four; violin, fourteen; cello, two; harp, two; singing, twenty-five; opera, fourteen; harmony, fourteen; applied harmony, five; composition, four; conducting, eight; organ, fourteen.

There were eight students who received the Diplome d'Execution in piano, sixteen the Diplome d'Aptitude in piano, ten the Diplome d'Aptitude a l'Enseignment General in piano, four the Diplome d'Execution in singing, three the Diplome d'Aptitude a l'Enseignment du Chant, one the Diplome d'Execution in violin, four the Diplome d'Aptitude a l'Enseignment du Violin, five the Diplome d'Execution in organ, and five the Diplome d'Aptitude a l'Enseignment de l'Organ.

Three artist pupils of Richard Hageman broadcasted a program of vocal music from Radio Station WOR on the evening of November 26. Mr. Hageman was their accompanist. Mrs. Cobina Wright, soprano, who is to give an Aeolian Hall recital on December 18, Renee Thornton (Mrs. Hageman), soprano, and Marley Sherris, Canadian baritone, each sang a group of songs.

Helen Norfleet, pianist of the Norfleet Trio, is the author of the new course of study issued by the Junior Department of the National Federation of Music Clubs. The subject is the Development of the Piano and its Literature. The book, which is published by the National Bureau for the Advancement of Music, is being issued free to organizers and leaders of junior clubs.

The volume includes a message from Mrs. William John Hall, chairman of the Department of Junior and Juvenile Clubs of the National Federation, which offers suggestions for organization of new clubs and a report of recent work of the Junior Department.

FRANK LAFORGE
Again in the Midst of His Winter Activities as Teacher, Pianist, Coach, and Composer.

Master Class Conferences in voice, piano and violin will be held by the Nebraska Music Teachers' Association during the next session, which will be held in Lincoln, Nebraska, on February 9 and 10, 1925. The leader of the master class conference in voice will be Oscar Seagle. Rudolph Reuter of Chicago has been selected to head the master class conference in piano and, to date, no leader for the violin conference has been chosen.

On the violin faculty of the David Mannes Music School may be found the names of two leaders of well known string quartets: Sandor Harmati of the Lenox String and Scipione Guidi of the Philharmonic Quartet. Also on the faculty is Wolfe Wolfinsohn, second violinist of the Lenox String Quartet. Mr. and Mrs. Mannes, directors of the school, were known for many years as sonata recitalists.

The Lawrence Choral Union at the University of Kansas, under the leadership of Dean D. M. Swarthout of the School of Fine Arts has begun its second year with an enrollment of 515. Rehearsals are being held weekly.

At the Musical Festival Week, the last week in April, the chorus will appear on two different evenings, giving the Messiah at one performance and the Verdi Requiem at another. Both choral numbers will have the accompaniment of the University Symphony Orchestra which is under the direction of Karl Andrist, Professor of Violin of the Fine Arts School.

Gretchen Haller, contralto, who graduated last May from the Ithaca Conservatory of Music under Bert Rogers Lyon, head of the vocal department, has been awarded a Juilliard Foundation fellowship, which includes $1,000 to be applied to tuition.

John Grolle, director of The Curtis Institute of Music, resigned as head worker of the Music Settlement School, on November 21. He will continue in a volunteer capacity, however, as director of all of its musical activities and policies. Mrs. Elizabeth C. Darby Grolle takes his place as head worker.

The Music Settlement School, of which Mr. Grolle has been the directing head practically since it was founded, has become a model for schools of similar character throughout the country, the latest being in Peoria, Ill. It was founded and endowed by Mrs. Mary Louise Curtis Bok, in memory of her mother, the late Louisa Knapp Curtis. The demand for musical education upon the part of young persons not ordinarily reached through settlement work channels led Mrs. Bok to extend her musical activities, with the result that the Curtis Institute of Music, named in honor of her father, Cyrus H. K. Curtis, was opened several months ago.

Mme. Marcella Sembrich and Mme. Charles Cahier of the voice faculty have already started their duties at the Curtis Institute.

Alberto Jonas, piano teacher and author of Master School of Modern Piano Playing and Virtuosity, will speak at the piano conference of the Music Teachers' National Association in St. Louis which will be held from December 29-31.

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AMONG the recent Italian publications of music are Four Characteristic Compositions for Piano, by Gottfredo Cattolica (Umberto Pizzi, Bologna). The music is in no sense modern. Signor Cattolica apparently has not aligned himself with the movement of the youths of Italy. The pieces are written correctly and with propriety, picturesque in their style and free in form. The melody is quite Italian (in the opera sense), and is writen with understanding of the technic of the piano. The publication in its physical aspects is beautiful and clear.

E. M. Finzi's Seventeenth Century Minuet for string quartet is issued also in a piano arrangement by F. Bongiovanni, Bologna. The composition is brief and full of grace, and is especially noteworthy for its characteristic rhythm. In the piano version it is very easy to play, being well within the range of the technic of the elementary student. The string version is almost as simple, so that the quartet is well adapted to ensembles of limited technical capabilities.

Considerable sacred music is included in the latest choral output of the Oliver Ditson Company, Boston. Cardinal Merry del Val contributes three motets for four part chorus of mixed voices: Tantum Ergo, O Salutaris Hostia, and Panis Angelicus. New Ditson anthems for mixed voices are Hear My Cry, O Lord, by Alexander Kopyloff (arranged by H. Clough-Leighter); O'er the Distant Mountains, by Edward Shippen Barnes; Blessed Art Thou, O Lord, by W. G. Gowst; Be Brave, Be Strong, by Alfred Wooler (including soprano solo); and In Thee O Lord I Put My Trust, by Vassili S. Kalinnikoff (arranged by Mr. Clough-Leighter).

Marion Bauer, American composer, includes in her Op. 16 Four Poems for voice and piano, all of which are in keys suited to high voice. They are entitled Through the Upland Meadows, I Love the Night, Midsummer Dreams, and In the Bosom of the Desert (G. Schirmer). The texts to which the songs are written are taken from works of John Gould Fletcher.

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Florence Macbeth is touring in the Far West with her concert company. This photograph, including from left to right, Carl Rollins, Florence Macbeth, Leo Braverman, Mrs. Macbeth, Henry Sopkin, George Roberts and Richard Beidel, was taken when the company was in Medicine Hat, Sask.

Florence Macbeth and Company Tour Montana

Butte, Nov. 23.—Butte music lovers enjoyed their first taste of opera last week when Florence Macbeth, soprano, appeared here with her company in the Broadway Theatre in a one act character representation of the Secret of Suzanne. The program of the evening included a number of operatic excerpts from Rigoletto and Lucia.

Assisting Miss Macbeth were George Roberts, whose accompaniments, solos and direction of the Secret, won him applause second only to that accorded Miss Macbeth; Carl Rollins in solos and in character representation; Edward Wharton, as Sante; and a string ensemble, including Messrs. Sopkin, Braverman, and Beidel.

Some days previously the company appeared in the Algericas Temple in Helena, Mont., opening the music season of that city. The program was identical with that of the Butte appearance, and the audience was equally favorable in its reception.

Hammond Elected to League Board

Richard Hammond, young American composer, has been elected a member of the executive board of the League of Composers. He is the seventh composer on its board of eleven musicians and laymen. Mr. Hammond served last year as the American delegate to the festival of the International Society for Contemporary Music at Salsburg.

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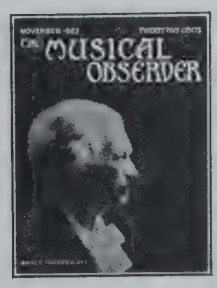

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A SORT of companion to the League of Composers Review is the Quarterly Bulletin of the Franco-American Musical Society (published by the Society at 130 West Forty-second street, New York). This periodical also is a mouthpiece of modernism in music, and has names on its various lists of committees and directorates which turn one's mind automatically to the International Composers' Guild.

The last Bulletin contains three articles, one by Stefan Freund, one by Darius Milhaud, the French modernist composer, and one by J. Herscher Clement. Mr. Freund writes on Arnold Schonberg, and limits his discussion to the presentation to the reader in chronological order of the accomplishments of Schonberg in the world of music, beginning with his first study of the violin at the age of twelve and carrying through his most recent compositions.

The only critical comment in this terse exposition is a quotation from the writings of Schonberg himself: "It is not permissible to speak of disharmony. All is harmony; that which to us appears as a dissonance, is but a distant harmony. The day will come when all that now appears discordant, will be considered a simple harmony, and one will call disharmonies the assembling of sounds that today we cannot even faintly conceive of. The complete history of music shows that the musician of genius is he who introduces the dissonances into the spheres of harmony." This Mr. Freund offers as "admirable characterization" of Arnold Schonberg.

Mr. Milhaud's article, Polytonality and Atonality, is a reprint from La Revue Musicale of a paper which anyone interested in the course of modern music will feel called upon to read, because it presents lucidly and completely, with the employment of considerable information about old and new composers, salient facts concerning two types of technic in music. Musical illustrations are included in the expositions.

The third article deals with Debussy and Impressionism, and is one of a series of essays by J. Hirscher Clement on the French school of music since 1879. The first of this series appeared in the last issue of the Bulletin, and the third article, which will concern itself with modern composers, will be published in the next issue. A. F.

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Toti dal Monte in New York Debut

(Continued from page 1)

not one to cause such a meteoric and unreserved burst of enthusiasm. . . .

"Besides her assets, the singer had, with an appealing personality, no little histrionic ability, and while effective in the vocal flights of the Mad Scene, sang it with heed to its swift changes of feeling, not forgetting the text in the chances for vocal display. Mario Chamlee was the Edgardo, braving a cold to sing, while Mr. De Luca was in fine voice as Lord Ashton. Mr. Mardones was Raimondo, with Minnie Egener and Messrs. Bada and Paltrinieri in the other parts. Mr. Papi conducted."

Miss Smith wrote: "Her interpretation recaptured all the languors, the palpitations, the flourishes that are so generously supplied by this combination of Victorian romance and Italian intrigue, and she blended them with disarming grace and artistry. From the beginning she exhibited vocal agility and a smooth and limpid quality of voice, but the first scenes and the first duets seemed muted and impassive, the obvious effect of nervousness."

Mr. Newman of the Post apparently did not write the brief comment appearing in that newspaper which stated that Mme. dal Monte was "clearly on her mettle, she made the most of the role, playing it with sincerity which the libretto scarcely has and making madness graceful in her supreme scene."

According to Mr. Henderson, in the Sun, "Mme. dal Monte's voice is a good one, a coloratura soprano with lyric qualities, sufficient power and a range quite as extensive as Donizetti's score requires. Last evening she sang some tones which seemed to issue from a throat not well opened and which assumed a wiry and pinched sound.

"On the other hand, many of her broader lyric phrases had a warm color and were delivered with an admirable legato. Her phrasing was always good and her taste in ornament not marred by extravagance. Her florid passages were unevenly done, and this, too, may have been due to nervousness. Brilliancy was not conspicuous in the coloratura, but it was for the most part musical. Her mad scene disclosed an intelligent effort at interpretation, and it was also well sung."

Mr. Sanborn, in the Mail and Telegram, agreed in the main with Mr. Henderson. The reviewers recognized that Mr. Chamlee suffered from a cold, yet they found in his endeavors much to commend. Mr. de Luca and Mr. Mardones also were praised.

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GEORGE BARRERE
Looking Somewhat Weary After His Recent Journeys on Pacific 231.

Wolfsohn to Give Concert Series in Large Cities

(Continued from page 1)

soprano from the Royal Opera at Petrograd who is to make her United States debut January next; Mary Lewis, the American lyric soprano who has appeared at the Paris Grand Opera, Vienna, Monte Carlo, Covent Garden and elsewhere; Merle Alcock and Marion Telva, Allen McQuhae, Vincente Ballester, Clarence Whitehill, Moriz Rosenthal, Nicolai Orloff (the Russian pianist who is to make his United States debut next November), Toscha Seidel, Edouard Zathureczky, the Czech violinist who is to be heard in this country for the first time on January 10 next, Felix Salmond, and Salvatore de Stefano.

The prices for a single seat for the entire ten concerts in each of the four cities to be added to New York will be $5, $10, and $15; box seats are to be placed at $15 each for any one of the series of concerts.

John Trevor Adams, president of the Wolfsohn Musical Bureau, stated that he had little comment to make concerning the project further than it was to be an endeavor to "normalize" prices for concerts of the first-order. "The response to our New York series now in progress at Carnegie Hall would seem ample proof of the public's willingness to patronize superior offerings of a musical and dancing character if the prices are not too high," said Mr. Adams.

"Exorbitant prices for tickets to such attractions have long been an unfortunate rule. Our belief is that a lowering of prices will not alone increase the average attendances at concerts by attractions of recognized superiority, but will result as well in larger gross monetary returns."

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Lines o' News AND Chatter

A Los Angeles newspaper columnist writes a few paragraphs about Mary Garden's recent utterances when that lady returned to this country . . . anent what one does and doesn't wear, under certain and sundry conditions. He seems not to admire her publicity methods any more than he does her efforts in vocalism. And he refers to her—amongst other references—as "kittenish." Well, others realize that Mary is sometimes odd, but she does manage to get into print.

* * *

Olga Samaroff's press agent has called her the "peripatetic pianiste," and all because she is "about the busiest person on the Atlantic seaboard," . . . being no sooner settled in her "cosy apartment" in New York than she is compelled to rush to fill some new concert engagement. That excellent artiste is now en tournee in the South and Southwest. She returns in time to appear with the Society of the Friends of Music, December 14.

* * *

Another touring artiste is Cecil Arden, who writes from Texas confiding: "I am in love with Texans." Well, that's that.

* * *

The New York Times published recently three letters of protest on the scheme of Hizzoner Hylan, New York's most musically music mayor, to set up a school of music for political advertising purposes. Others feel as do Herman Spingarn, Margaret T. Baldwin, and Morris Zucker.

* * *

If ever there is a New York School for Music and Industrial Arts (which there won't be) Hizzoner could preside over the department for wind instruments.

* * *

Albert Coates, Felix Weingartner, Serge Koussevitzky, Wilhelm Furtwangler, Bruno Walter, Vladimir Shavitch, and George Schneevoigt are the conductors who are leading the London Symphony orchestra at the nineteenth series of Queen's hall concerts in London during the current season. The first four already have done their duty. Shavitch is next, his program being set for January 12.

* * *

Vermont "points with pride" to Esther Dale, the soprano. And they named for her at the last state fair a dahlia.

* * *

Cablegrams from London state that Anton Bilotti made something of an impression on the London critics at his recent appearance there. The reviews will come along in due course.

* * *

Myra Hess isn't going into the movies. Her manager, Annie Friedberg, assures Lines-O'-Newser that the report is entirely false. To which we will all say "amen," since Miss Hess is far too good a pianiste to waste on films . . . where she could not be heard, no matter how interesting it might be to see her.

* * *

Theodore Steinway, Ernest Urchs, Frederick Reidemeister, Albert Sturcke (all of the house of Steinway) and Manager George Engles sat lunching at the round table in Luchow's, directly opposite the Steinway New York establishment. Something was said about Paderewski's attitude on a possible ambassadorial appointment, whereupon one of those present remarked: "Well, if he accepts it how can Engles collect his commission?"

* * *

Claire Dux has at last achieved the goal sought by many an artist. She has appeared in "the funnies." A comic strip, widely syndicated, recently published a cartoon in which the flapper of the family pleaded for an anklet "like Claire Dux's."

* * *

Back from England has come Miss Lois Willoughby, press and personal representative for Frieda Hempel. And Miss Willoughby assures Lines-O'-Newser that her Boss is looking forward to her return to the United States, within a few weeks.

* * *

Mrs. Esther Danesi announces the marriage of her daughter, Natalia, to William B. Murray on Wednesday, December 3 last. They will be at home after December 15 at 146 East Thirty-sixth street, New York. Mr. Murray is in charge of the artists' department of the Baldwin Piano Company.

* * *

Percy Grainger will be back in New York shortly, after his Australian and his far-west tour of this country. A reception is to be given the pianist by Mrs. Antonia Sawyer on Sunday afternoon, December 21, in the Burritt Studios, 22 West Fifty-fourth street, New York.

* * *

Richard Crooks, the American tenor, was a bright spot in the last New York Biltmore Morning Musicale, his associates on the program being Margarete d'Alvarez and Geraldine Leo, violiniste. The silvery-voiced Richard sang four opera arias hand running: First, the trying Pearl Fishers air, then the serenade from Iris, and as encores the Meistersinger prize song and the Salut d'Amour from Faust. And all the while Manager Fitzhugh Haensel smiled contentedly.

* * *

Royal Dadmun has just completed a recital tour through the middle west where he enjoyed a cordial welcome, and soon leaves for his third successive Pacific coast tour. Included in his itinerary are San Francisco, Sacramento, Los Angeles, San Bernardino, Santa Barbara and Modesto, Cal.; Seattle, Wash.; and Portland, Ore., where he has been reengaged as soloist with Portland's orchestra. He will also be a Messiah soloist at Providence, R. I., December 28.

Impartiality
Fairness
The Facts

The Musical Digest

The Premiere of Jenufa See Page 2

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DEC 29 1924
UNIVERSITY OF ILLINOIS

Local Managers Meet In Two Days' Session; Problems Discussed

Gathering Takes Place in the Commodore Hotel, New York, and Is Well Attended.

PLAIN TALK IS HEARD

Evidence confirming the data contained in the series of ten articles on the Concert-Giving Industry published recently in consecutive issues of The Musical Digest was forthcoming in the midwinter sessions of tne National Concert Managers' Association, held yesterday and today in the Commodore Hotel, New York City.

At the time of going to press a full account of the various discussions was not obtainable, but the scheduled program, which is presented below, indicates how some of the existing problems which require solution are being taken up. That program, as originally arranged, is:

MONDAY

Meeting called to order—10 a. m.

1. Address of greeting and welcome by President of the New York Managers (delegated to Loudon Charlton).

General Business, reports of committees, etc.

1. "What I have learned about the concert business in my tours with Mme. Galli-Curci," by either Mr. Evans or Mr. Salter.

Adjournment—12 p. m.

Luncheon at Commodore Hotel—12:30 p. m.

Meeting convenes and guests are invited to remain.

1. "What is commercialism in the concert business?" (by representative of Musical America).
2. "Is the drama taking the place of concerts?" by Mr. C. S. Wagner.
3. "Getting the value out of advertising and spending the dollar wisely"—(newspapers, outdoor, mail, screen, telephone, etc.).
4. "Suggestion to concert managers for the coming season."
5. "Has civic opera been tried in your city and with what result?"
6. "What effect is the four or five for a dollar course ticket price having on the concert business in the smaller cities?"

Adjournment—4 p. m.

Meet for dinner and attend the opera—6:30 p. m.

TUESDAY

Meeting called to order by the President—10 a. m.

Reports from every territory represented.

1. "Are concert prices holding their own, or are the concert managers forced to reduce their prices to meet public demand?"
2. "Shall houses be papered when audiences are small?"
3. "Are new managers being established in your territory?"

Adjourn for Buffet Luncheon—12 p. m.

Meeting called to order—1:30 p. m.

1. Discussion of "Spot Light."
   a. Does it serve any purpose?
   b. Shall it be merely an expression of opinion by the editor?
   c. What suggestion can be made for its betterment?
   d. Can it ever be a mirror of concert conditions without using names and dates?
2. Selection of next convention dates.

Giovanni Martinelli, as he appeared in the role of Eleazar, which he sang at the New York Metropolitan last Friday evening when the Halevy Opera was produced there for the first time since Enrico Caruso sang in it in 1920.

Bulletins of News

Chancellor Elmer Ellsworth Brown, of New York University, has announced the appointment of Dr. Hollis Dann as Professor and head of the department of music education of New York University. Dr. Dann was formerly supervisor of music of the Pennsylvania State Department of Education and is nationally known for his work in the training of teachers of music in public schools. He will undertake his new duties at New York University on February 1, 1925.

Dr. Dann, who holds the degree of doctor of music from Alfred University, was head of the department of music at Cornell before going to Pennsylvania. Before that he had been supervisor of music in the public schools of Ithaca and director of the Ithaca Choral Club.

The work of Dr. Dann will be distinct from that being done by Albert Stoessel, who is in charge of the department of music established last year to further the development of the cultural side of music. Dr. Dann's work will be confined to the School of Education, while Mr. Stoessel's pupils are drawn from the various schools and colleges in the university.

On his first American appearance, that with the New York Philharmonic Orchestra in Carnegie Hall on the evening of January 1, Igor Stravinsky will lead a program entirely of his own works, it has been announced. The program will include the Volga Boat Song (arranged for wind instruments), Scherzo Fantastique, Firebird, Pulcinella, and Petroushka. Stravinsky will conduct another program of his own compositions on January 10, including Fireworks, Scherzo Fantastique, Song of the Nightingale, and Le Sacre du Printemps. At the pair of concerts on February 5 and 6 the Russian composer will present the American premiere of his concerto for piano. He will be soloist, and Willem Mengelberg will conduct.

Mrs. Edward MacDowell, widow of the composer, is the winner of the $5,000 award by the Pictorial Review to the American woman who made the most valuable contribution to the advancement of human welfare in 1923.

Mrs. MacDowell has established in Peterboro, N. H., a colony to provide ideal working conditions for the creative artist.

Martinelli Sings in Revival of La Juive at the Metropolitan

Miss Easton, Rothier and Errolle Appear in Halevy Opera.

HASSELMANS CONDUCTS

Halevy's La Juive was sung at the Metropolitan Friday evening for the first time since the Christmas Eve of 1920 when Caruso made his last appearance. Giovanni Martinelli sang the part of Eleazer. The others in the cast were Florence Easton, Leon Rothier, Charlotte Ryan, Ralph Errolle, Arnold Gabor, Louis d'Angelo, and James Wolfe. The performance was conducted by Louis Hasselmans.

Olin Downes wrote in the Times that Mr. Martinelli, who "has a splendid vocal organ," was heard "in all his glory." Not only did he sing well, but he "acted with unusual dramatic ability." Mr. Martinelli was credited by F. D. Perkins of the Herald Tribune with "a very creditable performance, in which he was in excellent voice." The long aria in the third act "for strength and quality" seemed to Mr. Perkins to be "one of the best things he has ever done." In the Telegram-Mail, he was commended for his vocal excellence as well as the sincerity and expressiveness of his acting. Alison Smith of the World liked his vocal smoothness and the pathos in his acting.

Miss Easton adorned her part, wrote Mr. Downes, with "her customary skill in song, her intelligence and musicianship." Mr. Perkins thought she "carried off the palm from the dramatic standpoint, with unusual fervor and intensity in her acting." The reviewer in the Telegram-Mail admired her work, especially in the second act duet.

Another performance that received commendation was that of Leon Rothier. According to Mr. Downes, he again "gave much dignity to the role of the Cardinal and evidenced again his past mastery of its style. By the Telegram-Mail writer he was called "generally compelling, a huge and sonorous Cardinal." Miss Ryan received cording to Mr. Downes, "showed spirit and talent in his performance."

Others in the cast, the Joseph Urban settings, and the ballets, were well spoken of. Miss Smith said that the performance was enlivened by "the spirited conducting of Mr. Hasselmans."

Cleveland Orchestra Plays in New York

Arthur Shepherd's Overture to a Drama Conducted in Local Premiere by Sokoloff.

The Cleveland Orchestra, Nikolai Sokoloff, conductor, gave its one concert of the season in New York on December 9, at Carnegie Hall. Its largest offering was Brahms' Symphony No. 1, in C minor, and the program included also a novelty, Overture to a Drama, presented for the first time in this city although composed five years ago by Mr. Arthur Shepherd, assistant conductor of the orchestra, and two shorter numbers, La Queste de Dieu from La Legende de St. Cristophe by Vincent d'Indy, and Roumanian Rhapsody No. 1, Op. 11, in A major, by Georges Enesco.

The general opinion voiced in the newspapers after the concert was one of praise for the visiting organization. The authenticity of the reading of Brahms' Symphony was agreed upon, although it lacked emotional inspiration, was "too studied and solicitous of detail," in the opinion of Mr. Downes of the Times. In the World Deems Taylor wrote that the reading was inclined to be "too reverent," and Mr. Newman in the Post observed that where this reading "lost in fire, it gained in massiveness." Mr. Gilman in the Herald Tribune liked Mr. Sokoloff's adherence to the tempo marking in the slow movement, although Mr. Peyser felt in the Telegram-Mail review that the tempi at times were too slow.

Mr. Henderson in the Sun called the Brahms' reading "careful and respectful" on the whole, although he thought the symphony was played with "more intensity than finish."

This reviewer said that Mr. Shepherd's overture has a "spirit of gallantry," and that the themes are "confidently handled" and the orchestration "opulent in assurance and knowledge." Mr. Henderson found it a composition to make Americans "grateful," and thought that it was given an energetic performance with a generally "good quality of orchestral tone."

Mr. Downes commented favorably on the construction and interest development of the overture, and liked to hear this "straightforward music-making." Mr. Gilman wrote that he would like to hear it again, "music of a curious tonic quality," if "a little austere." He called Mr. Shepherd a "practiced craftsman." The Telegram-Mail took note of the "irreproachable" structure of this work, and its instrumentation, but said that it was in need of "musical ideas." Mr. Newman found a weakness, in "a certain failure" to keep interest steadily flowing through its changes, although he found each section "vital enough in itself," and Mr. Sokoloff's reading "vivid." In a careful account Mr. Deems Taylor summarized the work as being "colorfully scored and written with exceptional skill," and given a "brilliant performance."

The d'Indy number occasioned differing comment. Mr. Taylor considered it an "imposing" but "hardly nutritious work." Mr. Downes pointed out that its strength, while not of the composer's "granite" best, had much that was commendable, "employing most fortunately" material of the plain chant in its legendary description. Mr. Gilman on the other hand found it "noble and touching," and worthy of being heard again. It was "long" to Mr. Newman, who considered Mr. Sokoloff's reading thoughtful.

The Enesco Roumanian ending was a pleasantly lively change, according to Mr. Newman, while Mr. Gilman went further, calling it a "brilliant and infectious performance" of "a delightful end piece."

Metropolitan Opera Bill

TOMORROW

Lucia—with Mme. Toti dal Monte and Messrs. Martinelli, Danise, and Mardones; Mr. Papi conducting.

THURSDAY

Jenufa—with Mmes. Jeritza and Matzenauer; and Messrs. Laubenthal and Oehman; Mr. Bodanzky conducting.

FRIDAY

Gioconda (matinee)—with Mmes. Ponselle, Gordon, and Alcock; and Messrs. Gigli, Danise, and Mardones; Mr. Serafin conducting.

Boheme (evening)—with Mmes. Alda and d'Arle; and Messrs. Martinelli, Scotti, Rothier, and Malatesta; Mr. Papi conducting.

SATURDAY

Cosi Fan Tutte (matinee)—with Mmes. Easton, Bori, and Peralta; and Messrs. Meader, de Luca, and Didur; Mr. Bodanzky conducting.

Samson and Dalila (evening)—with Mme. Gordon; and Messrs. Oehman, Whitehill, and Rothier; Mr. Hasselmans conducting.

MONDAY

Thais—With Mme. Jeritza and Messrs. Tokatyan and Danise; Mr. Hasselmans conducting.

Orpheus Club Begins Season

Springfield, Dec. 4.—The Orpheus Club of Springfield opened its fifty-first season with its 147th concert in the Auditorium last night, John J. Bishop conducting. The club ensemble of 150 voices was assisted by Lillian Gustafson, soprano soloist, and by Augusto Vannini's Symphony Ensemble of eighteen players.

The finest singing of the club during the evening, according to the Daily Union, was in R. Hunting Woodman's An Autumn Lament. Miss Gustafson was warmly praised in the local press for her "lovely lyric voice" and clarity and distinction of style. The Vannini ensemble was also accorded due praise in the papers.

Play Atterberg Symphony

Stokowski Leads Swedish Novelty; Tales of Hoffman Given by Metropolitan.

Philadelphia, Dec. 10.—There were two features on the program of the Philadelphia Orchestra's concert Friday afternoon. The first was the playing by Leopold Stokowski and the orchestra of a new Symphony in F major by Kurt Atterberg, Swedish composer, and the other was the appearance as soloist of a young Englishman, now head of the music department of Bryn Mawr, Horace Alwyne.

The consensus of critical opinion seemed to be that while the symphony was interesting, it was not an inspired composition. S. L. L. of the Public Ledger said it was a "well written composition, but not strikingly original or beautiful, but it is an interesting piece of music and well worth performing." Linton Martin of the North American thought the music "agreeable but never great. There isn't a theme in it that rises above the commonplace, and the scoring is solid, sedate, but never inspired."

Opposed to this opinion was the Record commentator, who asserted that the work "shines forth as genuine music, so simple and direct that it can be fully appreciated at the first hearing . . . it made a profound appeal."

There was no doubt in Mr. Martin's mind as to the finely artistic style and impeccable technic of Mr. Alwyne's playing. His rendition of Strauss' Burleske for piano and orchestra gave it a "whimsicality which was charming. His sense of rhythm is perfect, his temperament is vital but finely controlled, his tone exceedingly beautiful and delicate, and his technic ample for all practical concert needs."

The revival of Offenbach's Tales of Hoffman by the Metropolitan Opera Company of New York at the Academy Tuesday night was cordially received by the audience and the press. The production was "sumptuously beautiful," according to Linton Martin, and Stanley Muschamp of the Inquirer added that "there were fine singers in the solo parts, an excellent chorus, and beautiful scenery." S. L. L. agreed that it was "superbly staged" and agreed with the others as to the excellence of the performance of Louis Hasselmans, who conducted, and the orchestra.

According to the Record, Miguel Fleta was a romantic figure, "his singing was suave and dramatic, and he always held attention." Mr. Muschamp, as well as other writers, found his work most commendable. Lucrezia Bori also received much laudatory comment. The Record said she "played each role admirably and she sang with glorious freedom of tone and with dramatic fervor." Mr. Martin wrote that Miss Bori's "clear tones gave considerable beauty" to the different roles she played. The Public Ledger agreed that she was "delightful," and Mr. Muschamp found that she had the "knowledge of how to use a good voice," that her tone was firm, "with an even scale, and a delightful timbre."

The mechanical doll, wrote this reviewer, "received a fine interpretation" at the hands of Nina Morgana. "The waltz was well rendered and her acting was at all times interesting." Equally enthusiastic was the writer in the Public Ledger, who wrote that Miss Morgana "was splendid as the doll in the first tale, in appearance, action and voice. Hers was one of the successes of the evening, and she revealed an unusual versatility in an intentionally stilted role, which she endowed with charm and character." In the Record was the comment that she "sang the part with expression, and in a fine musical voice."

Giuseppe de Luca made of each of his roles "a character study" and sang them with the "artistry that is his," wrote the Record commentator. The Public Ledger considered his "effective characterizations," and Mr. Muschamp in his work found a modulation of voice and character to suit each role. Others in the cast who received commendatory notices were Kathleen Howard, Paolo Ananian, Lawrence Tibbett, Gustav Schuetzendorf, Angelo Bada and Merle Alcock.

Lisa Roma Sings

A young American soprano, Lisa Roma, gave a song recital at the Princess Theatre the afternoon of December 7. According to the Herald Tribune, she displayed a voice of very good size and was received cordially. Mary Miller Mount accompanied Miss Roma.

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Jenufa Presented at Metropolitan

Janacek Opera Has American Premiere; Music Less Approved Than Singers and Staging.

The first performance in America of the opera Jenufa, by the Czecho-Slovakian composer Leos Janacek, was given by the Metropolitan Opera Company the evening of December 6. The composer, who is now seventy years old, began work on the opera in 1896 and finished it in 1903. It has been much played in Austria and Germany in recent years.

The story is adapted from the play by Gabriele Preiss, and is concerned with a tragedy of peasant life. Pitts Sanborn of the Telegram-Mail summed up the plot in the following words: "Jenufa, the foster-daughter of a sexton's widow, is wooed by two youths, step-brothers. By one, the handsome village Lothario, Stewa, she is wronged. Nevertheless, Laca, the good and worthy youth, would wed her.

"At this somewhat awkward juncture the devoted foster-mother takes over the plot. Seeing an unsurmountable obstacle in Stewa's babe, she gives Jenufa a sleeping potion, carries the child to the frozen river and thrusts it under the ice and then persuades Jenufa when she awakes that the child has died a natural death. Of course the deception is discovered, whereupon justice looks out for the sexton's widow. But the way for the marriage has been cleared. Comment, ethical or other, on this naive story is unnecessary."

The critical audience was rather unimpressed with the importance of this story and agreed, more or less, with Mr. Sanborn's last sentence quoted. Deems Taylor of the World considered it "fairly good melodrama." Of this opinion was W. J. Henderson, who wrote in the Sun that the play "has melodramatic force and in the second act becomes really intense." Ernest Newman ridiculed the story in the Post.

From the musical point of view, the newspaper men were inclined to the opinion that the first act, with its dances and folk songs, was excellent, but that from this point the opera was on the decline. In the words of Mr. Sanborn, "musically, the first act is delightful in its unaffected folk quality, its freshness, its blithe dance measures, the naturalness of the musical speech, the transparent and apt orchestration," but Mr. Janacek was less successful in handling "the emotional accumulation of the succeeding scenes." Olin Downes of the Times agreed with these opinions.

In commenting on the musical value of the work, Mr. Taylor wrote: "Unfortunately Leos Janacek, although a fine musician with excellent taste and a sensitive ear for word values, shows little evidence of being a composer of any particular distinction or dramatic power." Lawrence Gilman commented in the Herald Tribune that "there is nothing very seriously the matter with Jenufa except the music," although he considered that the composer "has sincerity, feeling, a sense of the theatre, an incorruptible aesthetic sincerity." W. J. Henderson said that the opera depended to a large extent upon the histrionic ability of the actors for success.

And that the actors possessed this ability neither Mr. Henderson nor any of the other writers had any doubt. As this reviewer said: "The stage manager must be warmly praised. No other opera has been produced at the Metropolitan with a more excellent co-operation of action, picture and groupings. The principal singers were all admirable and they united their efforts in a very fine ensemble. The individualizing of groups of choristers and even single figures showed theatrical craft." Other chroniclers were entirely in accord with this statement and joined in congratulating Wilhelm von Wymetal.

Maria Jeritza's Jenufa, asserted Mr. Downes, "is undoubtedly one of her finest accomplishments . . . she made a remarkable impression." Mr. Henderson thought her voice "powerful and vibrant" and her acting commendable. Mr. Taylor wrote that she sang "with never-failing variety and vitality" and made her emotional scene "a moment of touching simplicity and pathos." Equally enthusiastic was Mr. Gilman. Pitts Sanborn said that first honors were shared by Mme. Jeritza and Margarete Matzenauer, as the foster-mother.

Agreed with Mr. Sanborn were other commentators that "rarely has Mme. Matzenauer done anything so powerful." Mr. Henderson found she "revealed in a tragic role unsuspected vigor and feeling" in the "most striking impersonation of the evening." Another who felt she had done nothing in years "so adroit and fine as her performance," was Mr. Gilman.

Olin Downes considered Rudolph Laubenthal "admirably cast, he sang his role with an air of reckless certainty and felicity of phrase that became him and his role equally well." Of the same opinion were other reviewers, who also were impressed with the excellence of Martin Oehman as Laca. Mr. Sanborn said these two singers "impersonated skilfully the contrasted young men." Mr. Oehman's work was praiseworthy for "its intelligence and quiet force," according to Mr. Gilman. Mr. Taylor said his voice and personality showed to excellent advantage in the part.

Kathleen Howard as the grandmother, wrote Mr. Henderson, sang in a voice "much younger than her appearance." Her work received commendation in other reviews, as did the performance of Gustav Schuetzendorf, James Wolfe, Laura Robertson, Ellen Dalossy, Grace Anthony, Charlotte Ryan, and Marie Mattfeld. This writer called the cast "thoroughly competent" and Mr. Gilman thought the parts "effectively impersonated."

Artur Bodanzky, as conductor, received his share of critical applause. He "managed to extract more from the score than one would have thought possible," wrote Deems Taylor, and Mr. Sanborn remarked that he "conducted with obvious care and seeming enthusiasm, and his orchestra was a responsive instrument." Mr. Henderson said Mr. Bodanzky "was responsible for the musical presentation of an unmusical opera."

The opera was produced and mounted with taste and care. Mr. Gilman asserted that it "was beautifully mounted, the settings were delightful, and the costumes charming."

Maria Jeritza sang the leading feminine role in Janacek's Jenufa, which had its premiere at the New York Metropolitan a week ago Saturday.

Present Flotow Light Opera

Manitowoc, Dec. 4.—The Music League of Manitowoc, Wis., recently opened its current season with the light opera L'Ombra, by Friedrich von Flotow, presented by the Associated Musical Bureaus' Chamber Production of Opera Comique. In the cast were Stella Norelli-Lamont, coloratura soprano; Suzanne France, lyric soprano; Obrad Djurin, tenor; Carl Formes, baritone. The musical director was Arthur Lydell.

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The Musical Digest will seek unswervingly to serve only the best interests of music. It will build up; it will support steadfastly musical progress and just reform; it is pledged to the cause of whatever is musically meritorious in both composition and interpretation, regardless of nationality; it will stand firm for justice; it will belong to no musical "party" or "movement," but remain independent.

Service

There is no service comparable to that of serving others. Thought of self brings no such joy as happiness as comes from planning for the welfare of those who need aid—mentally and materially.

A few days ago a citizen of this country, liberally blessed with the goods of this world, bestowed upon four different educational institutions a fortune. The minimum value of the combined gift is $15,000,000, but the securities have a present market worth of nearly double that amount.

The man who rendered that service for others is George Eastman. Music and musicians and music patrons will benefit through his beneficence. So will other forms of educational effort . . . as well as those who impart and who receive knowledge.

Countless numbers of persons will derive opportunity, contentment, and joy from the action of a man whose heart stimulated his vision. He is nearing the age of three score and ten, but he is still young. He will see the effects of what he has done, and one day (which it is to be hoped is far off) he will pass on to his great reward.

Men come and go in this world. Too many of them think rather constantly of self. It is the exceptional man who discovers that real happiness is gained in spreading it upon the doorsteps of those who otherwise might not completely know it.

Gratitude

Manifestation of appreciation for a kindly deed or word is a mark of gratitude. Persons thus constituted usually deserve what they receive and are encouraged thereby to some good effort. Life is complex; men and women are interdependent . . . if an exception be made of the hermit, who scarcely can be said to live.

In the scheme of things it was designed that every human being should be obligated, at one time or another, to some other human being. The babe owes an unpayable debt to its mother and its father. As time passes other if lesser obligations are created. Thus is appreciation born and nurtured. Without it progress could not come; society could not endure.

Now and again there arises one who is blind to what has been bestowed upon him. Selfishness consumes him; dissatisfaction is allowed to go its poisonous way. But he is fortunately of the minority. And he is the chief sufferer. Most people have much to be grateful for, every day of their lives, if they care to consider their blessings.

High Lights and Luminaries

Chicago-Detroit.

ONE thing that puzzles us about the Chicago Opera, now that we have been present at nearly a week of performances of the company, is the imperfect support with which it is being provided by the Chicago music public. An organization which offers such remarkable presentations as the company is giving ought never to have a worry about the selling out of houses.

Yet despite the fact that Chicago is being given daily operatic performances that compare well with those of any other company in the world, vacant seats are often plentiful in the auditorium. It takes a big personality there to pack a house as it always should be packed. Chicagoans are showing too little interest in the perfection of ensemble which their opera forces are accomplishing in the performances in which a "star" is not featured individually.

WE WERE having lunch with Claudia Muzio in her apartment in the Congress when the reviewer and then a reporter of one of the leading papers of Chicago called concerning an alleged split between the soprano and Mr. Polacco.

Mme. Muzio denied that there was any friction, and stated emphatically that she had no intention of leaving the Chicago Opera Company, with which she was enjoying her work immensely, and with which she was contracted to remain at least three years.

Despite these unequivocal assertions the newspaper ran a story of the rumors that same day.

It is certain that Mme. Muzio had some words with Mr. Polacco, but they had no official bearing whatsoever . . . they related simply to a matter of social etiquette, nothing else. Cimini was called on to conduct Traviata because his excellent work of last year convinced the management that he should have more and greater opportunities. Did he not conduct La Juive also? And Mme. Muzio did not sing in that opera.

Tito Schipa has nothing with which to reproach the Chicago Opera management. He enjoys great popularity with the public and has won the admiration of the members of the committee, too.

THE TOUR of the Chicago Opera Company, details of which we reported exclusively last week, has been arranged and prepared by Clark A. Shaw, who this season (as he was last) is the manager on tour.

The company will not visit New York. Following the report that it might, Mr. Johnson gave out an official denial.

Most of the principals on the roster will go on the tour, and Mr. Shaw has followed the wishes of the various local patrons regarding repertory and casting.

THE CHICAGO MUSICAL COLLEGE is progressing steadily in its work of helping to educate musically the Middle West. We had a pleasant conversation with Carl D. Kinsey, general manager of the school. Mr. Kinsey is happy over the achievements of the school last year.

Students of the middle and far west find Chicago convenient geographically.

Howard Potter, formerly personal representative of Mary Garden, is registrar of the college, and he assured us that he is quite happy in his new position.

SPEAKING of teachers: we have just visited the Maurice Rosenfeld Pianoforte School, where we heard a promising girl play. Maurice, as you know, is music chronicler of the Daily News.

The Arimondis have a beautiful studio in the Fine Arts Building. One can recall Vittorio Arimondi as the huge basso formerly of the Chicago forces . . . and his wife, Donna Aurelia, is a recognized teacher of singing. Vittorio Trevisan, the basso buffo of the Chicago company, has his studio in the Auditorium Building, and he is always busy with pupils.

AFTER our stay in Chicago we stopped over in Detroit. We wanted so much to hear the Detroit Symphony. Luckily, we arrived just in time for a Friday evening concert. Rudolf Ganz was soloist that night. He played the Beethoven First Concerto in C major really beautifully, and won an ovation from the huge audience.

The Detroit Symphony is a first class ensemble. Ossip Gabrilowitsch has done wonders with it. The musicians play with a precision which indicates that they have their eyes on his baton . . . and the orchestra has the Gabrilowitsch tone.

Victor Kolar, assistant conductor, is gaining popularity in Detroit with his popular concerts.

That same evening Deems Taylor's Looking Glass Suite had its first Detroit performance. It was played splendidly and with such infectious humor and enthusiasm!

Back stage we met the president of the organization, Mr. William H. Murphy. He was all smiles over the success of the orchestra. He said, as he shook Mr. Ganz's hand, "Why don't you bring your St. Louis Symphony Orchestra up here, and have Mr. Gabrilowitsch as soloist?"

The idea was approved. It may be realized one of these days. Who knows?

We wanted to see Manager Jim Devoe, but we missed him; he was confined to his bed with a serious cold. He was planning at the moment to be right back on the job with a big attraction: Anna Pavlowa and her company. And John McCormack will be in Detroit shortly.

Detroit is one of John's many towns. . . . His house was sold out two weeks in advance of his concert. We wonder what city the Irish tenor does not own.

BRUNO ZIRATO.

Modern Americanism—A Tenor

Mario Chamlee Says That No Vocal "Method" Can Be Entirely Relied Upon to Produce Operatic Success.

by ALICE MASON

"AFTER ALL," said Mario Chamlee, twisting the chain of his watch, "the individuality and capacity of the singer are more important than the method by which he has learned. If that were not so, he should when successful be eternally indebted to his teacher. It seems to me that from the moment a singer steps upon the platform an epoch has begun that is entirely separate from 'training' days; the problems thereupon become very different.

"It is a peculiar thing, but I have no idea when I hear another singer on the stage what impression his voice is making to those seated in the auditorium. It is necessary to go out front to listen properly both for quality of tone and volume. This peculiarity of acoustics is the cause of much of the strangeness felt in a stage debut; one has no idea at first what impression he may be making."

Mr. Chamlee looked thoughtfully out of a nearby window and then returned with keen suddenness to his theme. "Added to this uncertainty about the very sound of his own voice, the singer is confronted with all the intricacies of 'stage business': bodily movement, the importance that acting in opera has rightly come to assume, and the necessity for an intelligent change of national idiom with change of costume. There is no comparison between the pupil's work in the studio and a performance on the stage before hundreds of people."

Then the tenor prepared himself for a warning to be heeded.

"Many a singer has his professional debut and is never heard of again; or begins in a small way and fails to rise. In the first case, it is probably his effort to sing by means of what he considers his 'method,' but which in reality is a system that embodies certain physical efforts and restrictions, to which he is unable to conform while acting on the stage. In the latter case, his 'method' does not take care of newly-formed bad vocal habits that unconsciously, or in spite of efforts to control them, are induced by his movement about the platform."

Apropos the daily dozen basic gestures for operatic expression, Mr. Chamlee ventured the opinion that they were inadequate; and that anyone who had not the dramatic imagination for what simple analysis and

MARIO CHAMLEE

enacting of a role could be crammed into a page or two of preliminary directions (as exemplified in the experience of one student known to the writer), would never accomplish a convincing portrayal in public performance.

"The singer of opera," he declared, "is occupied with so many things that do not distract the student; wherefore no advice of his teachers will save him when he faces his public, beyond a certain initial point. He may forget all their instructions, or remember only a part. His judgment must guide him in remembering studio cautionings how he should apply them to the always different conditions at hand: the tempo of the orchestra or the other singers, the size of the stage and position of properties, and his own physical state. He has a wide field for the exercise of individual selection, and but seldom can the admonitions of a former teacher or present coach safeguard the debutant's operatic fate. It is his problem, and his skill in solving it is the factor which enables him to succeed, or thrusts failure upon him.

"I had an admirable teacher in Los Angeles. He taught the much misrepresented Italian 'bel canto'; he dwelt much upon the singing of the vowel 'ah,' with the assurance that while it is the most difficult of all to make perfect, it paves the way, once mastered, for all the others. He was sensible. He told me he could not predict conditions that I should have to meet, and he said it was mostly nonsense when teachers gave lists of instructions about stage deportment, particularly when they had not had an operatic career. Even where they had had, he reminded me, they could not forecast the separate conditions and problems sure to arise in different companies.

"Oh, yes, there is considerable nonsense committed in the name of vocal study."

Furthermore, Mr. Chamlee approves a method that is not too anatomical. He believes in placing reliance on the ear to get tone results, and in a less conscious dwelling on the workings of the epiglottis, the tongue at or away from the teeth, and other manipulations inside the mouth that must differ naturally with variously shaped mouths, not to mention the enormous numbers of slightly variant sounds throughout the alphabet, changed in every language. It would seem to require an agile judgment indeed to consider the application of rules for inside and outside conduct so minutely as some teachers advocate—when confronted with events arising on the public platform.

As for opera in America, Mr. Chamlee thinks if it is to be of permanent importance it must be brought to the people as a whole. There must be opera in English, perhaps after a school of native composers has grown up and provided a nucleus with literature wherein the American text and score synchronize.

The newspaper reviewers had just commented on Mr. Chamlee's appearance in Lucia. The interviewer put a question, and was informed that the tenor found the old piece a bit decrepit in spots, too long, with vocalizing that could be spared. He likes the trend of more modern works, the lyric and dramatic construction of Puccini's operas. He is particularly fond of Boheme, Tosca.

It might be appropriate here to explain that although Mr. Chamlee is dark and sings very often in Italian, he is but one-quarter Latin, that quarter French. His speech and manner would not indicate this, and his point of view seems quite in keeping with his American birth and upbringing, although he takes pleasure in referring to his native Los Angeles as "the American Italy."

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WHAT 10 FAMOUS CRITICS SAY:

An excellent performance, worthy of a mature artist of the highest reputation.—Philip Hale, Boston Herald, Nov. 26.

Mr. Sedano again revealed an art which has long been associated with the Spanish school of violinists. His playing was fluent and refined and in a sensitive regard for polished phrasing and delicate nuance he deserved considerable praise.—W. J. Henderson, New York Evening Sun, Dec. 9.

Mr. Sedano's fluent and mellifluous performance proved his right to be called "virtuoso."—Penfield Roberts, Boston Globe, Nov. 26.

His tone and left hand tehcnique found grateful opportunities for display in Franck's sonata. The sugary episodes in Mendelssohn's concerto, ornamented with "musical fireworks," were encompassed with facility and assurance.—Grena Bennett, New York American, Dec. 9.

He is a virile, brilliant player.—Boston Advertiser, Nov. 26.

He is a graceful, easy player, his tone is good and he reflected rather successfully the Franck spirit.—Frank H. Warren, New York Evening World, Dec. 9.

Mr. Sedano is already able technician. The feats of violin-playing he may do at need and will.—H. T. Parker, Boston Transcript, Nov. 26.

His audience manifested its enjoyment of the young player's warm, suave and polished style in two chief works of romantic and lyric beauty, the sonata of Franck and the concerto of Mendelssohn.—New York Times, Dec. 9.

Mr. Sedano is thorough master of his instrument.—Warren Story Smith, Boston Post, Nov. 26.

At his earlier recital Mr. Sedano had displayed a remarkable tone and technique of notable skill, and again seemed to have an effortless skill in his performance.—F. D. Perkins, New York Herald-Tribune, Dec. 9.

Last New York Concert This Season Carnegie Hall, February 2, 1925.

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STEINWAY PIANO

CERTIFIED BY THE MUSICAL DIGEST

PIERRE KEY'S OBSERVATIONS

YESTERDAY and today marked the mid-winter meeting of the National Concert Managers Association. Representative members from different cities assembled in New York, and held several sessions at the Commodore hotel.

The details of the discussions were not available in time for publication in this issue of The Musical Digest. They will be presented a week hence. There were some frank utterances, and a number of subjects were gone into rather thoroughly.

This organization has been striving for several years to improve concert-giving conditions. Although its membership is only a small fractional part of the total number of individuals and organizations which conduct a single concert or a course of concerts each year the National Concert Managers Association includes some of the best minds in this industry.

A very considerable debt is due them by the public, by artist-attractions, and by the wholesale managerial bureaus . . . a debt due also to hundreds of local managements who are not of the Association.

This little body of managers have grouped themselves for constructive purposes. They are deeply in earnest. They are progressing in their endeavors to better some conditions which appear to need bettering. And they touched on some spots in the industry which are sore enough to need expert attention, and soon.

RADIO ENTHUSIASTS must have learned something to their advantage last Tuesday night. Those, at any rate, who were able to tune in on the Brunswick Hour of Music which was broadcast from the New York laboratories of this phonograph record organization.

On that occasion, which marked the launching of something new in radio broadcasting, there were four participants who rank high in the world of music: Florence Easton, Elly Ney, Mario Chamlee, and the Cleveland Orchestra, which Nikolai Sokoloff conducted.

Miss Easton and Mr. Chamlee, as most of us know, are first principals at the New York Metropolitan Opera; Mme. Ney has her established position as a pianiste; the Cleveland Orchestra scarcely needs, at this day, any introduction.

THE CLEVELAND ORCHESTRA led off—at ten o'clock in the evening—with Georges Enesco's Roumanian Rhapsody in A major . . . broadcast from Carnegie Hall where the organization was closing its annual New York concert. Then, in the Brunswick Laboratories, Miss Easton sang, and to a larger audience by thousands of thousands than she had ever known before. Her offerings were the Jewel song from Faust, the song of India by Rimsky-Korsakoff, and Dvorak's Songs My Mother Taught Me, with a violin obbligato by Fredric Fradkin.

Mme. Ney was the next artiste on the Brunswick program. She gave Debussy's Feux D'Artifice, the Chopin A flat Polonaise, and Carreno's Valse Petite. Chamlee brought the Hour of Music to a conclusion with the M'Appari, from Marta, for which Fradkin provided an obbligato, and a group of songs. The Brunswick orchestra, conducted by Walter B. Rogers, was an important factor in the entertainment.

IN THE LIGHT of the offerings broadcast generally (the vast bulk commonplace to a degree) the above mentioned compositions assumed a significant importance. But even more important was the artistic quality of the interpreters.

Most of the music heard "on the air" is not of a character which prompts discriminating listeners to care to hear it. And the singers and instrumentalists are for the most part of fourth rate ability. There prevails no such care as was displayed in this instance to arrange a program which has any semblance of symmetry.

It was possible to present Miss Easton and Mr. Chamlee through an arrangement by Brunswick with the Metropolitan Opera Company. And I know that would not have been possible had the proposition not appealed to the Metropolitan management as eminently sane. For there were not enough numbers from either of the two singers to exert an unfavorable reaction upon their appeal in their regular operatic duties. Moreover, no Brunswick artist who is a member of the Metropolitan company will be presented at a Brunswick Hour of Music "too frequently." Thus are the prestige and public usefulness of a Metropolitan singer preserved.

Tonight there will be broadcast a popular program, with Walter Haenschen musically in charge. Mr. Haenschen has arranged his selections with solicitous care, and those who know the extent of his discernment and conscientiousness are confident that he will establish a noteworthy standard in this branch of musical undertaking. His choice of artists includes several of the ablest now before their public.

MARGARETE MATZENAUER has probably never done anything artistically finer than her interpretation of the role of the step-mother in Jenufa. Without detracting in the least from the credit due to Maria Jeritza's handling of the title role in that opera, fair-minded and discriminating persons who were present all agreed on the reality and the power of Mme. Matzenauer's characterization and the musicianship she displayed in singing what Janacek alloted the mezzo-soprano. Toscanini is not the only conductor who recognized the quick and sure music perceptions of this great artiste.

CHARLES A. SINK, secretary and business manager of the University School of Music at Ann Arbor, is looked upon as one of the most progressive promoters of music activities. Under his management the residents of the Michigan city hear a deal of the best music, and interpreted by the foremost musicians and music organizations obtainable.

Gustav Holst's Hymn of Jesus was really performed first in this country at the thirtieth Ann Arbor May Festival on May 17, 1923—and not, as was erroneously stated in New York newspapers, by the Oratorio Society of New York, in Carnegie Hall on November 9 last.

Again, on the 31st of last March, Walter Damrosch led the New York Symphony Orchestra in what was mistakenly termed the first American performance of excerpts from Holst's opera, The Perfect Fool. For the suite from that work was given—and under the conductorship of Holst himself—at the Ann Arbor May Festival performance of May 18, 1923.

There seems to be a deal of carelessness in the announcement of "first time" performances in this country. Confusion always arises through such statements; and the fact that most of them are innocently made is no acceptable excuse.

H. T. PARKER, whose circuitous writings occupy countless columns each season in the well known and heavy Boston Transcript, pillories New York as a music center in a recent Saturday article which is headed:

MANHATTAN'S
MEGALOMANIA
INORDINATE
Pricking the Music-Bubble of New York's Own Pretending—
Sterility, Timidity,
Routine

Thereupon Mr. Parker proceeds, in a column and a quarter of unleaded six point type, to reveal New York's musical inferiority. Another writer could have told his story in half that space, and made better reading of it at that. But H. T. P. dotes on ambling about the mulberry bush. He is never happier than in writing on and on. He is a detailist extraordinary with the unfailing faculty of jumping the main track of his theme into sidings, where he brings into his discussion a mass of material with a locale often thousands of miles off. It is so in this instance.

For all that H. T. P. is a scholarly man. His music knowledge is broad. He is deeply in earnest. Wherefore, what he has to say—in substance—(once one reaches it) commands respect.

He points out that New York "cannot present a single composer of unusual talent or original power" (New York composers please write). Mr. Parker asserts that "During the flood of musical fare New York has not established the reputation of a single first-rate artist. (Boston, of course, has made reputations of many?). "Walter Damrosch," continues the judicial H. T. P., "is the only conductor of first-rate qualifications who in any sense of the word may be called an American. Henry Hadley, considerably tied to the apron-string of the Philharmonic, is, as a conductor and a composer, a person representative of all that is prosaic and commonplace in our native musical life."

I fear Mr. Parker will hear from Mr. Hadley. I expect to receive a reprimand for reprinting Mr. Parker's words.

REINALD WERRENRATH'S mail seems heavy laden with requests to do this thing or that. His correspondents are modest souls too. All they want him to do is to leave half a dozen tickets for one of his recitals at the box office (for each of the several writers who are willing to favor him by the presence of themselves and friends). Or to sing at all too short notice some measly song which the composer feels is a masterpiece.

Occasionally, in some town, Werry will be called to the telephone, there to hear some sweet-voiced creature murmur: "Won't you put Mary Jones' song on your program this evening? All you need to do is to run it over once or twice; you could use it for an encore, and it would mean such a lot to Mary."

The baritone admits he prefers selecting his own songs to having them hand-picked for him. But it isn't likely he will find his mail lightened much because of that fact. Hope beats high in the average human breast, and the ambitious (if unworthy) composer is seldom bashful.

GERMAINE SCHNITZER is about to establish fitness in costumes for her recitals . . . in addition to music appropriateness. As, to wit: When this pianiste appears at the series of six recitals she is to offer—giving important compositions of Weber, Schumann, Schubert, Mendelssohn, Chopin, and Liszt — she will wear a gown created for each program.

Mme. Boue is the designer; and I have Mme. Schnitzer's assurance that each gown, in lines and coloring, is to express the mood characteristic of each composer. Thus, I am told, a dove gray may be said to express Chopin; a black to typify Schumann, and a flame color to let people know that Liszt was brilliantly inclined.

The recitals will take place during the coming year—in New York, Philadelphia, Chicago, Los Angeles, San Francisco, London, Paris, Berlin, and Vienna. Mme. Schnitzer plans to devote twelve days in each of these cities, giving the series of six programs on alternate days. Here is ingenuity; and the idea will afford some possibilities in its practical application.

THE CRITICAL SCALES

Alessandro Bonci

After an absence of several seasons, Alessandro Bonci, tenor, was heard again in New York at the Manhattan Opera House the afternoon of December 7. The Sun expressed the prevailing sentiment among the reviewers when it said: "It was a delight to listen again to his finished art." Mr. Bonci was assisted by Charlotte Harvis, soprano, who, in addition to duets with him, sang some solos.

The Telegram-Mail found unimpaired "the deft and sensitive art of the singer, his irreproachably tasteful treatment of melody and ornament, the delicacy and superfine skill of his phrasing, a finish of detail akin to the minute perfections of a Japanese ivory carving, and, last, an exquisite realization of style." The World writer was agreed that Mr. Bonci "sang again with the smooth and flourishing style and the dramatic zest which converts a concert number into a small opera of its own. He acted the scenes with irresistible enthusiasm . . . he brought the best work of a true artist and a skillful showman to the devoted and clamorous worshipers of bel canto."

Mr. Bonci's "thorough knowledge of how to sing, his skill in fioriture," were admired by the writer in the Herald Tribune. In his performance the Times found an admirable demonstration of his "masterly legato and finish and phrase and style." The song of the drunken Nemorino, according to this paper, was "a feat of dramatization and vocal dexterity." The Post admitted that his voice had lost a "little of its bloom," but said it "is still full of charm, a true lyric tenor with superb method."

The Herald Tribune said Miss Harvis' voice was "laudably full of charm." Other commentators agreed that her work was praiseworthy.

State Symphony

Josef Stransky and the State Symphony Orchestra in their third appearance of the season at the Metropolitan Opera House on December 7, were assisted by Anna Case, soprano. After the orchestra had played Rimsky - Korsakoff's Scheherazade, there followed a tribute to Puccini in the soprano's singing of Mi chiamano Mimi from La Boheme. Miss Case sang also with piano accompaniment.

The account in the Post stated that Miss Case was "never in better voice." The Herald Tribune found her Mimi expressive, albeit some notes of cloudier quality than the rest of her singing, which was marked by her "wonted clearness of tone." The Sun liked her English ballads, sung "with excellent effect," and remarked that her "upper tones," though "uneven," possessed "beauty and resonance."

Esther Dale

A request program was presented by Esther Dale, soprano, in her first recital here at Aeolian Hall on Wednesday evening. Miss Dale was assister in her first number, Aminta's song from Mozart's Il Re Pastore, by Mabel Farrar, violinist. The piano accompanist was John Doane. Pitts Sanborn wrote in the Telegram-Mail that Miss Dale "went through the variegated and exacting list in eminently graceful and debonair fashion." The reviewer in the Post found her in excellent voice, and the Sun observer admired "the tastefulness of her interpretations." This writer, although he discovered a lack of "dramatic intensity" in her voice, said that she had no difficulty in presenting the spirit of her offerings with clarity, and as the evening progressed her intonation and breath control greatly improved."

In general, according to the Herald Tribune reviewer, "Miss Dale was in good voice, with a generally clear and fluent tone." The World reported that she gave a "characteristic" performance and was rewarded "with flowers and warm applause."

New York Philharmonic Society

At their concert on December 4, conducted by Willem Van Hoogstraten, the Philharmonic Society added to their reportoire Charles Martin Loeffler's Poem for Orchestra.

In general the newspaper reviewers liked the music. Olin Downes of the Times found in it "a beauty that is rare and fresh and secret." The World was pleased with the way the composer held to "the glamorous, radiant tranquility" of the poem. Although Lawrence Gilman of the Herald Tribune considered Mr. Loeffler "a magician of instrumental hues and timbres and a master of instrumental song" in this composition, he doubted if the work "represented the authentic genius of the composer of the Pagan Poem."

Scipione Guidi, concertmaster, played the solo of Beethoven's violin Concerto "with a small but pure tone" added Mr. Newman. The Sun complimented Mr. Guidi for a style "of clarity and refinement, supplemented by a tone of much purity and considerable beauty" and for a technique "admirable as always." Mr. Gilman thought the performance displayed his "characteristic refinement of tone and style and feeling." The other number on the program was Brahms' Tragic Overture.

Lily Meagher

In her recital at Wallack's Theater, New York, on the evening of December 7, Lily Meagher, Irish lyric soprano, was assisted by Michael Lepore, pianist, and Frank Bibb, accompanist. The Times reviewer was much pleased with the timbre of Miss Meagher's "fresh and youthful" voice, and he reported that she "sings like a bird," with "liquid runs" and "real trills."

This chronicler wrote further that while Miss Meagher's Haydn was charming and her French group was "no less attractive," gave the palm to the Irish songs, which "completely conquered her audience." The Sun reported that the singer's "light" voice was of good quality, although it asserted that there was a lack of "depth and brilliance." This reviewer conceded that within her limitations Miss Meagher used her voice well. In the Herald Tribune her voice was called "fresh" and of "good size," with "fluent tone," although traces of "hardness" and tremelo were reported also.

Little Symphony

George Barrere's Little Symphony Orchestra gave its fifth Sunday concert the evening of December 7th at Henry Miller's Theatre. The reviewers seemed to agree with the large audience that the program and Mr. Barrere's solo flute-playing were enjoyable. Mr. Barrere offered for the first performance in New York Cyril Scott's Ecstatic Shepherd, Widor's Scherzo with string accompaniment, his own Nocturne for Flute, and David Stanley Smith's Flowers. Bach's Adagio for organ or oboe and strings had been arranged for oboe solo by Alexander Siloti, and the solo was played by Mr. Mathieu. There were on the program besides Mozart's Overture to Bastien and Bastienne and Arthur Bliss's Humorous Conversations.

The Times said Mr. Barrere "delighted" his audience, and the Herald Tribune reviewer found the program "agreeably unfamiliar." This writer said the new number by Mr. Smith had "much melody and charm."

New York Symphony

Albert Spalding was the soloist at the second young people's concert of the New York Symphony Orchestra, conducted by Walter Damrosch, on December 6. He was heard in Bruch's Scotch Fantasy, acquitting himself, according to the Times, with his customary distinction. The Post writer said that he demonstrated again those qualities which have placed him in the forefront of American violinists. Other reviewers found his playing of its usual remarkable quality. Another feature of the program was the playing of a seldom heard Dvorak work, the Third Symphony in F. Other numbers played were Rimsky - Korsakoff's Caprice Espagnol, and Vaughan Williams' Fantasy on a Tallis theme. The audience was lavish in its applause of Mr. Spalding, Mr. Damrosch, and the orchestra.

At the concert on December 4, Mr. Damrosch presented two Moussorgsky premieres, The Musicians Peep Show, and Pictures from an Exhibition. The reviewers were interested in the music but not very impressed with it. W. J. Henderson wrote in the Sun that he preferred the Wagner, even the symphony, and Deems Taylor of the World found the compositions pleasant, but without much originality, and suggested that they would carry more weight at a chamber music concert. Mr. Taylor added that Mr. Damrosch and the orchestra played the works "very well."

The Times reviewer considered that "the admirable diction and vocalism" of Fraser Gange, the soloist of the occasion, was responsible for the success of The Peep Show. Mr. Gange, "that excellent artist," in the words of the Telegram-Mail observer, also sang the Hans Sach monologue splendidly. Lawrence Gilman said in the Tribune that Mr. Gange "distinguished himself in the Moussorgsky composition by the delicate wit and variety of his characterization and his admirable diction."

Giannini on Tour

Dusolina Giannini sang in Boston with the Symphony Orchestra on the evening of December 1, and followed that appearance with a recital in Washington, D. C., on the following afternoon and one in Baltimore.

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FREEMANTEL

THE BALANCE OF OPINION

Maria Safonoff

Maria Safonoff, pianist and daughter of the late Russian conductor, Wassilli Safonoff, who was at the head of the New York Philharmonic Orchestra from 1904 to 1909, made her American debut at Aeolian Hall, New York, the evening of December 8. In spite of a certain nervousness and deliberation noticed by the reviewers at the beginning of the concert, most of them felt that as the recital progressed she played, to quote the Times, "emotionally and with brilliancy."

Miss Safonoff's playing in her most difficult numbers, the Beethoven Sonata and Schumann Papillons, disclosed, in the words of the Sun reviewer, "a musical mind of high ideals and a technical equipment entirely adequate for revealing the contents of master works in a clear and often delightful manner. Her range of tone had breadth and musical quality, her pedaling was admirable, her rhythm good and her finger work clean. Not a performer of greatest brilliance, she is yet one who gives the listener pleasure by a thoroughly artistic performance."

To the Herald Tribune writer she seemed "a pianist of considerable talent, technical and expressive; doing her best work late in the program when a more temperamental manner replaced a certain reserve and deliberation in some of the earlier numbers." Toward the end of the recital her work was effective, in the opinion of the reviewer of the Post.

Adela Verne

Adela Verne, English pianist, who appeared as soloist with the New York Symphony Orchestra two weeks ago, gave her first New York recital in fifteen years at Town Hall December 7. "The outstanding feature of Miss Verne's playing," according to the Herald Tribune, "seemed to be effectively applied power, combined with brilliant technique." Herbert Peyser of the Telegram and Mail found her "a wholly delightful artist, whose playing combines brilliancy and rare intelligence with a poetic temperament and the soundest musical feeling."

Her renditions of Beethoven and Schumann, Mr. Peyser felt, "were admirable in conception and sympathetic disclosure, and she carried the stupendous Bach work (the Bach-Busoni Organ Prelude and Fugue in D) to a really thrilling issue." The Times was impressed that Miss Verne disclosed herself as a "masterly musician." Miss Verne's pianism, continued this writer, "is built on the most solid foundations; it is inherently powerful; her fortes are massive, her climaxes torrential, and her finales cumulative."

New York String Quartet

The only New York appearance of the New York String Quartet, consisting of Messrs. Cadek, Siskovsky, Schwab and Vaska, took place on last Tuesday evening in Aeolian Hall. The program included the local premiere of Hindemith's Quartet in Op. 22.

Pitts Sanborn of the Telegram-Mail, referring to Hindemith as the "white hope of modern German music," stressed the "musicality" which this composer's music displayed, and found it an "immediate delight." The Times report described this third quartet of Hindemith as "a sharp edged harmony under a smoke screen of muted cacaphonies," which in soft arts attained in the playing by these musicians a delicacy of "diaphonous gossamer."

The Post remarked that the Debussy Quartet was played with "noteworthy blending" of the four artists, and "rare skill" on the part of the, first violinist, Mr. Cadek. The Herald Tribune found the performance by the New York String Quartet "excellent" on the whole, and Alison Smith, writing in the World, praised the players for their "sympathy and sonority."

Opinion seemed universal in admiration of the "shimmering" effect of the Debussy, and of the tone blending displayed by the Quartet in the Mozart Quartet in E flat.

Winifred Byrd

Winifred Byrd gave her first New York piano recital of the season in Aeolian Hall on December 8 for the benefit of the Stony Wold Sanatorium. The Sun recorded that a good-sized audience gave her cordial acknowledgment and pointed out that her best playing was in the Scriabin and Debussy pieces, which were done with "admirable tone-coloring."

The first named composer's Danse Languide and Desir were "exquisitely played." The bravura Ride of the Valkyries transcribed from Wagner for the piano by Hutcheson, this reviewer said she played "exquisitely." The Herald Tribune also found her Scriabin pleasing, "rich in shade and color," and the Goossens piece "spiritedly played." This account stated that part of the program seemed "labored," but "sonorous," and the reviewer was of the opinion that the pianist was not at home in some of the Chopin. The Times pointed out Miss Byrd's facile playing of Mendelssohn and the applause accompanying the Scriabin and Goossens.

Ethel Parks

There was a large audience at Town Hall the evening of December 8 to hear the song recital given by Ethel Parks, coloratura soprano. Miss Parks was assisted by Frank Braun, pianist, and Frohman Foster, flutist. Commendation on the part of the newspaper writers was unanimous.

The Times asserted that Miss Parks displayed "a high, clear voice and good taste in the matter of songs." According to the Sun, she "sang with intelligence and showed knowledge of style. Her coloratura had good phrasing, although her voice in the upper scale was not always clear and of accurate pitch. She knew how to enliven her delivery with spirit, and there was grace in her stage manner."

Pitts Sanborn of the Telegram-Mail was convinced that Miss Parks was "evidently a student of style, who sings with taste. Her light and pliant voice is often agreeable as sheer voice . . . Mme. Parks is always a serious and painstaking artist." The Herald Tribune commented that the favorable impression made by the soprano last year was strengthened by her recent recital. Her "vivacious and expressive manner" and her voice "of considerable volume and fluent tone" were liked by this commentator.

Katherine Bacon

A large audience heard Katherine Bacon, pianist, in her first recital of the season at Aeolian Hall December 7. The concert was characterized, according to the Times, as her recitals of previous seasons have been, "by a kindling energy, a gem-like fineness of execution in detail, no less than by her broader appreciation of classic masters."

The Sun was also laudatory, writing that "her clear technic and good piano tone were heard to some special advantage in three etudes by Aurelio Giorni of the Elshuco Trio, which were new." Other numbers played by Miss Bacon were Beethoven's Appassionata Sonata in F minor and Schumann's Etudes Symphoniques.

Elly Ney

Elly Ney, pianist, gave her first New York recital of the season on the afternoon of December 8 in Aeolian Hall. Her performance of two sonatas in the key of F minor, the Brahms followed by Beethoven's Appassionata, seemed long to some of the reviewers. The audience was large.

There was especial attention paid by them all to the Andante in the Brahms, which in the Herald Tribune was reported as losing its charm through a "sense of length." Mr. Downes said of Mme. Ney's tone quality that she has the faculty of keeping an entire movement "on one plane of color," and can still establish "mood and feeling." He noted her "well-known" qualities of technic and strength. The Herald Tribune stressed the "fine vigor and dash" displayed in a MacDowell Polonaise.

The Post recorder, on the other hand, found her choice of compositions interesting, with "dramatic fire" and a "punch" in finales that was rewarded by applause. He also approved the MacDowell, "most brilliantly played." Mr. Henderson of the Sun considered the pianist of the "heroic" school, and said that there was "something like splendor" in parts of her reading.

Julius Bledsoe

Julius Bledsoe, negro baritone, gave a matinee recital December 6 at Town Hall. Opinion expressed in the newspapers indicated that his diction "lags behind his dramatic intelligence," to quote the Times.

This reviewer mentioned Mr. Bledsoe's "remarkable hushed tones" of "rare" beauty. The Sun spoke of "technical deficiences" of vocal equipment, but added that most of the recital deserved "praise, and much of it was thoroughly delightful," and that Mr. Bledsoe's interpretations were "always musical." The World account said, among other things, that he showed a "remarkable subtlety" in following the varying moods of the songs, as well as breadth and force.

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Musical Chicago En Courant

Hazel Moore Hears and Sees High Lights Which Flashed During the Past Week.

By HAZEL H. MOORE

Chicago, Dec. 10.

THAT intangible element, personality, has returned to the Chicago Civic Opera Company. Last week's announcements radiated names: Garden, Chaliapin, Schipa, Muzio, Raisa.

Garden's return has always brought into hearing favorite and otherwise unheard French operas, and her audiences have shown their approval by their numbers at this variant from the old Italian fare. Thais, Carmen, Werther, each has introduced a new Garden. True, opinions have differed as to merits. However, Miss Garden has long adopted the policy of one daily paper, "Love me, hate me, but don't ignore me." And, regarding the last, no one does.

Of her Carmen, Edward Moore in the Tribune found that "it is a better singing performance than it was last year, but it still falls short of her best role. It is piquant, stormy and energetic, all of which qualities are found in the Bizet score, but it is not entirely bewitching, and this is where she and the score part company." Mr. Rosenfeld said in the News: "In a way it was a new conception of the part and none the less interesting." Mr. DeVries writes in the American: "I do not believe that she has ever played Carmen better than last night." Mr. Hackett, on the contrary, found the performance "spirited but rough," and of Miss Garden said: "At times Miss Garden threw herself into the role and took possession of the stage as is her wont. Then, again, she would step out of the picture as though she had no concern with the story at all. A strange performance, with flashes of great power and curious empty spots."

THE most unanimous press of the week goes to Claudia Muzio, who, by the way, is constantly growing in favor with the Chicago public, in a stunning performance of Traviata. She was aided by a superb cast, with Schipa making his return bow to his adoring public in the role of the younger Germont, and abetted further by Joseph Schwarz as the pere Germont. All found her supreme as a singing actress, and certainly the cheers of the audience attested their acceptance of this verdict.

While on the subject of prima donnas, those of the Chicago Opera are models of Parisian artifice, occasionally to the dismay of those with a taste exact for faultless fact. Witness Miss Garden's gorgeously garbed Charlotte, of Werther's woes. A radiant creature who, surely must have visited Paris on her honeymoon, thereby leaving Albert the poorer. Again. Miss McCormic, who, by her costumes as Marguerite in Faust and Micaela in Carmen, must have considered herself a very grand lady in each. Muzio's grandeur of costume is quite believable in the lavendar lady of Traviata, and Raisa's beauty but enhanced by the barbaric orientalism of the La Juive pantalettes.

YOUNG artists and young conductors are being given all opportunity. Six conductors in seven days is something of a record, even for the opera. Of these, the youngest is Weber, who boasts of but twenty-three years, but better, of sixty-three operas in his head. His conducting of the difficult Tannhauser elicted only praise in no uncertain terms from the daily press. He will have further opportunity with Rigoletto this week. Van Grove, St. Leger and Lauwers are better known in the regions back stage, yet the first two have already had opportunity to prove their caliber in the pit. Van Grove scored a success with Samson and Delilah, and St. Leger showed himself resourceful in a performance of Faust that frequently required that quality.

Of the young singers, first mention must be made of two talented Chicago girls, Helen Freund and Gladys Swartout. Each has beauty and brains, as evidenced by their quick and accurate stage sense and good singing in the roles allotted them. The little red headed Freund joined hands with Mary Garden in Werther, and barely topping the tallest child of Charlotte's brood, made herself a host of friends with her quaint charm and bright voice. A most auspicious beginning.

Miss Swartout's dark beauty and soft mezzo voice have added their quota in roles ranging from the shepherd in Tannhauser, to Siebel in Faust. Incidentally, she reports a few sore ribs in connection with the latter, due to Chaliapin's violent waltzing exit of the unfortunate Siebel in the second act. Her squeal was realistic and we doubt not, unpremeditated.

But Chaliapin! What magic is his. Faust, the Barber of Seville, Mefistofele—all Chaliapin and each totally different. Some may argue, and do, that his characters are overdrawn, exaggerated, but none deny his power, his magnetism.

OTHER music of the week has brought here the lovely Helen Stanley, decorating the third act of Abie's Irish Rose unbelievably. She also sang, to unanimous plaudits of the press, who pronounced her "better than ever." The Flonzaleys played and no one found a flaw. Paul Kochanski offered a new Suite Populaire Espagnole, by de Falla, and a Tzigane, by Ravel, both of which offered novelty and excellent playing.

Another youthful and successful debut occurred at the regular Friday and Saturday Symphony concerts, when Joseph Brinkman collected his prize winning appearance with the orchestra. He was the winner of the contest for young pianists promoted by the American Society of Musicians. The work was Liszt's Hungarian Fantasia, and the most spontaneous applause for any soloist of the season was his at its completion.

Hackett Sings in Faust in Chicago

Chaliapin Makes Debut as Mefistofele; Frank St. Leger Conducts.

Chicago, Dec. 6.—Feodor Chaliapin's Mefistofele in Gounod's Faust with the Chicago Civic Opera last night startled the critical audience no less than it pleased them. It was the first time Chicago has heard Chaliapin in the role, and the plaudits which greeted his performance were many.

Glenn Dillard Gunn of the Herald and Examiner said that he dominated the other characters and made "a new opera" of Faust, and prophesied that if the composer could return to this life and see and hear him in the part he would rewrite the opera to make Satan the hero. Mr. Gunn hesitated to measure Chaliapin's art "by ordinary operatic standards." His voice, he wrote, "is the mirror of his dramatic intention" and his dramatic gifts rival his vocal art.

A similar reaction was that of Edward Moore, reviewer in the Tribune. He wrote that the artist was "unforgettable" and at all times "a whirlwind of physical energy." Karleton Hackett reported in the Post that the opera "was so illumined by the force of his personality that it seemed quite new." His singing, according to Mr. Hackett, "was fascinating. The play of color in his tone was astonishing."

Frank St. Leger made his debut in the conductor's stand. Mr. Moore said he would certify that the new conductor "has a big talent." Enthusiasm and a "considerable measure of authority" were found in his work by Mr. Gunn, and Mr. Hackett said he "had appreciation for the music, a firm, yet elastic beat, and held his forces well in hand."

This reviewer considered that Mary McCormic "sang the music of the garden scene better than anything she has done heretofore. The tone was lovely in quality and expressive." Agreed was Mr. Gunn, who said that she "sang with excellent tone." This commentator congratulated Charles Hackett for his "brilliant voice," which started bravely and moved to a convincing climax in the romance. Karleton Hackett wrote that he sang well, "with appreciation for the music and excellent vocal control."

Gladys Swarthout received particularly laudatory notices. Mr. Moore said she gave a "legitimate and completely lovely performance of the Flower song. Her voice is one of the company's most eminent discoveries of the season." According to Mr. Hackett, her voice "had a mellow quality and was of ample volume. She evidently has the operatic flair." Marie Claessens was called by Mr. Moore "quite as good a comedian in her small part as Chaliapin was in his." Mr. Hackett asserted that Desire Defrere "sang well as Valentine, and played the role with dramatic force." Gildo Morelato completed the cast.

Raisa and Macbeth Appear in La Juive

Marshall and Lazzari Sing Leading Roles; Pietro Cimini Is Conductor.

Chicago, Dec. 5.—Rosa Raisa, Charles Marshall, Florence Macbeth and Virgilio Lazzari sang the four principal parts in the first production this season by the Chicago Civic Opera Company of Halevy's The Jewess. It was also the first appearance this year of Miss Macbeth. She was greeted with cordiality, and her performance received much praise.

To quote Maurice Rosenfeld of the News, she made "a dainty, elegant princess and sang her music not only with clarity, but with unsuspected tone power. Her voice carried through the big hall and she sang the difficult airs with flexibility and ease." Edward Moore of the News enthused over her performance, which was like "a beautiful cameo from the time of her entrance." Her charm of person and of art was commented on in the Herald and Examiner by Glenn Dillard Gunn.

Mme. Raisa displayed a voice, according to Mr. Rosenfeld, "with a power, a volume and a human quality that thrilled the audience." Mr. Gunn and Mr. Moore agreed that she sang "gloriously" most of the evening. To the former the "grace, power and depth of feeling displayed in her song" are a constant delight.

No less enthusiastic were the notices of Mr. Marshall's work. He put into his role, in the words of Mr. Rosenfeld, "a tone of warmth, of clarion brilliance and of sympathetic quality." His voice was referred to as "noble" by Mr. Moore. Mr. Gunn said he could but repeat his praises of Mr. Marshall's "astonishing characterization of the Jewish goldsmith, which is vocal as well as histrionic in its detailed definition." This chroncler also hesitated to repeat his usual praise of Mr. Lazzari. He was "both distinguished and impressive as the prelate of the church, and in general sang with effect," wrote Mr. Moore. His interpretation of the role was lauded by Mr. Rosenfeld for "its fidelity of impersonation and for its artistic vocal presentment."

Romeo Boscacci, tenor, made his debut as Prince Leopold. In the words of Mr. Moore: "He would appear to be an artist of wide routine and experience and a safe and sane singer in what he attempts."

The conductor was Pietro Cimini, and, as Mr. Rosenfeld put it, he "reveled" in the music.

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Many Recitals Given in Chicago

Local Pianist Plays With Stock; Kochanski, Stefi Geyer, and Helen Stanley Appear.

Chicago, Dec. 8.—Joseph Brinkman, young Chicago pianist, was soloist with the Chicago Symphony Orchestra on Friday. According to Maurice Rosenfeld, of the News, Mr. Brinkman gave the Liszt Hungarian Fantasy "a remarkably fine interpretation. He put into the rendition of the songful themes a delicate, refined tone color and he dashed off the rapid technical embellishments of the czardas themes with nonchalance and facility."

In the Post he was complimented for his "rich tone" and the way he "dashed into the bravura passages with an abandon that caught the spirit." The Tribune reviewer flatly asserted that Mr. Brinkman "furnished the most attractive and persuasive solo appearance of the season" and that he deserved his applause. The Herald and Examiner critic found his performance a "stirring one."

Sharing the plaudits with the soloist was Frederick Stock, who conducted. Every review lauded his reading, and the orchestra's rendition of d'Indy's B flat Symphony. "Remarkable" his interpretation was called by the writer in the Herald and Examiner. The chronicler in the Post wrote: "Mr. Stock played it with a free sweep and a buoyancy. Mr. Rosenfeld commented that he conducted the Symphony "from memory as though he were playing a solo with the orchestra as his instrument."

At his violin recital at Orchestra Hall yesterday, Paul Kochanski introduced two works never played before in America. They were Ravel's Tzigane and De Falla's Popular Spanish Suite. Edward Moore, of the Tribune, thought both more than interesting. Glenn Dillard Gunn wrote in the Herald and Examiner that he had a "velvet tone" and Mr. Moore summed him up as a "skillful player proceeding suddenly in these pieces from sustained song to bursting fireworks and doing it all with certain hand and fine tone."

In the opinion of the News observer, the recital was distinguished "for its tasteful interpretation, for its cleanly wrought technical presentment and for its retention of the class form." The Post commentator discovered among other laudable qualities a "full and rich" tone, a broad sweep to the melody, "clarity in the decorations and an accent in the rhythm," as well as "musical feeling expressed through firm tones and clear technique."

The Flonzaley Quartet gave the second program of their series in the Playhouse, representing Beethoven, Doret, and Schubert "with their wonted impeccability," to quote the Herald and Examiner. Other writers found their work up to its usual standard of excellence.

Helen Stanley, lyric soprano and former member of the Chicago Opera, gave a recital at the Studebaker yesterday afternoon. According to the Post she has a voice of "clear, pure quality, which she uses skillfully." Mr. Gunn called it "the loveiest soprano heard in concert" this season. "A fine voice with fine training" was Mr. Moore's comment, and Mr. Rosenfeld was delighted with "the beautiful quality of her pure, lyric voice" and her refinement of interpretation.

The morning symphony concert at the Chicago theatre, conducted by Nathaniel Finston, was well spoken of in the press. His rendition of the Tschaikowsky Fifth Symphony was especially lauded. "Beautiful and dignified" it was called by the writer in the Herald and Examiner.

Last Thursday Dora Thomason Hoffman, soprano, made her first appearance here in a recital at Fine Arts hall. Mr. Moore thought her voice, which is of the coloratura type, "had both range and quality, and she used it discreetly and exactly." Mr. Rosenfeld spoke of her "pleasing tone quality."

During the preceding week there were many recitals of outstanding interest and importance. Josef Hofmann, the Bolm Ballet Intime with Thamar Karsavina, Claudia Muzio and Percy Grainger, Ruth Breton, Stefi Geyer, and Ella Spravka, assisted by Richard Czerwonky, were among those who appeared. Mr. Hofmann, according to Mr. Rosenfeld, never before "revealed so completely his genius" and the Post found him, as usual, "superb."

At the initial bow of the Bolm Ballet there appeared the Eric Delamarter solo orchestra, the Adolf Bolm Ballet and Thamar Karsavina. Mme. Karsavina displayed, wrote Mr. Gunn, "a repertoire of charming variety, a lively sense of humor and an exquisitely poised and proportioned body." Mr. Hackett admired her as "a figure of grace and charm and mistress of the dance." Edward Moore of the Tribune also lauded the dancer and added that "when fine music, colorful scenery and the lovely art of the dance come into conjunction, the result is likely to be something worth going a considerable distance to witness."

Over five hundred persons were turned away from the doors at the joint recital of Mme. Muzio and Mr. Grainger. Mr. Campbell-Duncan in the Post characterized Mme. Muzio as "one of those rare singers who can sing with equal brilliancy of tone and interpretation the most elaborate and dramatic operatic number as well as the daintiest and most intimate of songs." Mr. Grainger was in "particularly good form," thought this writer.

Ruth Breton, violinist, received unusually laudatory notices of her recital here. "She has a fine, characterful tone of many colors," wrote Mr. Gunn, "a facile technic, a splendid sense of musical value and a real gift to set them forth persuasively." The Post was pleased with the tone of lovely quality she brought from her violin, which had "variety of shading and rhythmic elasticity." Miss Breton's name was added to the list of talented young violinists by E. M. of the Tribune who particularly liked her ability to keep in the middle of the pitch. The News said she showed a "tone of many shades and musical taste in interpretation."

"Mme. Geyer is a violinist of quality" stated the Post in the review of Mme. Geyer's Chicago debut. "The melodic line was well brought out," continued this paper, "the tone was pure and the technic clean . . . it was musical playing by an excellent artist." More or less of the same opinion was the News commentator, who called her "a musicianly artist" displaying "a big tone . . . and interpretative gifts which include fine phrasing, a comprehensive technic and a style that, if not especially magnetic, is artistic."

Chicago Opera Bill

TONIGHT

L'Amore dei Tre Re—with Mme. Garden; and Messrs. Lazzari, Baklanoff, and Ansseau; Mr. Polacco conducting.

TOMORROW

Tosca—with Mme. Muzio; and Messrs. Piccaver and Baklanoff; Mr. Moranzoni conducting.

THURSDAY

Thais—with Mme. Garden; and Messrs. Mojica and Schwarz; Mr. Moranzoni conducting.

FRIDAY

Fra Diavolo—with Mme. Mason; and Messrs. Schipa and Lazzari; Mr. Cimini conducting.

SATURDAY

The Jewess—with Mmes. Raisa and Macbeth, and Messrs. Lazzari and Marshall; Mr. Cimini conducting.

Les Pecheurs de Perles—with Mme. Pareto; and Messrs. Hackett and Rimini; Mr. Polacco conducting.

Claudia Muzio Sings In Role of Violetta

Schipa and Schwarz Appear in First Chicago Traviata; Cimini Conducts.

Chicago, Dec. 3.—Claudia Muzio won special praise from the music reviewers for her singing and acting in the first presentation of the season of La Traviata by the Chicago Civic Opera Company. She was termed "superb" in more than one account. Glenn Dillard Gunn in the Examiner saying further that, since she has coloratura facility and "exquisite mezza voce" at her command, in her capacity as dramatic soprano she is infinitely to be preferred to any coloratura in the part of Violetta. Maurice Rosenfeld in the Daily News stressed Mme. Muzio's "dramatic realism," noting the "flexibility and tonal purity" of her florid passages as well.

Karleton Hackett of the Post thoroughly approved Mme. Muzio, writing that her "exquisitely adjusted instrument" was "invariably expressive of the thought;" that the "roulades rippled out in purling cascades," and that she was "infallibly on the pitch." Edward Moore in the Tribune found Mme. Muzio's voice "glorious" and her interpretation "enlightened and illustrated with a thousand details of pantomime and expression."

The reviewers were also unanimous in praise of Tito Schipa, making his first appearance of the season, as Alfredo. Mr. Moore thought his voice "never more velvety of texture;" Mr. Hackett said that he sang as "only he can in this part," and called him a "great singer;" Mr. Rosenfeld said that he elaborated his role with "admirable vocal art and made of his part an ardent, dramatic figure."

This reviewer considered Joseph Schwarz, Russian baritone, thoroughly satisfactory in his part, and added that he called admirably upon his dramatic gifts to amplify his vocal message." Of Mr. Schwarz the Daily News had to say his voice had a "remarkably resonant quality."

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KOCHANSKI

Chicago Recital, December 7th

Evening Post, Dec. 8

Kochanski is a fine violinist. His Bach playing had firm grasp of the music and with an appreciation for its meaning that gave it life.

The tone was full and rich. There were a broad sweep to the melody, clarity in the decorations and an accent to the rhythm which kept all in proportion.

The Pugani-Kreisler Praeludium and Allegro was beautifully played. Musical feeling expressed through firm tones and clear technic.

A distinguished artist who knows how to make a varied and interesting program.

Tribune, Dec. 8

Kochanski is a skillful player proceeding suddenly from sustained song to bursting fireworks and doing it all with certain hand and fine tone.

Herald-Examiner, Dec. 8

Kochanski with velvet tone made Chicago music lovers acquainted with de Falla's "Suite Populaire Espagnole" and Ravel's "Tzigane."

Journal, Dec. 8.

In this (Ravel's "Tzigane") and other music, Kochanski convinced his hearers of unsurpassed merits. His facility with an uncompromising musical instrument is of the first order. He is intimately an artist, and distinction and elegance seem the natural endowments of his music. He accomplished something rare in suggesting majesty through sound.

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New York Times, Dec. 3

Kochanski, whose performance made mock of technical difficulties, met the composer more than half way and was repeatedly recalled.

New York Evening World, Dec. 4

Kochanski's playing was as elegant as the music and much more brilliant.

Philadelphia Bulletin, Nov. 29

Demands recognition as a fine violinist.

Christian Science Monitor, Dec. 3

Kochanski gave a wonderful exhibition of violin playing. Played the work superbly.

New York Sun, Dec. 3

As Kochanski's fine performance demonstrated, there is room for the most advanced technic and scope for the exercise of the most luminous tone.

Philadelphia Evening Ledger, Nov. 29

Kochanski gave a wonderful exhibition of violin playing.

New York World, Dec. 3

When Kochanski's violin was allowed to sing, it did so with really poetic beauty. Mastered its stringent difficulties with superb confidence and style.

Philadelphia Record, Nov. 29

Most of the furore was intended for the beautiful playing of the distinguished Polish artist.

Philadelphia North American, Nov. 29

Kochanski got four recalls—more for the performance than the piece.

New York Post, Dec. 3

His performance was equally admirable for its purity of tone, its perfect understanding of the composer's intentions and its profound musicianship.

New York Journal, Dec. 3

His was the work of a musician and a virtuoso.

Brooklyn Eagle, Dec. 3

Kochanski gave a lucid performance of the work.

On The Music Highway

THE Kibalchich Russian Symphonic Choir will appear with the Haarlem Philharmonic Orchestra in New York day after tomorrow and in Trenton, N. J., on December 19. The Russian singers will give a Christmas program with the New York Symphony on December 20 in Brooklyn, which they will repeat on December 27 in New York at Carnegie Hall.

Guy Maier and Lee Pattison, piano duettists, who appeared with the Barrere Little Symphony Orchestra at the Henry Miller Theatre Sunday evening, will play with the New York Philharmonic Society on December 21 and with Arthur Shattuck, pianist, at Aeolian Hall, on January 4. At the last concert they will present works for one, two and three pianos with specially arranged orchestral accompaniments.

Cobina Wright, who has been heard as soprano soloist with choral organizations, will give her first recital at Aeolian Hall, New York, on Thursday evening, with Richard Hageman at the piano.

Max Pollikoff, young American violinist who made his debut in New York last season, returns for a recital at Aeolian Hall on Friday evening. A. Walter Kramer's Symphonic Rhapsody for violin, which has been heard here only once, is on his program, with two rarely heard works by Wieniawski, a new Notturno of Mr. Pollikoff's own composition, Brahms' A major Sonata, and other works.

Ruth Rodgers is to give a recital in Syracuse tomorrow. On December 28, Miss Rodgers will be heard in Providence, R. I.

Wanda Landowska will appear at the Biltmore Musical in New York on December 19. On December 26, 27 and 29, she will appear with the Philadelphia Orchestra in Philadelphia.

Roland Hayes is spending December and January in the East. During February and March, he will be on the Pacific Coast. In April he will go to Europe for another tour on that continent.

The New York Symphony Orchestra, Walter Damrosch, conductor, began a second series of concerts at Washington on December 8 and 9; played in Baltimore on December 10, and in Philadelphia on December 11. Paul Kochanski and Felix Salmond were the soloists in Brahms' Double Concerto for violin and cello.

Theo Karle will be tenor soloist in the Brooklyn Oratorio Society's production of The Messiah, at the Academy of Music on the afternoon of December 21, under the baton of Walter Henry Hall.

Vladimir Golschmann, young French conductor, will make his first New York appearance this season as guest of the New York Symphony Orchestra at the pair of concerts in Carnegie Hall on December 18 and 19.

Fraser Gange will spend his Christmas Day in Minneapolis this year. He is to be soloist with the Minneapolis Orchestra on December 25 and 26.

Elsa Alsen is now on tour in the Middle West where she is appearing at a number of orchestra concerts and in recital. She was guest artist with the Philadelphia Civic Opera Company last Thursday, singing the part of Santuzza.

Fred Patton is singing The Messiah this month in Norwalk, Conn., Reading, Pa., and Detroit, Mich. The Norwalk People's Chorus, the Reading Choral Society and the Detroit Symphony Orchestra are presenting the work.

Joyce Bannerman has just been engaged to appear with the Symphony Orchestra in Erie, December 28, and in Cleveland, Ohio, on January 21. Early in February Miss Bannerman will be heard again in and near New York.

Dusolina Giannini sang in Morgantown, Pa., on December 10, in Pittsburgh on December 11 and in Philadelphia yesterday. On December 19 she will be heard at the Friday morning musicale at the Biltmore, after which she will take a short vacation over the holidays. On December 30, Miss Giannini will sing with the Schola Cantorum before leaving for a tour in the South and Middle West.

Myra Hess will give her first New York recital the first Saturday afternoon in January at Aeolian Hall, and will play several new compositions. She will present four solo numbers by De Falla and Granados not yet heard in America.

Hans Kindler played in concert on December 11 in Washington, D. C., with Wanda Landowska. He is also appearing in the capital this season as soloist with the Philadelphia Orchestra.

Herma Menth returned for the fourth time December 5 to give a piano recital at the Centenary Collegiate Institute, Hackettstown, N. J.

A program was given for the eighth Andiron Club musicale at Town Hall last night by Albert Stoessel, violinist, and Arthur Loesser, pianist. Hugh Porter accompanied Mr. Stoessel at the piano.

The Old Masters Trio will give an evening of chamber music in Aeolian Hall on Saturday, with Merle Alcock, contralto, soloist.

Rafaelo Diaz will sing at Indianapolis, Ind., next Monday.

Arthur Middleton will sing the baritone solos in the performance of The Messiah to be given by the New York Oratorio Society on December 25 and 27 at Carnegie Hall.

Royal Dadmun, baritone, is appearing in recital with the Highland Glee Club of Newton Centre, Mass., today. This is Mr. Dadmun's third return engagement with this club.

The Buffalo Musical Foundation, Inc., are continuing the late Mai Davis Smith's Annual Concert Series for the fifteenth consecutive season at Elmwood Music Hall. The Foundation was organized in memory of Mrs. Smith with the intention of carrying on the work that she did for fourteen years.

In the Artist Series the De Reszke Singers are appearing there today; on February 17 will be heard John Charles Thomas, baritone, and Myra Hess, pianist, and on March 31 there will be a joint recital by Marguerite d'Alvarez, contralto, and Jean Gerardy, cellist. The next concert of the Orchestra Series will be on January 6, when the Detroit Symphony, conducted by Ossip Gabrilowitsch, with Dusolina Giannini as soloist, will play. The Cincinnati Symphony, Fritz Reiner conducting, will be heard, with Cecilia Hansen as soloist, on February 10; the Philadelphia Symphony, conducted by Leopold Stokowski, on March 11; and, on April 14, the Detroit Symphony again.

The fourteenth Invitation Musicale under the auspices of Story & Clark took place last Thursday evening. The artists heard were Lillian Steele, soprano, and Albert Rappaport, tenor, who sang an Italian and a Russian group of songs. Miss Steele sang compositions by Ignatz Waghalter, who was at the piano. The program was under the direction of Frank C. Barber.

Armen Ohanian, Persian dancer, presented a program of exotic dances in her appearance at Town Hall, New York, last Saturday evening. Mme. Ohanian was assisted by several soloists, and by an orchestra of native Persian musicians.

Following her appearance with the State Symphony Orchestra November 30, when she played the Grieg Concerto, Guiomar Novaes was immediately re-engaged to play the same concerto with Mr. Stransky and his orchestra in its Carnegie Hall concert tomorrow.

Mischa Levitzki gave a benefit piano recital at the Institute of Musical Art yesterday. He will play at the Moszkowski Testimonial at the Metropolitan Opera House on December 30.

The Letz Quartet, returning after appearances in the Middle West, gave a concert at Columbia University on December 11.

Jeannette Vreeland was soloist with the Albany Mendelssohn Choir on December 5. During the Christmas season she will take part in the performance of The Messiah to be given by the Detroit Symphony Orchestra on December 28 in that city.

Charles M. Courboin, Belgian organist who has given recitals in Victoria, Vancouver, Tacoma, Seattle, Portland, Spokane, Helena and other far Western points, played in Grand Rapids yesterday and will give the second performance in America of Widor's Sixth Symphony for organ and orchestra with the Detroit Symphony Orchestra under Ossip Gabrilowitsch at their regular pair of concerts on December 18 and 19.

STELLA de METTE

Mezzo-Soprano

A "COLORFUL VOICE" of "VELVETY QUALITY" and "DRAMATIC POWER" are opinions recently expressed by Boston and Philadelphia reviewers.

"The Carmen of Stella de Mette, both vocally and dramatically, was one of the best heard and seen here in many a day."—Philadelphia Record, Nov. 27, 1924.

"Her acting in the last act (of Aida) was a fine piece of work, and combined with a colorful voice, impressed the audience with its tragic intensity."—Boston American, Nov. 5, 1924.

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Aeolian Hall New York

Goossens Is Leader At Guild Concert

Conducts Own Work in New York Debut; Ursula Greville and Polah Soloists.

The International Composers' Guild gave the first concert of its fourth season in Aeolian Hall the evening of December 7. Most of the performances were played for the first time in America, and some for the first time anywhere. Eugene Goossens, English composer, made his first appearance as a conductor in this city, directing an orchestra composed of Marie Miller, harpist; Rex Tillotson, cellist and pianist, and players from the State Symphony Orchestra. Other new music was presented by Ursula Greville, soprano, and Andre Polah, violinist.

Included on the program were: A work for chamber orchestra, Labyrinth, by Frederick Laurence; a work similarly scored by Carl Ruggles called Men and Mountains; songs for voice and various instruments by Vaughan Williams, F. G. Scott, Felix White, Owen Mase and Egon Wellesz.

The critical comment on the concert was highly diversified. In general, the reviewers were interested in the modernism of these compositions, although some of them they scored as being meaningless and discordant. The Sun reviewer was merely amused by the program except for the Vaughan Williams songs, and the Goossens Fantasy, which "proved to be the best piece of music of the evening. Modern in general harmonic character, it respected the ancient laws of theme and form." Of this work Pitts Sanborn of the Telegram-Mail wrote that it proves Mr. Goossens is "gifted with a sharp and discriminating ear for individual timbre." Mr. Sanborn said the Tzigane fell short as a parody, but was, in spite of itself, "lively, well written and not bad to hear." Mr. Polah "played the violin part with devotion."

Olin Downes of the Times said the Ravel work was "superbly written. The point, the clearness and wit of his writing are very great." Of the Goossens piece, Mr. Downes felt that it was not indicative of the best of his work, but his conducting, he thought, showed "much earnestness, authority and musical resource." On the other hand, Lawrence Gilman wrote in the Times that the Fantasy was "a brilliant work, melodious after the old-fashioned manner."

The vocal group, according to Mr. Sanborn, was "sung with fine intelligence, much technical skill and a great deal of charm" by Mme. Greville. Lawrence Gilman of the Herald Tribune said that she sang "the lovely group of songs imaginatively." Ernest Newman of the Post found her voice "grown in power and richer in quality" since he last heard her. This chronicler liked the Goossens work.

Cesar Franck Work Played in Cleveland

Sokoloff Conducts Shepherd, D'Indy and Enesco Compositions; Marmeins Dance.

Cleveland, Ohio, Dec. 6.—The Cleveland Orchestra gave at its sixth concert in Masonic Hall night before last much of the program which it will present next week in New York, the Overture to a Drama by Arthur Shepherd, assistant conductor, and numbers by Vincent d'Indy and Enesco. They were preceded by Franck's Symphony in D minor.

Reviewers today have agreed in their praise of the Franck, "the most perfect and original symphonic work yet created by a French composer," wrote Wilson G. Smith in the Press, given by Mr. Sokoloff a "masterly reading." "Bears repetition" said James H. Rogers in the Plain Dealer, who called the conductor's interpretation "enkindling."

Mr. Bell said that Mr. Shepherd's Overture is "good music"; of this number work Mr. Rogers has much of praise to say, "an effective, stirring piece, concisely and expertly put together." Mr. Smith thought the composer a "talented and clever musician" with "something to say." Enesco's Rhapsody was generally liked, while the only one to sponsor d'Indy was Mr. Rogers, who mentioned his austerity, but found in his style also nobility, both "mingled with moving exaltation."

The Marmein Dancers, Phyllis, Irene and Miriam, gave a diversified program of eighteen numbers last night in the Masonic Auditorium. Their numbers had an "exotic" flavor, wrote Mr. Rogers in today's Plain Dealer, and were set forth by the "charming" dancers with "much skill and grace." He did not approve their introduction of speech, in what they called "drama dance." This innovation was unconvincing and disturbing to Mr. Rogers.

FLORA NEGRI

Now and again some young musician makes a sufficient impression in public to prompt discriminating persons to predict a future for the aspirant for a career.

About a year ago Miss Flora Negri was heard in a recital of songs; then a few weeks later, in a second program. The daily newspaper music reviewers found excellences in the achievement of this soprano, and so stated in their comments.

Fitzhugh Haensel, the New York manager, was one of the experts who heard Miss Negri. It was his opinion that she had something to offer in both her voice and her art. So—after the second recital—Mr. Haensel made a business proposal to the soprano, which was accepted.

Miss Negri is to be heard again in New York before long. And she will appear publicly elsewhere. All of which indicates that ability does not invariably go unrecognized.

Eastman Again Aids Music School

Rochester, Dec. 10.—Of the $15,000,000 in Eastman Kodak stock given by George Eastman to educational institutions in his most recent gifts, $3,000,000 was given to the Eastman School of Music.

Fritz Reiner Leads Russian Novelties

Presents Medtner Concerto With Composer as Soloist; Maria Carreras Plays.

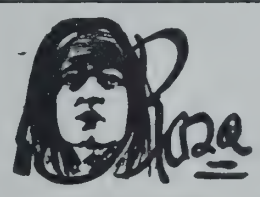
Cincinnati, Dec. 7.—Igor Stravinsky's Petroushka opened the concerts of the Cincinnati Symphony Orchestra, Fritz Reiner conducting, on December 5 and 6. Nicholas Medtner was soloist on these programs. The reviewers in their reports of the concerts remarked on the hilarity of spirit of the Stravinsky composition, and praised the orchestra for its superlative skill and Mr. Reiner for his mastery of the score.

Mrs. Plogstedt, chronicler of the Post, liked this "unique" composition, and Mrs. Smith, writing in the Times-Star, found it "catching" and clear in its graphic attempts. "Fetchingly descriptive" were the words used by Mr. Goldenburg in the Enquirer, and he admired the consummate skill of Mr. Reiner. A certain "circus tang" in the work did not find approval in this review.

After the intermission, Nicholas Medtner, Russian composer and pianist, played his own concerto, which has been presented so far this season in Philadelphia and New York. The work was admired for its "studious, dignified character," although the reviewers believed that it would have carried greater appeal if more color and variety of tempo had been employed by the composer. By general consent Mr. Medtner's technical equipment, warmth of temperament, and musicianship were granted in full by the reviewers.

Maria Carreras, Italian pianist, was recitalist here on Monday under the auspices of the Cincinnati Conservatory Alumni Association. This was her first recital in Cincinnati. The reviews were full of praise of Mme. Carreras' playing. Samuel T. Wilson wrote in the Commercial Tribune, "Words seem utterly futile when it comes to using them in connection with the recital which Maria Carreras gave." Mr. Wilson thought that Mme. Carreras played like a man, and said further: "The technic of this artist is stupendous. No other woman pianist whom we have heard—and few men—can equal it!"

The Times-Star said in its review, "To achieve her ends of interpretation Mme. Carreras used a brilliant technic and a power to paint in many rich and varied colors at her keyboard palette. So while the listener was astounded at her fluency he was more moved by her artistry." Mrs. Plogstedt and Carl B. Adams, the latter of the Enquirer, willingly granted Mme. Carreras a place among the first rank of pianists on her display of technic and musicianship in this recital.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THE Manchester (England) Evening News is recognized as a great newspaper.

THE following review, in its entirety, appeared in the issue of November 7th last.

FRIEDA HEMPEL

When a Man Wants to Throw His Flute Away.

Birds have no publicity agents. The poets who sing their praises do so out of fullness of heart and pure joy at their exquisite music.

It is in the same spirit men and women all over the world speak, write and dream of Frieda Hempel. Their praise may seem extravagant and immoderate before one has heard her. After hearing her one feels they can never have said quite enough.

Others more in a position than ourselves to judge, have told us emphatically that she is of the world's greatest. Certainly it is many a long, long year since Manchester heard any other singer, in her own way, so greatly pleasing. The scene at the conclusion of Mr. Brand Lane's concert at the Free Trade Hall on Saturday night was remarkable. Men and women, with hands tired and tingling from continual clapping, with sparkling eyes and flushed faces, excitedly whispered to each other that never had they heard anything like it before, and then in a louder voice joined in the ecstatic "bravos" and hoarse supplications to the little, fair-haired, smiling lady for "just one song more."

Gracious and graceful she gave it: "Home, Sweet Home"; as she had before that given us Schubert's "Auf dem Wasser"; "Dixie"; and "The Carnival of Venice" with a verve, feeling, and expression that needed both eye and ear to appreciate. No wonder staid old men lost their heads in their demands for encores.

And then in the delicious acrobatics of that favourite of coloratura singers, "Ombra Leggiera"; there were moments when, shutting one's eyes, it was impossible to tell which was voice and which flute, so wonderfully did both blend as one. Any flutist but Signor Amadio must have felt tempted to fling away his flute in disgust, and yearn to listen only to the glorious song-bird beside him. For only to an Amadio is it given to produce the notes and tones of a Hempel.

A wonderful evening; helped, too, by the playing of M. Coenraad V. Bos, as accompanist.

As we said at the beginning, such language may seem extravagant, but then perhaps you have not heard a Frieda Hempel concert. If so, there is still opportunity. She is making her second and final appearance of the season here next Saturday.

W. J. H.

CERTIFIED THE MUSICAL DIGEST

Boston Hears Faure Memorial

People's Symphony, Pierian Sodality, and Eighteenth Century Symphony Give Orchestral Programs.

Boston, Dec. 8.—A program in memory of Gabriel Faure was given by Serge Koussevitzky at the seventh concert of the Boston Symphony Orchestra Friday afternoon. It included the French composer's Overture to Penelope and Elegie for violoncello and orchestra. Jean Bedetti was heard as the soloist. Faure's best known pupil, Maurice Ravel, was represented by his Orchestra Fragments from Daphnis et Chloe. The other number was Beethoven's Third Symphony.

Mr. Koussevitzky, recovered from his recent illness, kept throughout the program, according to Globe reviewer, "a unity of mood and tone" and, in the first numbers, a "sadness wholly elegiac." The writer in the Christian Science Monitor said that tribute on the part of the conductor, the orchestra, and Mr. Bedetti, was sincere and touching. The performance, he felt, "was replete with sympathetic understanding of the music, not one to be bettered nor likely to be soon forgotten."

The sixth program of the People's Symphony Orchestra was presented yesterday afternoon, Emil Mollenhauer conducting. In the words of the Monitor reviewer, "the orchestra was heard to better advantage than in any previous concert of the present season, Mr. Mollenhauer evincing a greater note of inspiration, which resulted in a neat precision of attack, well defined shading and an animation that was sustained throughout the concert."

The soloist, Edna Wahle Furber, contralto, heard here for the first time, displayed a "clear and resonant" voice, to quote the Globe, "of considerable volume and wide range, which she uses to good advantage." The Transcript writer considered that she put "dramatic expressiveness" into her songs.

In the concert at the Copley Theatre last Wednesday of the Pierian Sodality of Harvard, George Brown, student leader, conducted. He showed, according to the Herald, "musical intelligence," and his reading of Gluck's Overture to Iphigenia in Aulis was "especially noteworthy." Considering the limitations under which they worked and rehearsed, the other commentators thought their work distinctly laudable. The Transcript recorded that in the group of songs by the soloist, Morris Brown, he sang "with feeling and delight."

The 18th Century Symphony Orchestra, conducted by Raffaele Martino, gave a candle-light concert that night in Jordan Hall. The general sentiment among the reviewers was expressed by the Monitor writer: "It is a delightful institution in that it covers a field otherwise untouched. The simplicity and quaintness of the music, the costumes, and the lighting, all conspire to make these concerts deserving of an interested public." The soloists with the orchestra were Doris Emerson, soprano, and Rodolfo Fornari, baritone. Their work, as well as that of the orchestra, was highly commended.

The first local concert appearance of Paul Whiteman and his orchestra elicited much praise in the press. George Gershwin was soloist in his own Rhapsody in Blue for piano and orchestra. With the exception of the Monitor chronicler, the reviewers enjoyed the concert, and lauded the "remarkable" work of Mr. Whiteman and his men. The Globe reviewer wrote "the virtuosity, the refinement of style, the brilliant musicianship of Whiteman's orchestra might reconcile objectors to jazz to it."

The notices which greeted Gitta Gradova, Russian pianist, after her first Boston appearance, were uniformly laudatory. The Monitor commentator called her "a competent and discerning artist of great technical proficiency, elegance, surprising power, authority and balance." The Transcript confirmed her technical excellence and the Herald reviewer characterized her as a musician of "strong individuality, a pianist of unusual powers, one of the most genuinely interesting players to appear here in many a day."

PIETRO CIMINI
Conductor of the Chicago Opera, Who Directed Traviata and Jewels of the Madonna Last Saturday.

Winifred Byrd, pianist, gave a recital in Jordan Hall Thursday. Her audience, although comparatively small, was very enthusiastic. Her playing, as the Monitor writer expressed it, "showed excellent technical foundation, and phrasing that was interesting . . . her interpretations are musical far beyond those of the average young artist." Philip Hale of the Herald was impressed with the lack of affectation in her interpretations, although he disliked her rendition of Chopin's Etude.

A member of the Boston Symphony Orchestra, Paul Cherkassky, gave a violin recital Tuesday night. The program opened with a sonata new to Boston audiences by Toivo Kuula, a Finn. The Monitor considered it well worth a hearing. The Transcript reviewer, although admitting its interest and excellent workmanship, did not find it a work of distinction. This writer called Mr. Cherkassky's musicianship sound, while the Herald chronicler said that "he played with intelligence, an excellent musician, possessed of a good technique, a warm tone, and imagination."

Anna Pavlowa and her Russian ballet, Jascha Heifetz, and Louise Homer also have made recent appearances. They received the usual excellent reviews attendant upon their appearance. Of Pavlowa's one week engagement here the Monitor reviewer said, "Superlatives have been showered in profusion on Mme. Pavlowa, and who, on seeing her last night, would not say they express all too feebly the admiration which she arouses and so richly deserves?" According to the press commentators, Mr. Heifetz's program served to display to the utmost the qualities for which he is so well known. To the Globe writer it was just another proof that he is "the greatest virtuoso violinist of the generation." Mme. Homer was found to be in excellent voice.

Sedano Gives Second N. Y. Concert

A second New York recital was given by the young Spanish violinist, Carlos Sedano, in Carnegie Hall December 8. The impression of intelligent, musicianly playing made at his first appearance was heightened by this last recital. The Sun said: "Mr. Sedano again revealed an art which has long been associated with the Spanish school of violinists. His playing was fluent and refined, and in a sensitive regard for polished phrasing and delicate nuance he deserved considerable praise." Other reviews spoke in a similar vein.

Stransky Leads Wagner Program

An all-Wagner program was given by the State Symphony Orchestra under the baton of Josef Stransky at Carnegie Hall Wednesday evening. Nine well known portions of Wagner's operas were played, including the Meistersinger introduction to Act III, the Tristan Prelude and Finale, the Parsifal processional, parts of Rhinegold, Lohengrin, and finally the Siegfried Idyll.

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VOICE, SYMPATHY, and PERSONALITY are qualities frequently emphasized by music reviewers as outstanding in the equipment of the baritone
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IN CONTINENTAL CAPITALS

Pianists Lead in Berlin Music

D'Albert, Erdmann, Gieseking, and Elsa Kraus Give Recitals; American Artists Well Received.

Berlin.

Four pianists led the list of concert-givers here during the past music week. They were Eugene d'Albert, Edward Erdmann, Walter Gieseking and Elsa Kraus. The reputation of d'Albert is of such long standing that he can afford from time to time to lapse from his highest standard. His audiences take these fluctuations like the weather. They do not question, although they may grumble. He was at his best at this most recent appearance, and left his audience in such good humor that they were able to discuss with the greatest cheerfulness and interest and the least animosity or ill feeling the rumor that M. d'Albert is shortly to divorce his seventh wife.

Messrs. Gieseking and Erdmann can afford no license. They are young and must always play their very best. The former strengthened the impression which he has been making in past seasons, during which time he has established for himself the reputation of being an excellent interpreter of Debussy. Erdmann continues to make the forward strides which he has made continually since he was introduced to the German public by Nikisch.

Among the recitalists earlier in the week was Elsa Kraus. On her appearances a year ago she aroused great hopes, and these seem well on their way toward complete realization. She has a penchant for the moderns and plays Schonberg and the others of his school with understanding and insight, but, as she indicated in her most recent appearance, she is able to do well with the traditional composers.

Another artist who seems promising is Ursula van Diemen, whose recital took place this week also. She presents loveliness not only to the ear, but also to the eye. She is the possessor of a voice capable of being developed to a high standard, although already it has charm, expressiveness and beauty.

Americans Win Successes

The Americans, who during the last few days have come before the music public, have all made excellent impressions. Among them were the pianist Jolas; Richard Hale, baritone, and Rudolph Polk, violinist. Ethel Leginska, who appeared both as pianist and conductor, was much approved.

Of Mr. Jolas it was said in the Borsen-Courier, "His full mastery of the piano is thoroughly warmed by the ardor of understanding. Poetic understanding seems always to give soul to the fullness, warmth and coloring of his playing." Mr. Hale was for the most part very well received, although one reviewer, Professor Taubmann, was of the opinion that his voice was more hollow and constrained than it should be.

Ethel Leginska made a very much better impression as a pianist than as a conductor. She displayed at the piano a full sized technic and genuine feeling. She is always interesting, was the opinion generally expressed by the reviewers who were present.

In spite of his youth Rudolph Polk is greeted in Berlin as an old acquaintance. His playing, on a splendid instrument and before a full house, was truly distinguished. His technic was brilliant, and his comprehension of the music at hand deeply rooted. It may be true that at present his fund of passion is not entirely displayed, but surely his potential ardor will one day burst forth and light the way for a great violinist.

Much Chamber Music Played

Besides the concerts by the three best known chamber ensembles, the Rose, Busch, and Klingler quartets, other chamber music recitals took place. Leonid Kreutzer, pianist, conductor and teacher, joined himself with Josef Wolfsthal, concertmaster of the Berlin State Opera Orchestra, and with the Russian cellist, Platigorsky, to give an evening of trio music. The ensemble had the smoothness and finish of ensemble which only groups of long experience together can usually achieve.

The Buxbaum Quartet still limps somewhat. Only the leader, former cellist of the Rose Quartet, is a player of the foremost rank, and his associates are not of his class. The latest program of Herr Buxbaum and the others was predominantly modern. A quartet by Zemlinsky of Prague, teacher of Schonberg, was the main item. It was applauded by those in the audience who always seem ready to approve what is new and startling regardless of its musical value.

Another evening of trio music brought together Bruno Walter, conductor, who played the piano, and the brothers, Feuermann, Sigmund and Emanuel (both wonder children grown up). Herr Walter treated the piano part of Beethoven's Geister trio with rare delicacy.

Walter Leads Philharmonic

The day before Walter showed himself at his very best when he conducted the Philharmonic Orchestra. He did the Schumann First Symphony with all the warmth and depth of his fine art. After that he conducted a delightful composition by E. N. von Reznicek, who was present. These variations with the ironic title Tragische Geschichte belong to the wittiest and most charming trifles which one can serve with a big orchestra.

At their most recent concerts Erich Kleiber and Wilhelm Furtwangler again drew the applause and laudatory comment which by now has become so customary as to be monotonous. Maria Ivogun was soloist with the latter, and again made a large audience enthusiastic. Furtwangler conducted the Pathetique Symphony of Tschaikowsky in a manner which carried the audience away.

Volksopera Bankrupt

The three running opera houses of Berlin are looking on complacently while the fourth is passing away. The bankruptcy of the Volksopera has already been officially announced, but efforts are still being made to restore this artistically successful organization to life. At present the members of the company are singing with practically no remuneration, and the box office receipts are likewise almost nil. This seems to be useless self-sacrifice. Four opera houses are too many for Berlin; one must die.

ARTHUR KURSCHNER.

Xaver Scharwenka Dies In Berlin After Operation

Berlin, Dec. 8.—Xaver Scharwenka, composer and teacher, died here last night after an operation for appendicitis at the age of seventy-five. Scharwenka was well known in New York, where he taught music for ten years after completing a tour of the United States in 1891. Last spring he visited New York for the second time, and shortly after his return to Europe wrote his memoirs.

Scharwenka was born in Poland, but lived most of his life in Germany. He was trained at the Kullak Academy in Berlin and taught there for several years. In 1869 he made his concert debut, and for several years gave chamber concerts with Sauret and H. Grunfeld, besides leading orchestral concerts. He founded the Scharwenka Conservatory in Berlin in 1891, which he directed for ten years. After this he was head of the combined Klindworth-Scharwenka Conservatory and then (with Petzet) opened a school for advanced players.

His gifts as composer won him many honors and distinctions from the Austrian and Prussian courts, the Berlin Akademie, etc. His piano compositions included a sonata for the violin and one for the cello, and a symphony in C minor. Among a large number of his smaller piano compositions were five Polish dances. Also from his pen was the opera Mataswintha. His books included the Methodik des Klavierspiels and Handbucher der Musiklehre.

Puccini's Will Read

Viareggio, Dec. 11.—The estate of Giacomo Puccini is left to his widow and son, Antonio, according to the terms of the will opened today. It was written in 1923.

The widow is left a life interest in half the accumulated estate and in half of the copyright returns from Puccini's operas. She is also to live where she likes in any of the several homes owned by the composer, including the family residence at Lucca.

Report Mozart Work Discovered

Paris, Dec. 4.—Reports have come from Dresden that an entirely new opera of Mozart, Pretended Simplicity, has been found in the National Library there. This work, composed when Mozart was eleven years old, is said to be of exceptional beauty. It is rumored that the Vienna Opera may present it.

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OLD-WORLD HIGHLIGHTS

Sing Rediscovered Byrd Mass

Artists Repeat Recital Appearances; London Choral Society Presents Bach and Beethoven.

London.

The larger number of important concerts here in the week of 23-30 November took the form of "repeat" recitals by a long list of great artists: alphabetically, William Bachaus, Alfred Cortot, Amelita Galli-Curci, Frieda Hempel, Fritz Kreisler, and the Lener Quartet of Buda-Pesth Both Mmes. Galli-Curci and Hempel have announced extra concerts for the next few days, over and above the half-dozen or so appearances on their original London schedules.

A great deal of critical attention was given a performance of Byrd's "Great" service, first sung, after its romantic rediscovery, in Newcastle last year by the local Bach Choir under Dr. G. W. Whittaker. The same body was responsible for this London performance, given at St. Margaret's, Westminster, on 25th November. Parts from manuscripts came to light some years ago during a search into the record of Durham Cathedral conducted by Dr. E. H. Fellowes. After arduous researches into ecclesiastical archives in various parts of England, the whole of the service (or mass) was finally recovered and reconstructed, the Carnegie Fund trustees publishing it in their Tudor Church Music series. Thus the capstone was put on the rehabilitation of the composer William Byrd, who had hitherto been looked upon as a capable and interesting writer of conventional church music, of madrigals, and of virginal pieces. In the present service, the critics declare, by breaking away from the archepiscopal prescriptions on the form of religious music, Byrd made clear his genius under the most favorable of conditions.

Music Complex

The work is, of course, polyphonic in form, of great complexity (ten choral voices occurring at several points in the score), and free in rhythm as the bar-less music of the Tudor period tends to be. Under these circumstances, it was considered no small praise that their performance could be called "enlightened" by the Telegraph, the Sunday Times writer holding the Newcastle singers "signally fitted for their task" by the "passionless purity of their tone," the "felicitous negotiation of the serious technical difficulties," and the maintenance of pitch "throughout the long ordeal of unaccompanied singing." The Creed and the Magnificat are generally considered to be the most impressive of an altogether highly impressive work.

Another choral event—the concert of the London Choral Society under Dr. Arthur Fagge—brought the Beethoven Missa Solemnis and a Bach cantata to hearing; it was not, as a performance, so well received, Mr. Scholes writing in the Observer that the singing, "though straightforwardly competent, had no great force, precision, or charm."

Wilhelm Furtwangler made a third appearance for the season as a conductor, this time at a London Symphony concert. Again the critics stressed the "erratic" nature of his genius, especially in a Brahms Symphony, where the keynote, according to the Telegraph, was "brilliance" rather than "balance." The previous evening, Hamilton Harty concluded the visiting series of Halle concerts in a concert "which undoubtedly set a worthy crown upon the achievements of the orchestra in London."

Borovsky Returns

In three recitals, first appearances here for the season came up for critical discussion. Alexander Borovsky, the Russian pianist, who is known both here and in America, won general commendation for the "thoughtfulness" of interpretation which he superadded to "a fine and firmly disciplined technique." Louis Pecski is a violinst well thought of by the local public; the "ease and suavity" of his tone was again the principal subject of critical attention.

Anton Bilotti is a pianist new to this country. Among the lesser artists to win added laurels in repeat appearances were the pianists de Koczalski and Buhlig, the singers Joan Elwes and Anne Thursfield, and the London Trio.

Two items of musical interest occured out of the regular track of concertizing: the Diaghileff Ballet Russe started a four-weeks' run on the bill of the Coliseum, London's newest variety theatre; and the Chauve Souris commenced a season of like duration in a theatre of its own in the West End. Milhaud's Le Train Bleu got much the same sort of notice at the Coliseum as greeted it in Paris in the Spring; for the Chauve Souris there was nothing but commendation.

P. L.

Question Box

1. What Russian composer of note invented a color keyboard?
2. What Russian singer was by turns a juvenile opera singer, porter, hunter and dancer?
3. What are the Italian sixth, the French sixth and the German sixth?
4. What is the difference between an American organ and a harmonium?

Answers to Last Questions

1. Originally a cantata was a piece of music to be sung; a sonata, one to be played or "sounded" on an instrument.
2. Isaac Albeniz lived from 1861 to 1909. His teachers were Marmontel, Brassin, Jadassohn and Liszt.
3. A capriccio was originally an instrumental piece in free imitation, like a fantasia or ricercar. In modern usage it is a free and vivacious piece of music, often much like a scherzo.
4. E. J. de Coppet, patron of chamber music and founder of the Flonzaley Quartet, was an American banker.

Flesch Sails

Carl Flesch sailed December 10 for America on S. S. Deutschland. His season will be divided between his classes at the Curtis Institute of Music in Philadelphia and a concert tour.

Strauss-Schalk Feud Made Composer Quit

The resignation of Richard Strauss from his position as director of the Vienna Opera has aroused the city considerably more than the business crises and general strikes which have been frequent of late. Details in the story have gradually been pieced together in the newspapers, and it seems without a doubt now that the action of the director resulted from a breaking out of the old hostility between himself and his colleague Franz Schalk.

Immediately after the ending of the Vienna music festival Strauss left the city to attend the presentation of his Schlagobers in Breslau and Intermezzo in Dresden. In the latter city Strauss was visited by two representatives of the Austrian Ministry of Fine Arts, which is in charge of the State Opera, who presented him with summary of affairs at the Opera including arrangements for future administration.

According to this arrangement Schalk under certain conditions was to be independent director in the absence of Strauss. Strauss insisted that the old order be continued, by which in his absence (which lately has been amounting to seven months a year usually), he still would be absolute ruler of the organization, acting through his assistant Herr Turnau. As a result of his unwillingness to give in Richard Strauss handed in his resignation.

Strauss and Schalk, the latter reputed an excellent leader and a man of traditional and conservative leanings, have never worked too cordially together. Herr Schalk is well over sixty, but he shows his years more than does his colleague, and in the years of their association as co-directors of the Opera he never was content with the ascendancy which Strauss early acquired. Only recently he announced to the Ministry of Fine Arts that unless he were put in authority in the absence of Strauss he would accept an offer for a position with an operatic organization in Holland.

The newspapers have expressed varying opinions concerning the affair, although they most of all regret the departure of Strauss. His friends assert that, provided Schalk leaves, he is willing to resume his position, and remain in Vienna as much as nine months a year.

The condition of the Opera has not been pleasing to the Viennese music public for some time. Some have attributed its stagnation to the conservatism of Schalk, others to Strauss' insistence on the careful production of his own works to the exclusion of that of other modern composers.

PAUL STEFAN.

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FOREIGN MUSIC ACTIVITIES

Swedish Ballets Return to Paris

Give Four Novelties First Evening; Vanni Marcoux Sings at Opera-Comique.

Paris.

Once more, this time for their fifth season, the Swedish Ballets have returned to Paris for an engagement in the Theatre des Champs-Elysees. On their first appearance in 1920 their original presentation of many modern works aroused much interest. This year they commenced their season with five works, all of them new, by French and Italian composers. Alfredo Casella and Vladimir Golschmann are again in charge of the musical direction, and the orchestra is the Pasdeloup organization.

There was considerable speculation before the first performance as to whether Darius Milhaud's Creation du Monde, which was first on the program, would arouse the hostility which it did last year at its premiere. This time the public followed the efforts of the negro Adam, Jean Borlin, and the negro Eve, Elsa Schwarck, calmly and almost indifferently. Even the cubistic curtain was received in silence.

The troupe seems this year rather smaller than it has been in the past, and the members appear not too skilled in the choreographic art, which nevertheless they aspire to revolutionize.

Among the novelties which they produced on the first night was Le Tournoi Singulier, based on a subject of Louise Labe, with music by Roland Manuel. The plot is an allegory whose scene is a golf links. The music was judged piquantly rhythmical with considerable harmonic interest and richness of orchestration.

Produce Oriental Novelty

The next novelty was Le Roseau, a piece based on a Persian legend, with music of Daniel Lazarus, and this was followed by Le Porcher, a choreographic representation of Hans Andersen's story, The Prince in Disguise. The modern version hardly displayed the simplicity and charm of the original, although the music, an adaptation of Swedish folk melodies, was agreeable in its orchestration by W. P. O. Ferroud.

The chief novelty of the entire program was La Jarre, an ironical fable by the Italian, Luigi Pirandello, with music by Alfredo Casella. The plot is concerned with the mending of an immense broken jar, which the mender puts together from the inside. The job complete, he finds himself imprisoned, and the jar must be broken to release him.

The consensus was that the music displayed a splendid originality, pure melody, and a passion characteristic of the folk music of southern Italy. The composer was called several times before the curtain to acknowledge the applause of the audience. The Swedish dancers did not quite fill the bill: they looked too heavy for Italians.

Vanni Marcoux at Opera-Comique

Vanni Marcoux, basso, made the first of his contracted twenty appearances of the season with the Paris Opera-Comique in a revival of Lorenzaccio, in which he sang at its first performance by the same company in 1920. As always, the audience was carried away by M. Marcoux's histrionic ability, which puts over his smaller vocal talent persuasively.

In the role of Cardinal Cibo the baritone Albers was at his best both histrionically and vocally. M. Lapelletrie as Alexander de Medicio displayed an admirable tenor voice which was well adapted to his role.

Mlle. Sibille sang the leading feminine role, which in the premiere was sung by Hilda Roosevelt. Mlle. Sibille possesses a very sweet voice, good schooling, and sufficient dramatic temperament to give the part its full due.

Fernand Masson conducted, and he was praised for the great spirit with which he led.

Revival of Don Quichotte

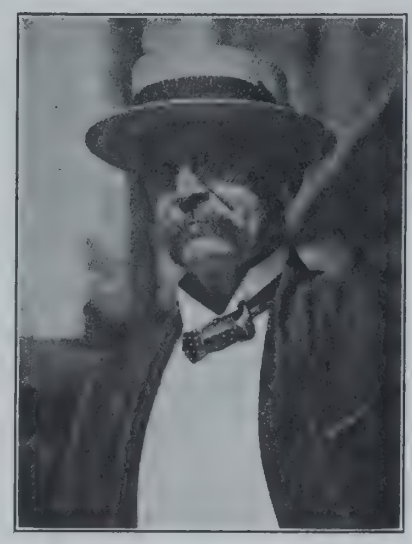
The revival of Massenet's Don Quichotte was also chosen as a vehicle for the appearance of Vanni Marcoux before he leaves for foreign countries for a number of appearances in opera. In this performance he was at his best, and he was ably seconded by the tenor, M. Allard, who is also appearing at the Opera-Comique in a number of guest performances.

Lucy Arbell, who sang Dulcinea, is at present one of the most popular of the sopranos in the roster of the company, and she displayed again the qualities which have created that popularity.

M. Frigara conducted the score with understanding and directed both singers and orchestra without the slightest hitch.

The Opera-Comique has just suffered a loss in the enforced retirement of Lucien Muratore, French tenor. He contracted to appear in twelve performances, but has been compelled by ill health to cancel his engagement.

On its last performance at the Grand Opera, Wagner's Valkyries was being presented there for its 280th time. This was the first German work produced at the Opera after the war, and at that time its reception was such that there was no use for the strong police guard which had been put in the house to handle any disturbances which might arise from patriotic motives.



XAVER SCHARWENKA
Composer and Teacher, Who Died in Berlin Last Week at the Age of Seventy-five.

New Wagnerian Tenor

This last performance had the particular interest of introducing a new Wagnerian tenor, M. Perret. He displayed a powerful voice of considerable clarity and sweetness of tone in the upper registers. In the middle and lower ranges his voice was not well enough developed to do justice to the difficult part, so that his singing was very irregular. For a first attempt at a Wagnerian part this artist did very well. Dramatically, too, he acquitted himself well, although he needs further study in this department too.

The Siegelinde who sang opposite M. Perret as Siegmund was Mlle, Bonavia. Vocally she showed many shortcomings, for her voice was too small for the Wagner score, and besides she did not seem too sure of her part at times. Her voice showed sweet tone in the middle registers, although she was nervous.

The Hunding of Gresse and the Brunnhilde of Mlle. Demougeot were much praised and applauded. The latter sang her role unusually well, and her last scene with Wotan was unusually moving. M. Delmas was Wotan, a role which he has sung at the Opera ever since the premiere there of this Wagner work. His delineation of the character was more fatherly and heartfelt than is usual, and in his singing he has some very fine moments, noticeably in the Farewell. Mme. Courso sang Fricka.

The Valkyries sang and moved about the stage impressively, but the orchestra was disappointing. The mis-en-scene, despite its age, shows beauty still, but the costumes of the leading artists were much too modern in style.

K. H. STOTTNER.

Gabrilowitsch With Orchestra

At the concert of the Philharmonic Society in Carnegie Hall on Saturday, Willem van Hoogstraten presented a program of familiar and popular compositions. The feature of the occasion was the appearance of Ossip Gabrilowitsch as soloist. Mr. Gabrilowitsch played the Mozart Concerto in D minor. According to the reviewer of the Sun, Mr. Gabrilowitsch "played a delightful and sparkling interpretation of the concerto and enjoyed the benefit of a spirited accompaniment from the orchestra."

Hempel Sings in Scotland

Edinburgh, Dec. 7.—Following her appearances in London and in Liverpool, Frieda Hempel has just appeared in this city and in Dundee. Miss Hempel closes her tour of thirty concerts in the British Isles on December 16.

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THE STUDIO EASY CHAIR

THE AMERICAN ACADEMY of Teachers of Singing, at a recent meeting, elected to membership Lino Mattioli, of the College of Music of Cincinnati. This organization, of which Herbert Witherspoon is president, has a membership of but forty teachers. Mr. Mattioli is the only member from his section of the country.

Frank Parker, baritone, of the Utica Conservatory of Music at Utica, N. Y., was heard in recital at the Watertown (N. Y.) Morning Musicales recently. Mr. Parker was accompanied by Mrs. F. P. Stoddard. Among others, Mr. Parker sang songs by Goatley, Scarlatti, Mozart, Schumann. Hermann, Carpenter, Taylor, Hageman, and O'Hara.

The feature of the recently established Institute of Musical Arts in Chicago, of which Alexander Nakutin is founder and director, is the production of opera, or acts from operas, at the student concerts in the studio. Mr. Nakutin came from Russia some twelve years ago to Chicago, where he has devoted himself to teaching. In the founding of the Institute he has emphasized training voices for the operatic stage.

Last Thursday marked the fourth birthday anniversary of the Cleveland Institute of Music, and the students celebrated with a dance and reception on the following Saturday evening. Crawford Wright, chairman of the student entertainment committee, was in charge of arrangements for the affair.

Beryl Rubinstein, head of the piano department at the Institute, was kept busy during the anniversary week of the school. The evening of December 8 he played in Elyria under the auspices of the Musical Arts Society of that city. He was also soloist at the third of the subscription recitals last Thursday. The next evening he played at the regular monthly faculty recital at the Institute in a program of Bach, Chopin, Scriabin, Debussy, and Liszt.

Those enrolled in the normal course at the Institute are being given an opportunity to combine theoretical knowledge with practical experience, at the same time gaining their practice teaching credits. In co-operation with the music school, the board of education permits children from the grade schools in the immediate vicinity to attend the Institute for free lessons in piano. Students taking teachers' courses give the lessons under the direction of a member of the piano faculty.

Grade school teachers and music supervisors select children with no previous musical training but a natural aptitude, and send them in groups of four for class lessons on Tuesday and Friday afternoons. At present twenty grammar school children are enrolled in the classes. All twenty are studying piano. It is hoped to increase the number of children later and to teach other instruments.

Miss Ruth Edwards and Miss Dorothy Price of the piano faculty are directing the group of embryo teachers at present. The student teachers are Gertrude Englander, Theresa Hunter, Jean Martin, all assistant teachers of the school staff; and Eileen Brodie, Mathilda Rubin, Marie Lapick, Elizabeth Kumin, Gussie Berkowitz, and Irma Hallgren.

During Christmas week, beginning December 26 and extending five days, Frederick Schlieder will conduct in his New York studio an intensive course (ten hours) embracing Melodic Creation, and Harmonic Technic. The course, although of short duration, is designed to give the essential principles of these elements and to furnish the basis for protracted practice, not only for self-culture, but for immediate use in elementary teaching.

For three weeks in November, E. Robert Schmitz was guest teacher of piano at the MacPhail School of Music in Minneapolis. In addition to giving private lessons, Mr. Schmitz held classes in interpretation, and appeared in three lecture recitals. He also was soloist with the Minneapolis Symphony Orchestra during his visit.

Frederick Hahn, president of the Zeckwer-Hahn Musical Academy of Philadelphia, started teaching violin classes at the Braun School of Music last month.

WILLIAM S. BRADY
New York Teacher of Singing Whose Winter Activities Are Again at Their Height.

Ernst Bacon, recently returned from three years study and concert work in Vienna and other European cities, has accepted a place on the faculty of the Kindred Arts School of Chicago. Mr. Bacon appeared in recital last Thursday at the Fine Arts Recital Hall.

The Chicago Piano College gave a faculty recital at Kimball Hall December 4. Another recital at the college studios was given by Ruth Chalstrom, pupil of Harmon H. Watt. Beethoven, Poldini, Liszt, Grieg, Paderewski, and Moszkowski made up the program.

The Seasons of Haydn has been chosen as the oratorio for the Institute Chorus to work on this year. The chorus was started two years ago by Mr. Bloch. John Pierce, the new head of the voice department at the Institute, has taken over the work of training the chorus this year. In time it is hoped that other similar choral societies will be developed throughout the city for an annual group chorus recital of from 2,000 to 3,000 voices.

A series of master classes conducted by Moriz Rosenthal, pianist, have been arranged by Glenn Dillard Gunn of Chicago. Mr. Rosenthal who, at present, is on tour, has announced that he will hold the classes the week of January 12, 1925. A group of Chicagoans have donated scholarships for these master classes which will be awarded in a final competition. The classes, at which Mr. Rosenthal will teach young artists and accept as listeners those who are interested to witness the performances and hear his criticisms and illustration, will be held at the Lake Shore Drive recital hall, Chicago.

A Thanksgiving recital was given November 24 by the Braun School of Music, Pottsville, Pennsylvania, in the High School Auditorium. It was an exposition taken from the Progressive Series of Piano Lessons by the Piano Department, assisted by the Violin and Expression Departments.

The Tamaqua Branch of the Braun School of Music gave a faculty recital at St. John's Evangelical Lutheran Church in Tamaqua, Pennsylvania, December 2. Those who participated in the concert were: Valeda Brode, pianist; Mrs. P. Ray Meikrantz, soprano; G. Francis Pyle, organist; Verna Frantz, pianist; Marion Cassel, reader; and Walter Pugh, violinist.

The first issue of the Pitch Pipe, the official organ of the Ithaca Institution of Public School Music, associated with the Ithaca Conservatory of Music of Ithaca, N. Y., has recently been published. Albert Edmund Brown, editor, of the Conservatory, announced in the leading editorial that the magazine, which will be issued six times a year, is published "in the interests of music in the Public Schools in America . . . the endeavor to build up, by teachers of wide experience and reputation and through the Ithaca Methods Courses, a greater degree of efficiency and success in the ranks of the Supervisors of Music in America."

Among the articles appearing in the first number are: The Physiological Versus the Psychological in the Art of Song; the Democratization of Music by Edward Amherst Ott; Efficiency in Music Teaching; and The Making of a Recital Program.

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THE MUSIC of The Fantastic Toyshop, the one act ballet of G. Rossini, has just been arranged as a suite for piano by Ottorino Respighi, Italian composer, and is being issued by J. & W. Chester, London.

The suite consists of eight parts. The Overture, a brisk staccato march, is followed by a graceful Mazurka, an Andantino, a Tarantelle, Danse Cosaque, Valse Lente, Allegretto, and Can Can. The suite in a small way suggests by its melodiousness and varied pace and mood Tschaikowsky's Nutcracker Suite. It has been skillfully arranged by Respighi, and makes a pleasing piano number of not too great difficulty. Of course, the music retains its possibilities for interpretation by the dance.

The Oliver Ditson Company adds continually to its choral repertory. Prayer of Thanksgiving, by E. Kremser, has been arranged in its most recent issue for a three part chorus of women's voices, the editing having been in the hands of N. Clifford Page. G. A. Grant-Schaefer's Mass in F is a composition of considerable dimensions, having in full the Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei. There are required solos in all ranges in addition to the chorus of mixed voices. The accompaniment is for organ.

A number of biblical anthems for minister and choir by William Arms Fisher are being published by Ditson also. They include Because I Live, Ye Shall Live Also (with parts for solos of soprano, tenor, and bass); Let Us Worship (solos for soprano, alto, tenor, and bass); Unto Us a Child Is Born (solos for soprano, alto, tenor, and bass); and God Is Love (solos for sopranos, tenor, and bass).

Hartford Club Opens Season

Hartford, Dec. 6.—The Choral Club of Hartford opened its eighteenth season last night with a concert, conducted by Ralph L. Baldwin. The Club was assisted by Frances Newsom, soprano, and by Marshall Seeley, pianist.

The Cincinnati Symphony Orchestra toured last month in Ohio and Indiana. This photograph, taken en route, shows, from left to right, Emil Heermann, concertmaster; Henry Jenkel, principal double bass; Fritz Reiner, conductor, and Jessie W. Darby, manager.

Chicago Opera Presents First Carmen of Season

Chicago, Dec. 4.—Mary Garden appeared in Carmen last night with the Chicago Civic Opera Company for the first time this season. Others in the cast were Fernand Ansseau, Douglas Stanbury, Edouard Cotreuil, Alice d'Hermanoy, Gladys Swarthout, Giacomo Rimini, Mary McCormic, Desire Defrere, Jose Mojica, and Eugenio Correnti. Giorgio Polacco conducted in a way which Maurice Rosenfeld of the News found "colorful and elegant."

In general the reviewers found Miss Garden her usual excellent Carmen. In addition to her "fiery" acting, Glenn Dillard Gunn thought her singing above the usual standard. Mr. Rosenfeld agreed that she was in particularly good voice, and there was a novelty in her conception of the role which pleased him. On the other hand Edward Moore of the Tribune, while admitting that her performance was "piquant and energetic," considered that it was not up to her best work.

Mr. Ansseau's Jose was liked by all the writers. Exemplary of their opinion of his work was Mr. Rosenfeld's remark: "He was in the best form vocally that we have heard in him so far. His voice rang out with great fervor and warmth." Mr. Rimini "made a brilliant figure as Escamillo," wrote Mr. Gunn, and Mr. Rosenfeld was impressed with his vocal rendition of the part.

According to Mr. Gunn, Miss McCormic sang the part of Micaela, especially in the first act, "excellently." Other commentators commended her singing, although they thought her too elaborately costumed for the part. Of Miss Swarthout, Mr. Moore asserted that her performance was so well done as to warrant a better part for her in the near future. Miss d'Hermanoy's singing received laudatory comment, as well.

Give Puccini Concert

The concert arranged as a tribute to the memory of Giacomo Puccini, which was held at the Metropolitan Opera House the evening of December 6, drew a capacity audience. Messrs. Serafin, Papi and Bamboschek shared in conducting orchestra and ensemble numbers, and the soloists were Maria Jeritza, Lucrezia Bori, Frances Alda, Rosa Ponselle, Frances Peralta, Marion Telva and Louise Hunter, and Messrs. Gigli, Chamlee, de Luca, Fleta, Scotti, Danise and Martinelli.

General Manager Gatti-Casazza announced that, with the permission of Chairman Otto H. Kahn, of the Opera Board, the Metropolitan was sending to Italy out of the proceeds of the concert 137,000 lire, to be divided in three gifts—100,000 to the Verdi Home for Aged Musicians, 25,000 to the Mayoralty of Lucca, Puccini's native city, and 12,000 lire to be held for disposal by a committee yet to be organized for the erecting of a suitable monument to the composer.

WANDA LANDOWSKA'S Music of the Past, published by Alfred A. Knopf, New York, is a book with a grievance. Mme. Landowska objects to the submergence of the old music. She quotes many writers on music in many periods to show the tendency to regard music as an art whose development has always been in progress and which is considered as reaching its culmination only in the present (the exact date of that "present" depending upon when the particular writer lived). Mme. Landowska's reply is characteristic: "Music is not a schoolgirl who passes sedately from one class to another and who, in our day only, has just obtained her diploma."

The quotation catches in a line the spirit of Music of the Past. It is not a book with a single thesis, except the thesis in general that old music is good. It converses, it rambles, it quotes, it stabs, it interests. There is much that can be controverted in it, including the original grievance quoted above. It may just as well be said that writers of music are too old-fashioned, have too little respect for what is written in their day. Many quotations could be used to prove that the present has too little respect for itself, too much adoration of the past.

Although she writes of music of the past, however, Mme. Landowska refers mostly to the old classical music, the music of composers before Beethoven and even Mozart, and in respect to them her criticism of the present day attitude is well grounded.

From time to time Mme. Landowska seems to be tilting at windmills, but her battles are always interesting and usually informing. She is fitted to write of old music for that is her field, and she has done her task with a zest and vivacity that are rarely to be found in erudite studies of what is old.

Yale Glee Club Appears

Sea chanties, Christmas songs and negro spirituals were heard at the concert of the Yale Glee Club at Town Hall the evening of December 6.

MUSIC & LETTERS

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CERTIFIED THE MUSICAL DIGEST

Continue New York Music Week Contests

Association in Drive for Greater Support; Competitions Start Next February.

The music contest movement which was launched in New York a year ago under the auspices of the New York Music Week Association is being continued this year. The contests for the coming season are scheduled to open during the first week of February, and they will be continued through March and April, during which time eliminations will be made for the final interborough contests, which will take place next Music Week, beginning May 3. The New York Music Week Association, at 299 Madison avenue, of which Isabel Louden is director, is supplying lists of test pieces to applicants.

The music contest movement was begun in New York last year when a local committee was established in each of forty-eight districts into which the city has been divided, and local contests were arranged for amateur musicians and music organizations. A syllabus, compiled by a committee of well known professional musicians, was provided by the association.

District contestants who received 75 per cent for their test performances were awarded a bronze medal, and became eligible to enter the borough contests. Winners this time of 85 per cent and a silver medal were entitled to take part at the final interborough contest.

So large a list of competitors appeared before the judges for the final awards the last day of Music Week that the performance lasted from two in the afternoon until eight o'clock. Public and parochial school choruses, high school orchestras and church choirs competed at Aeolian Hall. Those who achieved grades of over 90 per cent were awarded silver cups.

Interest roused in the several communities and among musicians who came in direct contact with the work was reflected in the messages of commendation and inquiry that came from all over the country.

A wide-spread effort is now being made to acquaint the public with what has been done, and to enlist greater financial assistance so that a more complete program may be followed, taking care of the additions that wider knowledge of the movement will inevitably bring to the list of contestants. These contributions may be made outright or in the form of annual memberships to the association.

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"North of 36"

FAMOUS RIALTO ORCHESTRA

Riesenfeld's Classical Jazz

JOHN INGRAM

Associate Conductor of the Mark Strand Theatre Orchestra, Who Will Be Guest Leader of the National Civic Opera of Montreal, Beginning December 29.

Papi Conducts First Marta at Metropolitan

A special performance of Marta was given at the Metropolitan Opera House the afternoon of December 5. Frances Alda sang in the title role, Kathleen Howard took the part of Nancy, Beniamino Gigli was Lionci, Adamo Didur sang Plunkett, and Malatesta impersonated Sir Tristan. Gennaro Papi conducted what the reviewers characterized as "a lively performance." He, with the orchestra, received warm applause after the overture in the first act, and was obliged to come before the curtain.

The cast, which was substantially the same as last year, was enthusiastically received, and, according to press comment, the singers deserved praise. Mme. Alda received the usual plaudits attendant upon her singing of The Last Rose of Summer, and Mr. Gigli, in the words of the Sun commentator, "was perfection." The entire cast were responsible for what this reviewer called "a vivacious" performance. The Times writer called it of "refreshing charm."

Young Pianist Gives Recital

Rose Solomon, sixteen-year-old pianist, who had played in New York before, gave a recital in Town Hall on December 7. She offered two movements of Saint-Saens' G minor Concerto, Boris Feibish at the second piano; Beethoven's Appassionata Sonata; and other numbers, including Powell's Rhapsodie Negre for two pianos. The Sun reviewer thought her not yet ready for public performance, but a serious player with "a musical piano touch."

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Lines o' News AND Chatter

Chattanooga insists on being musically musical. Apart from giving a season by the Chicago Opera Company this year that city has presented the Cincinnati Symphony Orchestra, and has some other attractions worthy of attention. It is publishing a four-page paper, called The Memorial Press, which spreads the good tidings.

* * *

Tait, of the Tait Brothers firm, which operates so extensively in Australia and managed the recent Melba Opera Company season, departed Saturday for his London office. He had spent several weeks in this country.

* * *

The smiling countenance of Manager Frank Healy, the San Francisco manager and director of the Roman Singers, was seen about New York lately.

* * *

Another San Franciscan, also in the managerial field, who has just reached New York is Alice Seckels. Her visit has to do with the proposed Master School of Music and Arts of California, which Mrs. Alice Campbell McFarlane is about to endow and of which Lazar S. Samoiloff is to be director.

* * *

Poor Carlos Sedano! He gave his second New York recital on a rainy night which, also, was hot and humid. And the strings of his violin would not stay put. The chief annoyance was that each string refused to be affected similarly to each of the three others.

* * *

Have you received your Juilliard Musical Foundation music school fellowship yet?

* * *

Whisperings from Chicago hint that all is not serene within the rank and file of that organization. Well, that is no new situation. The Windy City would be surprised if its opera machine were to become a frictionless affair.

* * *

William Cloudman, principal business associate of M. H. Hanson, is convalescing from a long illness and will return to his post this week.

* * *

Lines-o'-Newser was presented last week with a letter of introduction by a young person who had carried it about for four years. Why hurry?

* * *

Cleveland music interests and the Metropolitan Opera Company have agreed on terms for a second season of opera for next spring. It will probably prove a fixture.

* * *

George Engles was seen working cross-street concerts in New York's Forty-second street a few days ago. He had the New York Symphony at one end of the street, and just a block westwards two other concerts—one by Adela Verne, the other, a few hours later, given in an auditorium directly opposite by the Barrere Symphony.

* * *

We are looking for an announcement from Nahan Franko telling about an orchestra he intends to organize and plans he has for it.

Manager William E. Walter, of the Detroit Symphony Orchestra, took the Wolverine train into New York a few days ago and departed the same way. Billy is smiling . . . because his orchestra is going great guns.

* * *

When Efrem Zimbalist returns shortly from his lengthy Australian tournee he will listen to the violin playing of his small son. He has learned to emulate his father since the latter sailed away last summer.

* * *

The holiday homecomings of other artists are also in order. John McCormack got in on Saturday, which was forunate since he was scheduled for a concert in the Manhattan Opera House the following day.

* * *

Lines-o'-Newser journeyed to the national capital last Saturday, the guest of John Philip Sousa, for the Gridiron dinner. J. P. may be seventy in years, but he sets one a pace that calls for youthful energy to keep up with him.

* * *

If you see a bustling man scurrying through New York streets it will be Walter Fritschey, the Kansas City manager. He is in town with Mrs. Fritschey.

* * *

Yes—and Roland Witte and his partner, Charles F. Horner—have been here to remind New York that Kansas City is one of our most important music centers.

* * *

If all the plans now formulating for summer opera materialize, the United States will establish, in 1925, a new record.

* * *

In the lobby of the Commodore Hotel these days it is not hard to find Walter Fritschey of Kansas City, A. H. Handley of Boston, Margaret Rice of Milwaukee, W. R. Frizelle of Dayton, T. Arthur Smith of Washington, May Beegle of Pittsburgh, Marion de Forrest of Buffalo, Mrs. Edith Resch of San Antonio, Lois Steers of Portland, Mrs. Wilson Green of Washington, Ben Franklin of Albany, Mary Lindsay Oliver of the Tri-Cities and New York, Rita McDonald of Los Angeles, William Albough of Baltimore, Adella Prentiss Hughes of Cleveland, and Mrs. J. W. Darby of Cincinnati. They are in New York to attend the Managers' Convention which is being held at this hotel. The convention opened yesterday morning at ten o'clock and will close this afternoon.

* * *

After listening to a composition "for piano with strings" by Henry Cowell—he of the "tone clusters"—a few nights ago at the Society for Ethical Culture, Lines-o'-Newser concludes that he would prefer it played on a piano without strings.

* * *

Stefi Geyer, young Swiss violinist, who gave her first recital in New York some weeks ago, was heard again at Town Hall last Thursday evening.

MUD

Impartiality
Fairness
The Facts

The Musical Digest

A Message in Song
See Page 5

VOL. VII. NO. 10 (Published Weekly) NEW YORK, TUESDAY, DECEMBER 23, 1924 (Copyright, 1924, by MUSICAL DIGEST, Inc.) 15 CENTS A COPY

Dusolina Giannini will sing the soprano roles in the fourth act of Rimsky-Korsakoff's Sadko and the first act of Chabrier's Briseis, which will be given concert presentation by the Schola Cantorum in New York at Carnegie Hall, December 30.

Bulletins of News

Milan, Dec. 21.—The world premiere of Giordano's four act opera, La Cena delle Beffe (The Jest) took place last night at La Scala. Hipolito Lazaro and Carmen Melis had the leading roles, and Arturo Toscanini was the conductor. The book of the opera is by Sem Benelli, author of the drama of the same name.

The revival of Verdi's Falstaff at the New York Metropolitan Opera will take place on the evening of January 2, according to an announcement of General Manager Gatti Casazza. Tullio Serafin will conduct, and the singers will be Antonio Scotti in the title role; Lucrezia Bori will sing the part of Alice; Frances Alda that of Nanette; Marion Telva, Quickly; Beniamino Gigli, Fenton; Adamo Didur, Pistola; and Angelo Bada, Dr. Cajus.

Kansas City, Dec. 20.—Arnold Volpe has just resigned his position as Music Director of the Kansas City Conservatory of Music. The resignation will take effect June, 1925.

Due to the illness of Giovanni Martinelli, Aida, instead of La Juive, will be sung at the Metropolitan on Christmas night. Mr. Martinelli is not seriously ill, but is under observation for intestinal trouble. Mario Chamlee will replace Miguel Fleta in Thursday's matinee, Tosca, while Mr. Fleta, together with Rosa Ponselle, Jeanne Gordon, Guiseppe de Luca, and Leon Rothier, will appear in Aida that evening.

The Wolfsohn Musical Bureau has made arrangements to expand its activities through its Chicago office. Ward French and Mrs. Virginia French have been engaged to take charge of that branch of Wolfsohn affairs; and they will make their headquarters in the present Wolfsohn offices, in Orchestra Hall.

Plans provide for supplying the Middle West with artists residing in Chicago, a list of which will be made known in due course. Wolfsohn also announces, through its president, John Trevor Adams, that it is in a position to furnish a course of concerts in any community (large or small) without requiring any guarantee.

Holiday Greetings

TO EACH of its acquaintances—casual as well as close—The Musical Digest extends a Merry Christmas and a Happy New Year. Nineteen-twenty-four is nearing its close; Nineteen-twenty-five is approaching.

Most people have much to be grateful for. The world is moving towards an attitude of peace. Material conditions are improving; the future holds much for all who wish to take advantage of the opportunities it will bring.

"Ring out the old, ring in the new." . . . Constructiveness may well be taken as a slogan for Nineteen-twenty-five. And there is no better time to begin it than now—as Christmas hovers.

Chaliapin Upsets Soviet and Managers

A cablegram from Paris, published Sunday in the New York Times, stated that in Russian circles in the French city the Soviet is furious against Feodor Chaliapin because that singer has earned large sums of money in the United States (as revealed by the published income-tax statement showing he paid the U. S. Government $32,000 on his 1923 earnings) and has not yet returned to Russia.

Judging from some of the comments made during the recent New York meeting of the National Concert Managers' Association the Soviet isn't alone in its attitude towards Chaliapin. For according to accounts he seems so anxious to annex his fee—which swings around the $3,500 and $4,000 mark—that he does not always consider the expressed wishes of those who engage him.

In Washington, D. C., to be specific, he was engaged by Mrs. Katie Wilson Greene to appear in concert. And he was nominated by the Chicago Civic Opera Company to appear there in one of the performances this winter—also to be managed by Mrs. Greene. Yet an offer from another operatic aggregation to appear in the national capital was accepted by Chaliapin.

His manager, S. Hurok, is reported to have disavowed responsibility in the matter, stating that Chaliapin had signed the contract personally. It is feared that if Chaliapin appears again in Washington before he sings with the Chicago forces he may not prove as strong a drawing card with the Windy City company. . . . Since it will mark his third appearance there in a relatively brief time.

Local Managers Favor A Closer Co-operation With Gotham Bureaus

That Feeling Reflected During Recent National Concert Managers Sessions.

SUGGEST ARBITRATION

A desire to bring about a closer and more harmonious co-operation between local concert managements (individuals and organizations) and the New York wholesale bureaus was expressed during the mid-winter sessions of the National Concert Managers' Association, held a week ago last Monday and Tuesday in the Commodore Hotel, New York.

While there was not as large an attendance as has been recorded at other similar gatherings, officers and other members of the association expressed the belief that benefits had come through the meeting.

Although no specific plans have been drawn looking toward the more complete getting together of the most progressive and constructive local and wholesale managements, the wish to promote such a situation was strongly expressed. A feeling of general optimism was radiated when the meeting closed.

As at other sessions held by the Association there was much informal talk concerning what the individual members present did and did not do with respect to certain matters in their business. It consisted largely of an interchange of ideas. There also were discussed matters which have aroused the disastisfaction of a number who were present . . . matters which neither the president nor the secretary wished to comment on for publication.

Loudon Charlton, representing the New York Music Managers' Association, delivered the address of welcome. Mrs. Katie Wilson Greene, of Washington, D. C., head of the National Concert Managers Association responded; and thereafter she occupied the chair, with Secretary Miss Margaret Rice, of Milwaukee, at her right hand.

Mr. Charles L. Wagner suggested for consideration in place of the equity contract, which has been a matter of dispute between the two associations for so long, a method of arbitration. Mr. Wagner suggested that an arbitration board be formed—whenever a contract between him and a local management shall become necessary to adjudicate—to consist of three members: one nominated by him, one by the local manager, and one chosen by those two. He offered to present his plan at the next meeting of the New York Managers' Association for consideration by all members of that body.

(Continued on page 6.)

Pouishnoff Makes Boston Debut

Reviewers Praise New Russian Pianist; Borovsky in First Appearance with Boston Symphony.

Boston, Dec. 15.—Leff Pouishnoff, Russian pianist, made his Boston debut Friday evening. His reception by the reviewers was as enthusiastic as that accorded him by his audience. H. T. P. in the Transcript found Mr. Pouishnoff "an altogether admirable, a persistently pleasurable pianist. His technical skill is effortless and usually undisplayed His tone is crystalline, yet never hard or dry. With adept pedalling to aid, it sustains melody. From the pianist's and the composer's fancy, it takes color; while at their bidding it mounts or descends the degrees of power. Exceedingly sensitive and skillful is Mr. Pouishnoff, when he would lead, unfold and cumulate songful measures; when he would both maintain line and festoon ornament; when fine-spun transition or graceful modulation invites him. Above all, he is a master of rhythm." proved by a number that would have served as a contrast to the other pieces.

This chronicler also admired the pianist's personality, and said that "like to Mr. Kreisler or Mr. Paderewski seems Mr. Pouishnoff—the virtuoso and musician who is also cultivated man of the world." Summing up his impressions of the artist, H. T. P. wrote: "In fine, a mind, a spirit, a musician and a pianist."

Mr. Pouishnoff's program was made up entirely of Russian compositions and R. R. G. of the Herald, although he enthused over his playing, felt that his program would have been im-

"He has command of a highly individual tone," he wrote, "for the most part singularly cool and crisp, but capable of a wide variety, very strong without a trace of hardness, and in singing phrases very sweet. His rhythm is delightful. He plays as if every note has for him its meaning, consequently he is never dull."

Another new Russian pianist, Alexander Borovsky made his Boston debut last Friday afternoon as soloist with the Boston Symphony Orchestra, conducted by Serge Koussevitzky. He played the Tschaikowsky Concerto in B flat minor.

Warren Storey Smith reported in the Post that the effect of the opening of the well known concerto was "electrical." The best parts of the work, to quote Philip Hale in the Herald, were "brought out in full strength by pianist and orchestra." According to the reviewer in the Transcript, Mr. Borovsky displayed a tone which was "bright, clear, crisp and dry—champagne-like. He answered to rhythm sustained or broken; in pace he was no less elastic."

In the suite of old airs and dances. arranged by Respighi, the first movement was played for the first time at a Symphony concert. Mr. Hale found the performance so delightful as to wonder why previously this movement had been omitted. Other reviewers agreed and Mr. Smith found the interpretation by Mr. Koussevitzky "exquisite." Strauss' Till Eulenspiegel was played as seldom before, and the Globe commentator said it was one of "the greatest dramatic and musical achievments of Koussevitzky here."

Several prominent Boston women have organized a Children's Concerts Committee which has engaged fifty members of the Symphony Orchestra to give five concerts for children in Jordan Hall on Saturday mornings, beginning January 10. Ernest Schelling will act as conductor and spokesman at these concerts.

The Harvard Glee Club, Archibald T. Davison conductor, gave its first Boston concert of the season in Symphony Hall December 12, with Ossip Gabrilowitsch assisting. "Unanimity and flexibility" were discovered in their singing by the Christian Science Monitor writer, who, however, found the tonal quality below last year's standard. On the other hand, the Herald admired the quality of tone, but thought that the "warmth of expression, freshness of tone, vitality," suffered in consequence. The concert afforded the audience much enjoyment, and Mr. Gabrilowitsch received an enthusiastic reception.

A contralto, Grace Leslie, accompanied by Everett Titcomb, pianist, and Verne Powell, flute player, was heard in Jordan Hall last Tuesday. Mr. Hale considered Mrs. Leslie an "interesting singer" with a voice of fine quality with phrases in the upper register that "were a joy if only for their sheer beauty of sound." According to the Transcript writer, her voice is a "rich, velvety contralto, of considerable range, with exquisitely formed high notes." In the words of the Monitor reviewer, "she is musical and intelligently understands her songs." These writers were unanimous in praising the interest and unconventionality of her program.

A sixteen year old pianist, Catherine Carver, was also heard here recently. Her technique, wrote the Transcript reviewer, "is large, sometimes surprisingly so, and what is more, decidedly smooth and even. Her tone is of good quality, sings well the song of many a lyric passage." Poise, discernment, and immaturity were found in her work by this writer. E. G. in the Herald thought Miss Carver's technique amazing for one so young. According to this commentator, she played "with the sentiment of a young girl, meticulously avoiding excesses . . . yet she has a graceful manner, a suppleness of arm and of wrist, a sensitive touch."

Another pianist heard during the week in recital was Fela Rybier. In the opinion of Z. B. F. of the Monitor, Mrs. Rybier's playing shows "strong rhythmic feeling, a carefully drawn line in phrasing, good melodic tone and an excellent range of color." In Bach's Chromatic Fantasy and Fugue, Mrs. Rybier, to quote the Transcript, "evinced a good sense of rhythm, a subtle feeling for contrast, and a facile technique."

Denoe Leedy, pianist, gave a recital. To quote the Transcript, "Mr. Leedy's technique appears to be equal to all demands that can be made upon it; his musicianship and intelligence, if not his emotional make-up, are in many respects a perfect match for such technique." To the writer in the Monitor the pianist "seems to court the 'mezza voce' of his instrument—the melody which gleams softly from a vaporous background."

Recital in Manitowoc

Manitowoc, Dec. 11.—The Music League of Manitowoc, Wisconsin, gave its seventh program at the Mikadow Theatre on December 9. The artists were Margaret Erbe, pianist, Gertrude Erbe, soprano and Robert Wilson Hays, organist.

Metropolitan Opera Bill

TOMORROW

Die Meistersinger—with Mmes. Rethberg and Howard; and Messrs. Laubenthal, Whitehill, Bender, Schutzendorf and Paltrinieri; Mr. Bodanzky conducting.

THURSDAY

Tosca (matinee)—with Mmes. Jeritza and Wakefield; and Messrs. Fleta, Scotti and Malatesta; Mr. Serafin conducting.

La Juive (evening)—with Mmes. Ponselle, Galli, and Ryan; and Messrs. Martinelli, Rothier, and Errolle; Mr. Hasselmans conducting.

FRIDAY

Lohengrin—with Mmes. Easton and Matzenauer; and Messrs. Laubenthal, Whitehill, Bender, and Schutzendorf; Mr. Bodanzky conducting.

SATURDAY

L'Africana (matinee) — with Mmes. Ponselle, Mario, and Telva; and Messrs. Gigli, Danise, Didur, and Rothier; Mr. Serafin conducting.

Faust (evening)—with Mme. Alda; and Messrs. Martinelli, de Luca, Mardones, and d'Angelo; Mr. Hasselmans conducting.

MONDAY

Cavalleria Rusticana—with Mmes. Ponselle and Bourskaya and Mr. Gigli; Pagliacci with Mme. Mario and Messrs. Fleta and Danise. Conductor for both operas will be Mr. Papi.

Kochanski in First New York Recital

De Falla's Suite Populaire Espagnole Is Given Its First Performance.

To his violin recital in Carnegie Hall the afternoon of December 13, Paul Kochanski "brought his usual skill and artistry to a generous and exacting program," to quote the World commentator. Among the compositions which he played was de Falla's Suite Populaire Espagnole, heard here for the first time. In the opinion of the Sun reviewer, the concert presented "a delightful ensemble of sparkling imagination, incisive rhythm and a program of admirable taste and diversity. There were opportunities in plenty for the display of Mr. Kochanski's vivacious talents."

This chronicler liked the de Falla Suite which revealed "a masterly sense and control of rhythm, welded with originality." Although considering the work unpretentious, the Times writer found it attractive. Lawrence Gilman wrote in the Herald Tribune, that, at times, the piece had "charm of color and mood," and that Mr. Kochanski "played the suite with consummate skill, and made a pronounced success with it." The Times reviewer agreed that he played the work "with feeling and brilliancy."

Mr. Gilman enthused over the violinist's performance: "Mr. Kochanski is rapidly making it clear to attentive concertgoers that he is to be ranked among the most admirable violinists now before the public . . . . a finely gifted artist . . . . a superb technician. He plays with a tone that is almost always transparent, distinguished and beautiful; his bow-arm should be the envy of many a well advertised fiddler; he responds to beauty and mood like a poet, and he phrases like a musician."

Gita Glaze in Recital

Gita Glaze, soprano, gave a recital at Aeolian Hall last Tuesday. The Herald Tribune said she displayed a "fair amount" of strength and "expressive capacity," but a "rather uncertain tone" with a tendency to "shrillness" in the louder top notes. The Sun writer thought that although her voice was not an "impressive" one, in lyric songs she acquitted herself "creditably," giving evident pleasure to her audience.

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Harpist Is Soloist With Stock

Chicago Orchestra Plays Palmgren Novelty; Renee Chemet and Elly Ney in Recitals.

Chicago, Dec. 15.—At the concert of the Chicago Symphony Orchestra, Friday afternoon, Frederick Stock offered a program which had something of the holiday spirit. There was one novelty, Four Symphonic Pictures From Finland, by Selim Palmgren, and Busoni's Berceuse Elegiaque, Beethoven's Eighth Symphony, and Casella's Italia Rhapsody. Enrico Tramonti, harpist of the orchestra, was the soloist of the afternoon in Widor's Chorale and Variations.

Edward Moore of the Tribune found the Palmgren numbers entertaining and ranked them "among the lovely achievements of the year." In the opinion of Karleton Hackett of the Post they showed "genuine thoughts" set forth with "all sincerity. There were melodic grace and charm in the harmonic setting." According to Maurice Rosenfeld of the News they are "tuneful and admirably orchestrated." Glen Dillard Gunn of the Herald and Examiner thought them more appropriate for a popular concert.

Mr. Tramonti played "with much skill," in the words of this reviewer, and Mr. Hackett commended him for his "virtuoso command of the instrument" which displayed its "best qualities with a sure hand." Mr. Moore considered that he got the highest degree of expression from the harp. According to Mr. Rosenfeld, he displayed a "manly stroke" and a tone of many shades and colors.

At the popular concert given on Wednesday, Alfred Wallenstein, first cellist of the orchestra, was soloist. He played the obbligato from Goldmark's Queen of Sheba, Mr. Rosenfeld wrote, with a "beautiful, singing tone." Mr. Hackett found his tone "rich and warm." On the next day, the orchestra gave the second program of its children's series.

Renee Chemet, violinist, made her Chicago debut in a joint recital last Tuesday with Reinald Werrenrath, baritone. According to Mr. Moore, Mme. Chemet displayed "the tone, the brilliancy, and the execution that belong to highly trained talent." Mr. Hackett referred to her as a "delightful artist" with "warmth of tone, technical clarity and rhythmic accent" in her work. Agreed was Mr. Rosenfeld that she played with "brilliance, temperament, and a big tone." Mr. Werrenrath received his usual laudatory notices.

After an absence of two years, Elly Ney returned to Chicago to give a piano recital yesterday afternoon. Mr. Hackett asserted that Mme. Ney "is an artist of distinction. She has an individual viewpoint and possesses both the interpretative force and the technical skill to make it effective." The concert, according to Mr. Rosenfeld, demonstrated her right to be classed among the foremost pianists. Mr. Moore agreed to the "distinction" of her playing.

Ernst Bacon, pianist, was heard in recital last Thursday. According to the Post he showed appreciation for his music, which he expressed "with good tone and technique." Mr. Rosenfeld liked his "delicate touch, fleet and light technique and tone which has both delicacy and power." Another recent recitalist was Mina Hager, contralto, who sang, in the words of this reviewer, "with rich, mellow vocal quality" and a fine interpretative sense. The Post commentator liked her manner of expression and her intelligent use of the wide range of color in her voice.

The Madrigal Club, D. A. Clippinger conductor, opened its twenty-fifth season last Thursday and received general press commendation. Among the other recitalists of the past fortnight have been Rubin Davis, a "talented and expertly trained" violinist, according to Mr. Moore; Jack Baus, violinist; the Chicago String Quartet, which was lauded by Mr. Rosenfeld for "perfect balance of tone and unanimity of musical purpose;" and the Paulist Choristers, who sang, in the words of Mr. Moore, "with fine tone, easily and flexibly, and with excellent balance."

Hyman Rovinsky

Hyman Rovinsky appeared in a New York piano recital at Aeolian Hall last Wednesday night. An "unhackneyed" program was the verdict of the Times, although it expressed a desire that he had begun with Scriabine rather than Schubert. There were Brahms' Hungarian Variations, Franck's prelude, choral and fugue, some Schuman, Brahms, and Debussy, Korngold, Chopin and Smetana. The Herald Tribune spoke with pleasure of Mr. Rovinsky's "clear-cut, incisive energy" but regretted spots of "too much reserve."

The Sun considered he thought "for himself," complained of "some exaggeration of tempo and sharp accentuation," but said that except for this his playing "gives artistic pleasure." Mr. Peyser of the Telegram-Mail also noticed his "restraint," but pointed out the "taste," "excellent touch" and "musical feeling" displayed in the Schumann Romances.

Dr. Hollis Dann, former supervisor of music of the Pennsylvania State Department of Education, has been appointed Professor and head of the Department of Music Education of New York University. He will undertake his new duties on February 1, 1925.

Cadman Cantata and Opera Are Presented in Denver

Denver, Dec. 10.—Charles Wakefield Cadman's latest choral work, The Sunset Trail, which the composer classifies as "an operatic cantata," was given its premiere here in the Municipal Auditorium on December 5 and repeated the following evening. The work was presented with the same composer's opera Shanewis in a double bill by the Denver Music Week Association to inaugurate an annual mid-winter operatic festival.

The new work was given operatic presentation, and, although predominately a choral work, it proved effective in this form.

John C. Wilcox, to whom Mr. Cadman has dedicated The Sunset Trail, was the musical conductor of both performances. His forces included a chorus of eighty-two voices, fifteen soloists and an orchestra of twenty-four, supplemented by organ. Mr. Cadman was unable to prepare the orchestral score for The Sunset Trail in time for its premiere, and so the new work was presented with the composer at the piano and Clarence Reynolds at the organ.

Princess Tsianina sang the title role in both performances of Shanewis. An alternate cast of principals filled the other roles in both works. According to local reviewers, the singing of the chorus was equal to the achievements of the best professional organizations heard here. The writers were also warm in their praise of the principals and of the score. William Walsh, member of a local stock company, was stage director for both operas.

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The Musical Digest will seek unswervingly to serve only the best interests of music. It will build up; it will support steadfastly musical progress and just reform; it is pledged to the cause of whatever is musically meritorious in both composition and interpretation, regardless of nationality; it will stand firm for justice; it will belong to no musical "party" or "movement," but remain independent.

The Christmas Spirit

There should be cheerful giving on this approaching Christmas day. The nation is blessed; other countries which have suffered terribly for a succession of years are emerging from their ills; music is gaining steadily recognition as a necessity in the lives of our people, and as steadily is being advanced towards still more practicable ends by beneficent men and women who are contributing liberally to its added availableness and usefulness.

The world seems about to enter upon a basis of broader and more humanitarian procedure. Progress is being made in the direction of lessening physical combats between nations. The spirit of peace, if not everywhere predominant, is at least extending in spheres where it cannot fail to exercise a powerful influence for a more general better understanding and good.

Life for the majority must ever be a thing of mental and physical effort. It must always bring trials, which perhaps is well else a full appreciation of rewards could not obtain.

Once each year, around and at the twenty-fifth of December, there is felt by the majority of people an expanding of their hearts. They begin then to think less of themselves, more of others . . . which is as it should be if the completest happiness is truly to be known. But it should not be confined solely to the Christmas period; that is wherein so large a part of humanity errs. Thinking of others and doing for others ought to be an all-year-round affair. If it were—and if ever it came to be—there would be far less need than now exists for armaments and harsh words and unyielding deeds.

While that is expecting too much of the majority it is by no means impossible of attainment by many who do not now practise such a course. Unnecessary criticism can be minimized and sincerity given a more frequent rein.

Musicians and music patrons experience joys which are denied those who are born with no musical inclinations. These former are fortunate, how fortunate they do not always pause to consider.

The coming year promises so much which is ordinarily essential to human welfare that music and those who follow it professionally cannot fail to be benefited. Those benefits can to a considerable extent be controlled by the mental attitude maintained and by a little consistency in practising some part of the golden rule.

There must be competition, and there will be. But it can be clean and fair competition, with suitable satisfaction and rewards for the following of such a course. Life is short; material things cannot be taken out of this world by those who pass from it. Where service supersedes selfishness happiness dwells. And it should not be confined to Christmas time, and forgotten after the New Year has come in.

Communication

Editor Musical Digest:

An article contained in the December 2 issue of your paper, in the "Lines o' News and Chatter" column has been brought to my attention.

If it is the desire of anyone to know what has become of the De Feo opera project slated for New York last fall, I should like to know what has become of the so-called sponsors in the cause of this particular field of American art. I have put this project before many prominent persons, all of whom have appeared enthusiastic about it, but I have found it difficult to raise the thirty thousand dollars necessary to place the idea in operation.

The De Feo Grand Opera Company has given opera at popular prices without any financial support whatsoever, and I have practically impoverished myself doing so. More than forty leading American artists made their first appearances with the De Feo Grand Opera Company at some time in its career.

Some of them, I admit, paid the expenses of orchestra rehearsals, while others paid a small fee, while the company maintained the expenses for their appearances. In the various seasons of opera given by the company in many different cities, at no time has it received at the hands of the local press any unfavorable criticism in any direction.

I still believe that that project at which I have been at work is one of the best yet formulated to give grand opera at popular prices, for the charge of the small monthly fee enables the American artist to make his public debut in a fitting manner so that he not only acquires experience, but also displays his talent in its best light.

Meantime the activities of the De Feo Grand Opera Company outside New York continue. It has been touring in various New England cities recently, presenting performances of Rigoletto, Barber of Seville, Gioconda, and Forza del Destino. Among the cities visited are Stamford, Bridgeport, New Haven, Hartford, Springfield, Northampton, Worcester, and Meriden.

As for the New York project of the company I trust that the above will be sufficient explanation of how it stands for the present year.

GEORGE DE FEO.

New York, Dec. 4, 1924.

Federation to Convene in Oregon

The next biennial convention of the National Federation of Music Clubs is scheduled to be held next June in Portland, Oregon, not in Portland, Maine, as was inadvertently mentioned recently in the columns of The Musical Digest.

ELSIE ILLINGWORTH

THERE is an office in the Highland Building at Pittsburgh, Pennsylvania, where Miss Elsie Illingworth performs the specialized services required to interest local managers in the artists of the Concert Management Arthur Judson. Miss Illingworth has a considerable lot of territory. It embraces Pennsylvania, New Jersey, New York, Delaware, Maryland, District of Columbia, Virginia, the Carolinas, Georgia and Florida.

It requires an expert to bring the wholesale manager in contact with the local manager. She must possess a thorough knowledge of the widely varying qualities of different artists, she must know something about entertainment-giving in general, she must have a comprehensive grasp of local conditions.

Besides her background of a musical education and her own personal experience as a performing artist, this enterprising woman has served an apprenticeship as a territorial manager.

Perhaps she would not be succeeding so well without the original interest in music and the talent which together brought her some prominence as a lieder singer in London (for she is an Englishwoman) and she has also appeared in concert in Germany.

We have seen that it is never too late to tell a war story, if it is a good one. The record of Miss Illingworth bears scanning. She and four assisting artists enlisted as army entertainers when world hostilities broke out. From the time of their first engagement in February, 1915, until the armistice, she kept constantly singing to soldiers of the Allied armies, moving from sector to sector, giving at times three and even four concerts a day. In 1917 Miss Illingworth was asked to appear before the American doughboy, as she had been doing in the British army, and it was Christmas, 1919, before she got her release from the armies of occupation in Coblenz.

Miss Illingworth is full of enthusiasm for what she considers a new and slightly different angle that should be applied to the business of concert-giving today. She has some definite ideas about practicalities, and means to try out others that are something in the nature of an experiment, which she feels—judging from her accomplishment so far—ought to work.

Delivering a Message in Song

Mme. Charles Cahier Believes That the Habit of Self Expression Is Essential to Highest Achievement in Vocal Art

by ALICE MASON

"NOW I don't suppose that you want the sort of thing that would read: 'Madame curled herself upon the sofa, looked charming,—' and so forth," observed Mme. Charles Cahier when she had greeted us. "At any rate, you can't have it. I insist on being serious.

"The fact is, there is something that I have been stressing in my classes in Philadelphia which I want to make the point of this talk, too. That is, the interpretation of the spirit of the music which pupils affect to express."

"Don't you think it rare that a very young singer interprets skillfully?" we asked.

"Abroad it is done," she replied, "at least much sooner than in America. The reason is plain. American social life includes constant training in emotional repression."

"And the well-known English demeanor, what of that?"

"Oh, yes! It is a phase of Anglo-Saxon life—not a fault with us alone. We appear to be a race ashamed of our emotions. Why should we be ashamed of beautiful sentiments? It is the thing that has kept back our artists in every line. The painters developed first, and the sculptors have made strides; but in the field of music there is much to be desired.

"When I went to Germany as a girl to sing," continued the contralto, "I had a dreadful struggle to overcome this stiffness, to let myself go. Americans are noted for the trouble they have in overcoming this stigma of upbringing."

Mme. Cahier paused reflectively, then returned to the development of her cherished theory. "The thing our young singers must do is to find ideas. It is the idea behind a song that gets it over. Song interpretation, and its spirit, constitute my hobby. Spirit, that is the word. Without feeling it the singer cannot transmit to others. I do not care how fine the tones are, without the proper spirit the song for me is absolutely worthless.

"Just the other day a young girl came to me for lessons, and sang. It was in this room. She had a lovely voice, with considerable facility in the use of it, but not a particle of emotion. All her songs were alike. It was a little pathetic.

"There is more to the study of singing than mere vocal exercises. It is desirable for the American singer to go abroad (at the proper time, of course,) if she can to experience the difference in atmosphere in a French, German or Italian community. It helps so vitally in getting that real spirit.

"Our isolation on this side of the Atlantic has been the cause of some of our backwardness in music, I think. In the little, close-packed European countries people rub against each other, and the contact is good for them. Comparisons are stimulating, and rough edges are the quicker removed.

MME. CHARLES CAHIER

"When a young American student first arrives in an European music colony she is almost overwhelmed with the difference in the new atmosphere. She immediately feels its stimulating effect, and rightly. Things get done over there, sometimes among very young people.

"I was fortunate enough to be able to study and live in several European countries at different times, studying the language and expression of each in turn, until I felt very keenly whatever I attempted to sing. Of course it is necessary for any artist to have a good pronunciation; that is the most elementary common sense if a foreign language is sung at all.

The conversation turned to composers, old and new.

"Yes, I like almost all the composers of recognized standing. Of course Bach was the most wonderful." Mme. Cahier smiled and paused thoughtfully. "How full of ideas are his compositions. That, you see, points the trouble with so much of this modern music. It is an inordinate striving after novelty, a new medium, they call it, with nothing to express by it all. Just a deal of noise. Don't you find it so?

"It may be something will come of it, but so far precious little. There should be a reason for a piece of music. It ought to convey a message, if only a mood. There is a wealth of music literature that has much to say. It would be too bad to concentrate over on barren soil in the hope that something might take root."

"I like my work at the Curtis Institute very much," said Mme. Cahier in answer to a question, "and while the standards and atmosphere of the school appear to inspire the pupils, the enthusiasm of some of the students is in turn a great incentive to those of us who teach there. One of my pupils, with a quite remarkable voice, is tremendously in earnest. He is getting ahead, too, although by day through the week he drives a dray, when he is not in the shop where he and his wife conduct a laundry. The whole family works hard to keep him at his musical studies in the conviction that he will succeed in a singing career. It is managed so that he can take the whole Saturday off for his lessons, for he must study music in several branches according to the requirements, and languages as well. He is remarkable!"

"I hope you succeed, Mme. Cahier," we said as we rose to leave, "in putting more temperament into the American singer."

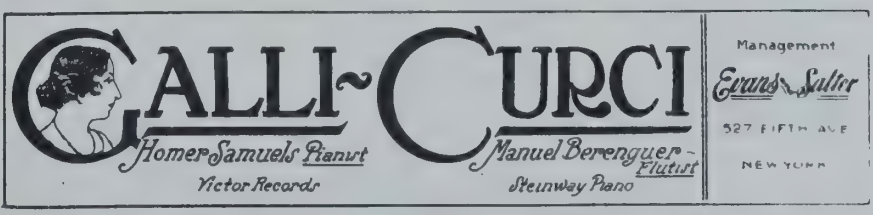
"No, no! The question is not of putting temperament into the American singer, but of getting it out! There is plenty there, but the difficulty is in making it speak for itself.

"I have perfect faith in the ability of Americans to accomplish whatever they undertake—once they get seriously at it. They really have the ability to concentrate on a thing, and they grasp quickly. I think they get at the gist of a matter more readily than other nationalities. Everything is done with such speed in this country. I have great hopes for American musicians in the future, but they must be just a little less business-like and concentrate on ideas.

"If they are to deliver the message of the music which they sing they must remember that the message is never sealed. They are part of it, and to transmit it to those who hear them they must be able to give part of themselves."

Clara Clemens Ends Series

The final concert of her series of seven historical programs representing the development of song, was given by Clara Clemens at Town Hall the afternoon of December 15. Walter Golde was the accompanist. The program, consisting of modern French and German songs, included compositions by Debussy, Ravel, Chausson, Reger, Schoenberg, Pfitzner, Wolf, Mahler and Strauss.



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Cecilia Hansen Plays At Rothwell Concert

Sophie Braslau in Recital Also Makes Deep Impression on Los Angeles Reviewers.

Los Angeles, Dec. 11.—Cecilia Hansen, violinist, was the soloist at the concert last Friday afternoon of the Philharmonic Orchestra Walter Henry Rothwell conducting. Miss Hansen's playing of Tschaikowsky's Concerto in D major received the plaudits of the reviewers as well as of the audience.

"The decisiveness and surety of her bowing, the complete mastery of technique and her genuine musical feeling" were lauded by the Daily News chronicler. Carl Bronson of the Herald discovered in Miss Hansen, "one of the most sensational violin virtuosos of the day . . . her tone is warmly full and clear, her bowing sure, with just a slight tendency toward erratic tempos."

Bertha McCord Knisely asserted that Miss Hansen "is the most brilliant woman violinist ever heard at these concerts." Of equal enthusiasm was the writer in the Express, who found her "technically immaculate, she renders sonorous parts with the force of a man, softer lines with the delicacy of a woman." This commentator considered the concert "an outstanding event" due to both the "superlative" violin playing of Miss Hansen and to the "colorful orchestra playing" under Mr. Rothwell.

Writing in the Examiner, Florence Lawrence commented on the "musicianship of a high order" that was evidenced in the Concerto, and marveled at "the redoubtable virtuosity" of Miss Hansen.

Mr. Rothwell and the orchestra, according to this observer, "gave an accompaniment of splendidly balanced instrumental power." The "superb" concert, in the words of Miss Knisely, offered a program which was a masterpiece of balance. The other numbers played by the orchestra were: Gluck's Overture to Iphigenia in Aulis; Mozart's G minor Symphony; and Richard Strauss' Don Juan.

The Philharmonic Orchestra gave its fourth popular matinee program of the season at the Philharmonic Auditorium, before a large audience. Conductor Rothwell gave a much applauded reading of familiar numbers, Schubert's Unfinished Symphony, Bizet's Carmen Suite No. 1, and Enesco's Roumanian Rhapsody. A local singer, Ruth May Shaffner, was soloist.

All the reviewers praised the Schubert Symphony, the "outstanding number," to quote the account in the Examiner, given by Mr. Rothwell an interpretation "polished and reposeful," as the Times reported, and approved also in the Express. The other numbers by the orchestra were universally liked, especially the Carmen.

ESTHER DALE

Won Critical Commendation at Her First New York Recital of the Season at Aeolian Hall.

Sophie Braslau in her recital here on December 3, gave a program which "was such an admirable exposition of artistry," in the words of the Examiner critic, that she was given a most enthusiastic reception by her audience. Carl Bronson of the Herald thought that her voice has gained in richness, and that it is "her own musical genius back of the voice which is bringing it to the heights. Her diction was particularly clear in the English songs, and her fine mezzo voce contrasted refreshingly with her pipe organ-like fullness." Mme. Braslau was called "a real mistress of song" by the Times reviewer, who added that she sang "with authority, intensity, even fierceness."

Toledo Has New Quartet

Toledo, Dec. 10.—The newly formed Toledo String Quartet and the Nold Trio opened their series of chamber music concerts here with a program in the J. W. Greene Auditorium. The trio consists of Helen Nold, violinist; Margory Johnston, cellist; and Franklin Nold, pianist. Florence Fisher, second violin, and Mathilde Burns, violinst, joined the two string players of the trio to form the new quartet.

Concert Managers Hold Meeting in New York

(Continued from page 1.)

It was decided to suspend publication of the National Concert Managers' Association official publication, The Spot Light, and to substitute for it bulletins.

Consideration whether the present prices for concert-tickets are too high met with a negative agreement. And it was the consensus of opinion that not many new local managers are entering the field.

Commercialism in the concert business resulted in an open and informal debate, with differences of viewpoints concerning just what it is; and there was some time given to how advertising of all kinds can be most profitably employed.

Civic opera also came in for some discussion; while the method of giving away tickets prompted the majority to declare it unwise.

Those present at the luncheons or one or more of the sessions were:

Mrs. Katie Wilson Greene, Miss Margaret Rice, Miss Lois Steers, Miss Rena McDonald, Miss May Beegle, Mrs. Walter Fritschy, Miss Marion De Forrest, Miss Edith Resch, Miss Mary Lindsay Oliver, Mrs. W. P. Nelson, Walter Fritschy, Ben Franklin, W. A. Albaugh, W. R. Frizell, and Guy Ourand.

Choose American Compositions

The Music Committee of the United States section of the International Society for Modern Music has chosen the following American works for submission to the jury in Zurich, who will select what is to be played at the next annual festival of the society: Griffes' Piano Sonata; Ruggles' Angels; Luening's Sextet; Greunberg's Daniel Jazz; Marion Bauer's Introspection and Turbulence; Engel's Three Epigrams; Antheil's Jazz Sonata; and Ornstein's Piano Sonata.

Oratorio to Sing Messiah

The New York Oratorio Society will sing Handel's Messiah in Carnegie Hall on Christmas night and the following Saturday night. Albert Stoessel will conduct, and the soloists will be Alma Kitchell, contralto; Mabel Garrison, soprano; Nevada van der Veer, contralto; Allan McQuhae, tenor, and Arthur Middleton, bass.

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Violinist

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SYLVIA LENT

Debut in Chicago Soloist with Chicago Orchestra
FREDERICK STOCK Conducting
November 28 and 29

"The greatest of our conductors, Frederick Stock, is also the most consistent patron of native talent. In presenting Sylvia Lent, violinist, he brought forward **one of the most promising American talents of the day.** She played the Bruch G Minor Concerto with rare beauty of tone, with flawless technic, with a dignity and earnestness of style that contrasted pleasantly with her youthful unself-consciousness."—Glenn Dillard Gunn, **Herald and Examiner.**

"Sylvia Lent's account of Bruch's Concerto had the brilliance, energy and nervous technical incisiveness to make this fair young child seem **a prize indeed among the new concert artists.** Her tone attained a fine clean color, which was of its greatest beauty in the slow movement. She was very warmly received."—Eugene Stinson, **Journal.**

"Miss Lent has a winsome, pleasing personality, and she has acquired the essentials of virtuosity. Her tone is smooth and musical. **There is a certain brilliance and spontaneity in her playing.** She has ample technic, and her sense of accent and rhythm is good. She was given a cordial reception, and Mr. Stock and the orchestra joined in the applause."—Maurice Rosenfeld, **News.**

"Miss Lent made an attractive stage picture with her quiet self-possession, and she showed that she can play the violin. There were appreciation of the music, the power to sustain a melody and to add the decorative details with sure touch. The romanza she played with poetic feeling and warmth of tone and the final allegro was given with spirit. **An excellent violinist and a pleasing personality.** The public gave her most cordial applause."—Karleton Hackett, **Post.**

"She was **a success with her audience,** and she deserved to be."—**Tribune.**

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PIERRE KEY'S OBSERVATIONS

THE GRIDIRON CLUB is one of the world's unique organizations. It has forty-nine active members (Washington correspondents of daily newspapers and press associations), twelve limited members—all Washington, D. C., residents—and twenty-five associated members, who live in various cities.

The mid-winter dinner of the Gridiron club is nearly always attended by the President of the United States and the members of his cabinet; and ambassadors from different countries mingle on that occasion with our senators, a governor or two, congressmen, and other men who have accomplished things.

I had the good fortune last Saturday week to attend the 1924 dinner as the guest of John Philip Sousa. Four hundred and seven persons were present. The club rule, "Ladies always present, reporters never present," prevailed in the new Willard Hotel of our national capital.

WILLIAM E. BRIGHAM, retiring Gridiron president, occupied the center place at the "head" table, with President Coolidge at his right. The skits, which lampooned good-naturedly men in or seeking public office, were cleverly conceived and executed. In this latter respect several of the club's limited members were stars. Musically I was interested in J. F. M. Bowie and Fred East, both Washingtonians. The former has a lyric tenor voice, and a good one; likewise the singing talent. Mr. East has been blessed with an exceptional baritone voice. Moreover one can understand every word he utters in a song.

Here were two young men, both amateurs, who used their voices in so technically fine a manner that the discriminating listener was moved to applaud. Neither is a finished interpretative artist, but the natural resources of both are far superior to what may be heard frequently from professionals in our concert-rooms.

THE WOMEN of our country continue to keep the men deep in their debt. In music they have been pioneers; and in their devotion to promoting what is most desirable in the art they have displayed vision, unselfishness, sagacity, and unremitting effort.

These facts were emphasized once more at the afternoon session of the first day's activities of the mid-winter meeting of the National Concert Managers' Association which was held last Monday week in New York's Commodore hotel. I was permitted to attend that session. President Mrs. Katie Wilson Greene presided, with Secretary Miss Margaret Rice at her right hand. In the discussions which took place there was abundant evidence that the feminine element in the organization reasons logically; and it was apparent also in comments made during and after the luncheon which preceded the official procedure.

Mrs. Greene, Miss Rice, Miss Lois Steers, Miss Rena McDonald (right hand to L. E. Behymer of Los Angeles), Miss May Beegle, Mrs. Walter Fritschy, Mrs. Adella Prentiss Hughes, Miss Marion De Forrest, Miss Edith Resch, Miss Mary Lindsay Oliver, and Mrs. W. P. Nelson were present . . . and keenly alert.

The whole-souled Walter Fritschy was also there (what Concert Managers' meeting would be complete without him?) And the nimble-witted Ben Franklin, delivering his delicious verbal shafts. Reinforcing these two were W. A. Albaugh, W. R. Frizell, and Guy Ourand, representing T. Arthur Smith.

Differences of viewpoints were frequent that Monday afternoon; and I am told that they obtained as well during the "closed" conferences. It is a good sign when people disagree, for out of the clash of opinions comes progress.

A WHOLESALE BUREAU executive told me once that there are approximately 1,700 local managements—individuals, heads of music clubs, and directors of music departments in universities and colleges—who contract for the services of artist-attractions who receive for their services a fee of $500 or more each.

If all these purveyors of music to the public could be gotten together in a six-days convention, and a program arranged calculated to increase the enlightenment on matters of fundamental importance in the concert-giving industry, it could lead to substantial betterments.

I would like to see such a convention take place . . . but I doubt if I ever will. It would be too good to be true. But if ever it did take place, and the wholesale bureau chiefs were in attendance, there would be opportunities of almost inestimable value to everyone concerned: artist-attractions, their managers, the local managements, and the dear public.

COOPERATION, constructive procedure, and organization would seem to be the three factors which can be utilized to increase the operating efficiency of the concert-giving industry. It is apparent to any discerning person that there is dissatisfaction in the ranks of the three elements active in the industry with much which now prevails. Nor is it due in largest measure to the excessive competition amongst certain artist-attractions, certain wholesale bureaus, and certain local managements.

The total receipts of the twenty-odd wholesale managerial bureaus from the artist-attractions presented in this country during 1923-1924 must have exceeded $7,000,000. An industry as substantial as that is one to be regarded with respect.

Yet on many sides one hears utterances of complaint that business is not what it ought to be.

There are several causes, and not the least of them is the excessive competition I have mentioned. But there are other causes too, some of which might be conquered . . . if an all-sided cooperation could be brought about.

NOT A FEW of the most experienced wholesale bureau managements and local managements express doubts of any such outcome. They believe that the numerous persons involved precludes any methods which differ materially from those so long in vogue. They hold to the belief that it is a business wherein individuality must predominate, and that only the fittest can survive.

Perhaps they are right. They certainly speak from long experience. And it is evident that there must be serious obstacles in the way of simplified and systematic coordination of the various factors, else something less complicated than is now the rule would have come to pass.

A SCRUPULOUS ANALYSIS of existing conditions discloses several elements that are responsible for some of the confused procedure in concert-giving.

One is the inflexible attitude of the sought-after artist-attraction. With wholesale bureaus ever-ready to bid against one another for its services the fee is run up to the maximum. Thus is the wholesale bureau left no alternative than to say in effect to a local management: "Take it or leave it."

Another of these elements is fear. A wholesale manager is afraid to let an artist-attraction he wants go to another bureau, even though he is conscious that the insisted-on fee is excessive. So he yields, if reluctantly, and signs the contract.

A local management is afraid not to book that artist, even though aware that the fee is too high to permit a profit (often so high as to predicate a loss). He says in explanation: "I can't afford, for mere reputation's sake, to have that attraction appear in my city save under my management."

THE STABILIZING and standardizing of artist-attraction fees would appear to be the first step imperative to relieving the wholesale bureaus and the local managements from some of the burdens they are carrying. And that, under existing methods, appears to be impossible.

Still, a huge monetary saving can be effected by an arrangement of bookings on a basis that will eliminate many of the long railroad jumps that so many attractions are forced to make . . . if local managements will cooperate to that end. Here we have another obstacle, though one not impossible to surmount.

Then there are the "forced sale" tactics as practiced by a wholesale bureau or two who seem to consider nothing unethical so long as a date can be got. Nothing save harm can ensue from such a practice; and the bureau which adheres to it will eventually so discover.

IN TIMES of rising costs of living it is only human for everyone in a position to exact a high price for services rendered to press his advantage. Call it commercialism if you will, it nevertheless is the order of the day. Artists have a limited number of years, at best, in which to fortify their material futures, so they are doing no more than would be natural with most people—similarly placed.

Under a different method of wholesale managerial procedure, and with the next crop of artist-attractions, things may be improved. Even now some readjustments might be effected—and to the more enduring advantage of most artists—if the right organization were to be brought about.

Some day matters may be different. In all likelihood they will be different. They ought to be, for the welfare of an industry that deserves something regular and substantial rather than what is so manifestly confusing and hazardous.

I PLACE my faith in the sagacity and integrity of the constructive wholesale bureau heads. They are all trying to better conditions . . . in so far as their commitments and circumstances will permit.

I look to these wholesale bureau heads to take the lead in solving the large problems that are awaiting solution. They are not slumbering. On the contrary, they are peering into the future, alert for the propitious moment to contribute towards serving all with whom they deal in ways that will lead to their contentment and financial security.

Wise local managements will strive to cooperate with every constructive wholesale bureau, for it is with such that the finding and applying of the much-needed remedies to cure the concert-giving ills rests.

There is an urgent demand for a spirit of give and take; for a sincere endeavor on the part of all who can to aid in introducing and maintaining in concert-giving more of the methods that govern in successful business.

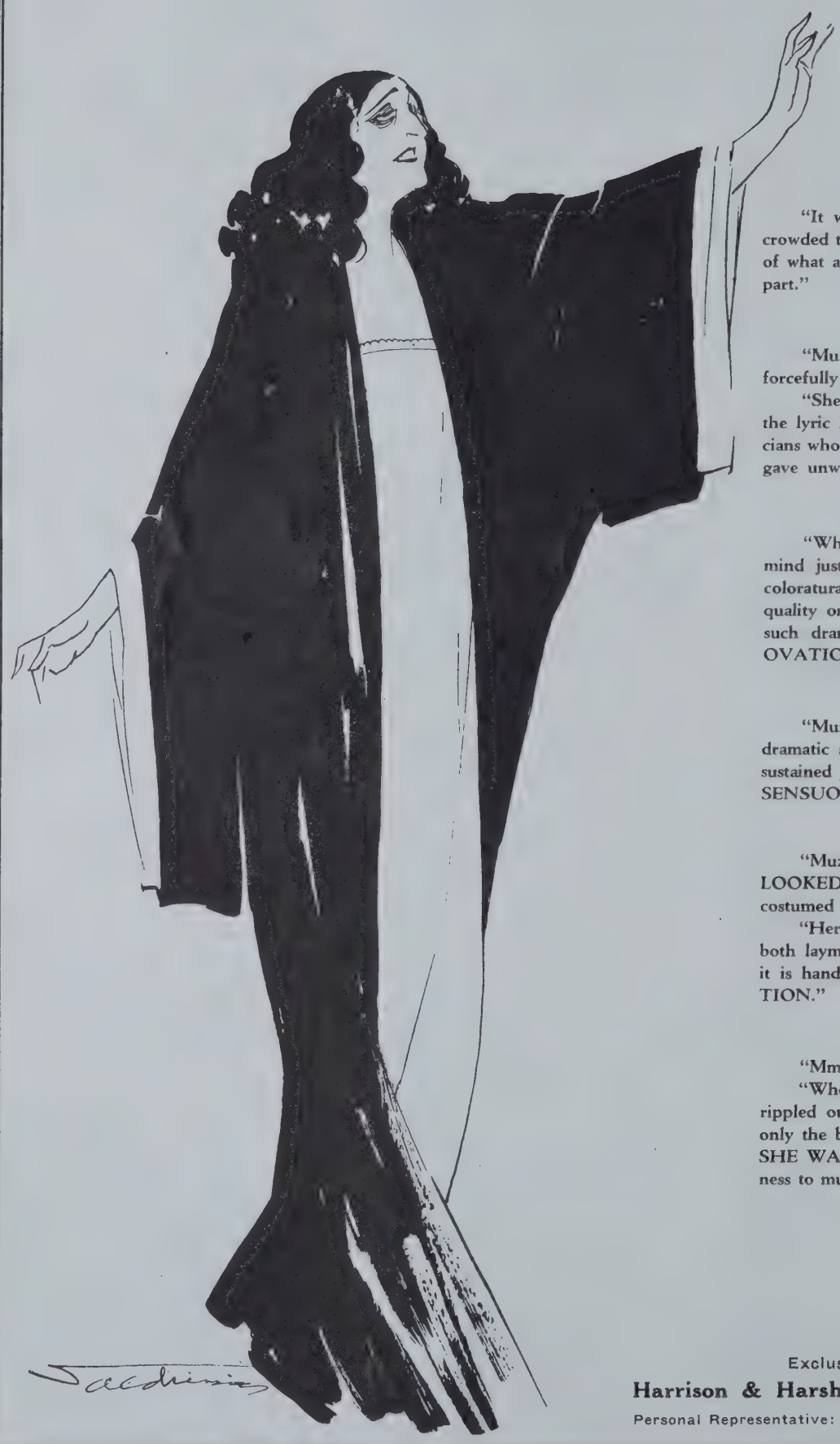
THE CLEVELAND TIMES is rather proud of having as its music reviewer one who is declared to be "Cleveland's only woman music critic." She is Miss Eleanor Claridge; she is 26, and has had a short story published in the Metropolitan magazine under the name Eleanor Orr. George Nathan and H. L. Mencken, when they were editors of the Smart Set, bought stories from Miss Claridge . . . so, it would seem, she should be able to write.

MISS ISABEL LOWDEN is one of those constructive workers for music who puts service before an immediate cash return. Her activities in behalf of New York's music week are generally known to those in touch with its progress. Now, with the Music Contests Movement which Miss Lowden is fostering (with the support of influential music patrons), there is being spread across the land another helpful project. Among those who are co-operating with it are the teachers of singing. One of these, Joseph Regneas, has just written to Miss Lowden a tribute that seems well deserved.

MUZIO

"Duplicates Past Glory as Violetta"

—Herman Devries in "Chicago Evening American," December 3, 1924.



"It was like old times to be at the opera last night. The house was crowded to the last rows. MUZIO'S GLORIOUS VOICE was a fine example of what a success a dramatic soprano can make of this customarily coloratura part."

—Edward Moore, Chicago Tribune, Dec. 3, 1924.

"Muzio has never shown the richness of her vocal gifts so clearly or so forcefully as she did on this occasion.

"She sang with true brilliance. And the ease with which she surmounted the lyric heights of a none too easy role was gratifying indeed to the musicians who heard her. The FRESHNESS AND POWER OF HER SINGING gave unwonted beauty to the score."

—Eugene Stinson, Chicago Journal, Dec. 3, 1924.

"When Verdi composed his opera La Traviata he must have had in mind just such a singing actress as Claudia Muzio. * * * None of the coloratura sopranos within memory gave to the music such brilliant tone quality or such intensity of power, nor did any of them play the role with such dramatic realism as did Muzio. SHE RECEIVED A GENUINE OVATION."

—Maurice Rosenfeld, Chicago News, Dec. 3, 1924.

"Muzio was superb. It always astonishes the public when a great dramatic soprano makes brilliant display of coloratura facility. In the long sustained passages delivered in the half voice, HER SONG HAD ALL THE SENSUOUS LURE OF KREISLER'S VIOLIN."

—Glenn Dillard Gunn, Chicago Herald, Dec. 3, 1924.

"Muzio brought out all the pathos and beauty of this stage picture, LOOKED RARELY BEAUTIFUL, SANG DIVINELY, as usual, and was costumed magnificently.

"Her pitch-sense is absolutely perfect—her tone at all times a joy to both layman and the professional who knows with what skill and discretion it is handled. Bref—one of the GREAT SINGERS OF THE GENERATION."

—Herman Devries, Chicago American, Dec. 3, 1924.

"Mme. Muzio's performance was SUPERB.

"When brilliance of vocalizing was demanded by the score, the roulades rippled out in purling cascades. There were in Mme. Muzio's singing not only the beauty of the sustained tone and the brilliance of the fioriture, but SHE WAS INFALLIBLY ON THE PITCH. This woman has a sensitiveness to music that last evening was without a flaw."

—Karleton Hackett, Chicago Post, Dec. 3, 1924.

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CERTIFIED by THE MUSICAL DIGEST

Give Three Operas in Philadelphia

Smallens Directs Civic Opera and Serafin Leads Metropolitan; Orchestras and Recitalists.

Philadelphia, Dec. 17.—The Philadelphia Civic Opera Company, in its presentation of Cavalleria and Pagliacci at the Metropolitan Opera House the evening of December 11, gave, according to S. L. L. in the Public Ledger, "the most brilliant and successful as well as the finest performance of its short but meteoric existence."

Unanimous praise was accorded Alexander Smallens, conductor, and the orchestra for their contribution to the success of the evening. The reviewer in the Inquirer asserted that it was to Mr. Smallens that "much of the success of the performance was due." Agreed was the North American chronicler that "credit for the smoothness of the performances belongs entirely to him."

Elsa Alsen, as Santuzza, "revealed a wealth of tone and beauty of expression that was unusual," according to the Inquirer. S. L. L. wrote that she sang and acted to perfection, and the North American observer said her work was "effectively done." Mme. Alsen's "big and powerful voice," wrote the Record reviewer, was well matched by that of the tenor, Judson House. Mr. House was commended for his fine vocal performance by S. L. L. and the North American considered that he appeared to best advantage in Tu Qui, Santuzza. In the Inquirer, the tenor was praised for the "great volume" of his voice, which he used effectively.

As the writer in the North American expressed it, Anna Fitziu as Nedda "made an appealing figure." The Inquirer chronicler agreed that she was "a charming figure and sang with fluency." This charm of voice, action, and stage presence was noted by the reviewer of the Public Ledger, who stated that her work was of "unusual merit." According to the Record, Mme. Fitziu was in "splendid" voice.

Ulysses Lappas received laudatory comment for his Canio. In the opinion of the Inquirer writer, he displayed not only a powerful voice, but one of "beautiful texture." The North American writer considered his performance the high spot of the evening, vocally and emotionally. His voice to the Record observer, was "stirring and individual." Beatrice Eaton, Regina Marsh, Nielson Eddy, Albert Mahler, and James Carpenter completed the cast, and received general commendation in the press.

Tullio Serafin conducted the performance of La Gioconda presented here by the New York Metropolitan Opera Company on the 9th. According to S. L. L. it was "one of the best balanced and most brilliant operatic performances" seen in Philadelphia. This writer felt that Mr. Serafin infused a new life into the opera. Linton Martin of the North American congratulated him for the manner in which he got the "utmost balance and beauty" out of the score.

Mr. Martin said that he doubts if there is any finer, or more finished operatic tenor that Beniamino Gigli in the part of Enzo. The writer in Public Ledger commented that seldom is such perfection attained as Mr. Gigli displayed in the love duet. Stanley Muschamp of the Inquirer said that he sang "with a beauty of tone it is rare to hear." This chronicler admired Rosa Ponselle's singing, also. "A voice of superb quality and with dramatic power and intensity" was attributed to Miss Ponselle by the commentator in the Record. The color and volume of her voice came in for special comment from Mr. Martin.

Giuseppe Danise was praised by the Record reviewer for being "an able singer and a conscientious artist." Mr. Muschamp made special mention of his "unusual talent." Jeanne Gordon's work was "excellent as to singing and acting," wrote the Record commentator, and other writers agreed. Jose Mardones and Merle Alcock were not forgotten in the press plaudits. In fact, S. L. L. wrote that "the whole opera was a succession of vocal triumphs."

The feature of the concert of the Philadelphia Orchestra, Leopold Stokowski conducting, last Friday, was the set of fifteen short movements by Bernard Sekles, a modern German composer, entitled Gesichte. Other numbers on the program were the Cesar Franck Symphony in D minor, and three excerpts from Berlioz's Damnation of Faust.

The Gesichte according to Mr. Muschamp were excellently read and played, and displayed a variety of rhythms, tonalities, moods, and instrumentations. The writer in the Record found them interesting for the manipulation of tone color which was evidenced, and Mr. Martin liked their "robust" scoring, and "the contrast, ample invention, and the faculty of vivid expression of musical ideas and moods" displayed.

Mr. Stokowski conducted the second of the children's concerts on Wednesday, and presented Oscar Shumsky, seven year old violinist, as soloist, who played Mozart's Concerto in A major. The audience was thrown into an uproar at the announcement by Mr. Stokowski that his friend, Charlie Chaplin, would play the cello as soloist at the next children's concert in February.

Another symphony concert of recent days was that of the New York Symphony Orchestra with Walter Damrosch conducting. Paul Kochanski and Felix Salmond played the Brahms Concerto for violin and cello. The orchestral numbers consisted of Mozart's Jupiter Symphony, Saint-Saens' arrangement of Schumann's Evensong, Pierne's Entrance of the Little Fauns, and the Spanish Caprice of Rimsky-Korsakoff.

According to Mr. Muschamp, it was a "characteristically delightful concert," and, with the exception of Mr. Martin, the other observers were agreed with him. Mr. Martin considered that the program lacked the "individuality and interest" expected from Mr. Damrosch. Exemplary of the critical comment of the soloists was this statement of the reviewer in the Record: "Both are fine artists, with a large and beautiful tone, a fluent technique and the ability to resolve a solo part into an ensemble. The success which these artists achieved . . . was sufficient testi-

(Continued on Page 24.)

Chicago Opera Bill

TONIGHT

Lakme—with Mme. Pareto and Messrs. Schipa and Baklanoff; Mr. Lauwers conducting.

TOMORROW

Louise—with Mmes. Garden and Claessens; and Messrs. Annsseau and Baklanoff; Mr. Polacco conducting.

THURSDAY

Barber of Seville—with Mmes. de Hidalgo and Claessens; and Messrs. Schipa, Chaliapin, Rimini, and Trevisan; Mr. Cimini conducting.

FRIDAY

Otello—with Mmes. Raisa and Perini; and Messrs. Marshall and Schwarz; Mr. Moranzoni conducting.

SATURDAY

Faust (matinee)—with Mmes. Mason, Claessens, and Swarthout; and Messrs. Hackett, Chaliapin, and Defrere; Mr. St. Leger conducting.

Thais (evening)—with Mme. Garden, and Messrs. Mojica and Cotreuil; Mr. Moranzoni conducting.

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Programme

1. Sonata, A Major . . *Mozart*
   Andante grazioso
   Minuetto
   Alla turca.
   Allegretto
2. Prelude, Aria and Finale . . . *Cesar Franck*
3. a) Cubana . . . . . *De Falla*
   b) Andaluza . . . . . *De Falla*
   c) Le Maja et le Rossignol . . . *Granados*
   d) Spanish Dance No. 6 . . . . . *Granados*
4. a) Nocturne E Minor Op. 72 No. 1
   b) Etudes Op. 10 No. 12; Op. 25 No. 7; Op. 25 No. 2; Op. 25 No. 3 — *Chopin*
   c) Ballade G Minor Op. 23

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On The Music Highway

THE usual two Christmas week performances of Handel's Messiah by the New York Oratorio Society will mark the fiftieth anniversary of the society's activities. Their first performance took place in the old Steinway Hall on December 25, 1874. The soloists at Carnegie Hall on Christmas night and on December 27 will be as follows: Mable Garrison, soprano; Nevada Van Der Veer, contralto; Alma Kitchell, contralto; Allen McQuhae, tenor; Arthur Middleton, bass.

Ernest Schelling will be one of the nineteen pianists who will take part in the benefit concert at the Metropolitan Opera House on December 30. Mr. Schelling will be heard in a recital in New York later in the season.

Theo Karle, tenor will be heard in recital tonight at Aeolian Hall, assisted by Frank La Forge, composer-pianist. Two of Mr. La Forge's songs are on the program.

The New York String Quartet's itinerary for January includes Pittsburgh, Grove City and Indianna, Pa., and La Crosse, Wis. Philadelphia and Palm Beach will also hear this ensemble within the next few weeks.

John Charles Thomas is appearing this month in Indianapolis. La Porte, and Kokmo, Ind.; Jacksonville, Battle Creek, Muskeegon, Benton Harbor and Albion, Mich.; Mattoon, Kankakee and Chicago, Ill.; twice in Cleveland as soloist with the Cleveland Orchestra; and in New York with the Mozart Society, at the Astor Hotel, at the Hotel Plaza Musicale, and with the Schola Cantorum at Carnegie Hall.

The Sunday Symphonic Society resumed its free bi-monthly concerts at the George M. Cohan Theatre. New York, last Sunday afternoon. These concerts will continue through the winter and spring, with programs after the manner of last year's schedule. The hour and a quarter was divided among an overture, a symphonic number, an orchestral suite, a vocal or instrumental solo and an address speaker. Mr. Zuro will play this winter several of the compositions submitted in his American composer's contest. A $100 prize will be awarded to the piece that has proved most popular.

Vladimir Golschmann conducted the New York Symphony concerts last Thursday and Friday. Last year he made his initial American tour, and was guest conductor at a special concert of the New York Symphony.

Erna Rubinstein will sail from Cherbourg on the Aquitania tomorrow, arriving here on the 30th. Her first American appearance this season will be on January 4 with the Metropolitan Opera Orchestra.

Ralph Errolle, tenor of the Metropolitan Opera Company, sang for President and Mrs. Coolidge on December 18. Next Sunday he will sing at the opening of the new Masonic Temple in New York.

E. Robert Schmitz filled three engagements in the neighborhood of Kansas City on the 4th, 5th and 6th of December, playing to 2,000 public school children, lecturing before the State Teachers' Convention and giving a recital.

John McCormack sang at the benefit concert for the MacMahon Memorial Shelter at the Manhattan Opera House week before last. Lauri Kennedy, cellist, was assisting artist.

Following its recent appearances at the National American Musical Festival at Buffalo and in New York at the Chaminade Club, the Tollefsen Trio will play at Hunter College and the Washington Irving High School, New York.

Mischa Levitzki played at the second concert of the benefit series given for the needy musicians of Germany December 15 at the Institute of Musical Art, New York.

Royal Dadmun, baritone, will sing in Providence, R. I., next Sunday.

Geni Sadero, soprano, will arrive in New York early in January to make her American debut under the auspices of the Schola Cantorum. She will be under the direction of William Morris.

Ruth Breton, violinist, will be the soloist at the New York Philharmonic Orchestra concert next Sunday.

Nina Morgana, soprano, sang under the auspices of the Colonial Dames of America at Park Lane in New York on December 7 for the Grand Duchess Cyril of Russia.

Thomas Wilfred will give his only recital of the season in New York on the Clavilux color organ next Friday evening in Aeolian Hall.

Marcel Grandjany, French harpist, will be heard on the Pacific Coast in January.

Horace Britt, cellist, will appear in joint recital with Helen Stanley, soprano, in Fitchburg, Mass, on January 12. He appeared recently with the Minneapolis Orchestra, Henri Verbrugghen conducting, playing in Ernest Bloch's Schelomo, and Saint Saens' Concerto.

Germaine Schnitzer will give an historical series of romantic music for the pianoforte in each of nine cities this season. Each series will consist of six programs, done on alternate days, and will include the more important works of Weber, Schubert, Mendelssohn, Schumann, Chopin and Liszt. Mme. Schnitzer plans to present the series in **Boston, Philadelphia**, Chicago, Los Angeles and San Francisco, London, Paris, Berlin and Vienna.

Anna Pavlowa is filling a return engagement of eight performances this week at the Manhattan Opera House, before proceeding on her final American tour, ending in March in California. From there she will take her company to Mexico City for a season of four weeks beginning April 11. She then goes to Havana, and to Europe.

Tonight her program will include Amarilla and Autumn Leaves; tomorrow night, Visions from The Sleeping Beauty and The Fairy Doll. For the Christmas matinee there will be The Magic Flute and Snowflakes; Christmas night, Don Quixote. At the three last named she will also present her dance pantomime, Christmas. Friday night and Saturday matinee Don Quixote will be repeated, and Saturday night she will present The Fairy Doll and Invitation to the Dance.

Among the musicians who recently have been guests at the Great Northern Hotel in New York are Leff Pouishnoff, pianist; Eugene Goossens, conductor of the Rochester Symphony Orchestra; Loudon Charlton and Mrs. Charlton (Helen Stanley); Vladimir Shavitch, conductor of the Syracuse Symphony; Kenneth Curwen, English music publisher; Ursula Greville, soprano and editor of the English periodical, the Sackbut; Carl Friedberg, pianist; Claire Dux, soprano; and Gitta Gradova, pianist.

Bedrich Wiedermann, Czech organist, and Anton Hok, tenor, gave a joint recital last Saturday evening in Town Hall, New York, for the benefit of the Lidumil Philanthropic Society.

Beniamino Gigli, tenor, and Magdeleine Brard, young French pianist, are to appear at the White House in Washington the evening of January 15.

Karolyn Bassett, composer, of Briarcliff, N. Y., will make her debut as concert singer at the Hotel Plaza December 27. The proceeds of the recital will be given to the American Association of Lovers of Music. Miss Bassett, who is a coloratura soprano, will sing several of her own songs.

At the concert presented by the Schola Cantorum, Kurt Schindler, conductor, December 30 at Carnegie Hall, there will be given the first performance outside of Russia of the Fourth Act or Tableau, The Novgorod Fair, from Rimsky-Korsakoff's opera Sadko; and Chabrier's opera Briseis, of which there is but one act. Mr. Schindler presented the latter for the first time here on March 3, 1911, with the MacDowell Chorus (now the Schola Cantorum). The principal singers this time will be as follows: Dusolina Giannini as Briseis; Marguerite d'Alvarez, Thanasto; Mario Chamlee, Hylas; John Charles Thomas, The Catechist, and Leon Rothier, Stratokles.

Myra Hess, pianist, arrived from England last Saturday. She will give her only New York recital on January 3. Immediately after this concert Miss Hess will leave for the South where she will be on a tour until February. After her return to New York to appear as soloist with orchestra, she will go on tour again until late in March.

The soloists for the fourth of Andres de Segurola's Artistic Mornings at the Hotel Plaza on December 26, include Toti dal Monte, soprano. John Charles Thomas, baritone, and Vera Brodsky and Hannah Lefkowitz, two young pianists. The latter will be heard in music for two pianos. The young artists make their official New York debuts at Aeolian Hall in February. The occasion also marks the first singing appearance of Mme. dal Monte in New York outside the Metropolitan Opera House. Mr Thomas will be accompanied by Lester Hodges. Giuseppe Bamboschek, conductor of the Metropolitan, will be at the piano for Mme. dal Monte

Vladimir de Pachmann, making what has been announced as his farewell tour in the United States, will have filled, between October 6 and December 19, thirty-two concert engagements in the East, South, and Canada.

Louis Graveure, baritone, has returned to New York after an absence of six months. Mr. Graveure has just completed a series of concerts on the Pacific coast, commencing in Berkeley, Cal., on October 7. He sang in twenty-two recitals in all. Returning Eastward he appeared in Salt Lake City, Denver, Lawrence, Kansas City, and in Athens, Ohio. On December 5 Mr. Graveure appeared at the Bond Hotel Musicale in Hartford. Conn., and on the 19th he will make his first appearance of the season in New York at the Biltmore Musicale. Early in March Mr. Graveure will sail for Europe, and he will give a number of concerts in Scandinavia and in Central Europe.

Phradie Wells, soprano, who is a member of the Metropolitan Opera Company, is booked this season for three festival concerts. She will appear at a music festival in her own State, Missouri, and in two others in South Carolina and Mississippi.

Jeanne Gordon, contralto, sang in the restaged Samson and Dalila at the New York Metropolitan last Saturday, and at Friday's special matinee Gioconda.

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Three Soloists Play With State Symphony

Mme. Novaes and Miss Greville Appear; Stassevitch Plays Violin and Piano.

Two soloists and two conductors took part in the concert of the State Symphony Orchestra at Carnegie Hall, New York, last Wednesday night, and on the preceding afternoon Paul Stassevitch assisted both at the piano and with the violin. At the Wednesday concert Weston Gales led the orchestra in the Tschaikowsky Fourth Symphony, not without complaint that he does not "see deeply" into this music from Lawrence Gilman in the Tribune. The Sun reviewer thought his reading "colorful and impressive."

Ursula Greville, soprano, and editor of The Sackbut, offered songs of Purcell and Scarlatti. "Intelligence and charm" was the phrase used in the Post to describe her singing, and the Sun found that she "sang well," her somewhat "dusky" middle register giving way to "clear and sonorous" head tones. Mr. Gilman seemed delighted with the songs and the "intelligence" of the singer.

On the same program, Guiomar Novaes played Grieg's Piano Concerto in A minor with the orchestra conducted by Mr. Stransky, "receiving prolonged applause," according to the Post. Several reviewers expressed regret at having to leave before Mme. Novaes' number had been reached.

At the concert which was given in the same hall on Tuesday afternoon Paul Stassevitch made his debut playing first the Brahms D major Violin Concerto and the Tschaikowsky First Piano Concerto. Mr. Stransky conducted.

Mr. Downes of the Times said that the interpretation of the Brahms was "cautious and at times inadequate," while Mr. Stransky "dragged his tempo." Alison Smith of the World also complained of this accompaniment, its "cross-purposes in accent and design," and of the soloist's "pinched" tone at times. The Herald Tribune account would have him appear as a pianist, "fair," as a violinist, "at best indifferent."

The other reviewers spoke commendably of his piano playing. It was "impressive in many respects," said the Sun, with "contrasting tenderness and brilliance." The Telegram Mail preferred Mr. Stassevitch as pianist, and said that while his playing was not conspicuous for "finish," it was to a degree "alert and alive." The Sun reviewer thought Mr. Stransky and his men provided "sensitive" accompaniment, giving "admirable account of themselves throughout the program.

Papi Conducts Twin Operas at Metropolitan

Mmes. Ponselle and Bori and Tokatyan and Fleta Sing in Pagliacci and Cavalleria.

The first production this season of the twin operas, Cavalleria Rusticana and Pagliacci, on the afternoon of De- and Pagliacci, on the afternoon of December 14, was marked by the new stage sets designed by Joseph Novak. In the words of the World reviewer, "they represented no excursion into expressionistic art" but offered several "refreshing departures" from the stereotyped background. Gennaro Papi conducted, and, to quote the Post commentator, "brought chorus, organ and orchestra ensembles to a fulness and perfection of tone that was ravishingly beautiful."

Rosa Ponselle, as Santuzza, continued this writer, "scored new triumphs" and used "her full powers of voice and dramatic action." The Times reviewer considered that Miss Ponselle, "prodigal of her beautiful voice, was well cast." According to the Herald Tribune chronicler, she was a "realistic Santuzza of strong voice and dramatic action." This writer also found Armand Tokatyan "in good voice," and in the Post he was commended for his "pleasing" performance. The Times commentator wrote: "Tokatyan was always intelligent and dramatic . . . the minor roles were individually well taken and adjusted to the ensemble." Others in the cast were Marion Telva, Millo Picco, and Henriette Wakefield.

Lucrezia Bori was, in the words of this writer, "one of the best Neddas that has appeared at the Metropolitan in recent years." The writer in the Post found her song to the birds "a delight." Miguel Fleta, continued this commentator, "gave the prologue a lovely rendition. In the last scene he displayed passionate power, arousing his audience to enthusiastic applause." The Times writer said that he "naturally" made much of the role. Giuseppe Danise's Tonio was vocally praiseworthy, continued this chronicler, and Lawrence Tibbett "followed his habit of giving to every role he undertakes intensive and intelligent study." Agreed was the Post that his singing and acting "were marked by his customary and praiseworthy attention to detail."

The World reviewer commented that the "new background seemed to electrify the entire production and to give additional fire and accent to the music."

JEANNE GORDON

Contralto of the Metropolitan Opera as Vyvyan Donner Portrayed Her in the Part of Laura in Gioconda.

Rudolph Ganz Is Soloist With Detroit Orchestra

Detroit, Mich., Dec. 11. — Rudolph Ganz left his St. Louis Symphony Orchestra last week to be piano soloist at the regular pair of Detroit Symphony concerts at Orchestral Hall. He played Beethoven's First Piano Concerto, and later, the Symphonic Variations of Cesar Franck. According to R. H. in the Times Mr. Ganz played exceedingly well throughout.

"His technique is as flawless as ever and the tone he draws from his instrument is mellow and beautifully modulated," wrote Charlotte M. Tarsney in the Free Press. He gave "a brilliant lesson in sincere musicianship," said Cyril Arthur Player, the News reviewer, who found in the Franck Variations "that touch of boldness which was his dominant characteristic a dozen years ago." This writer liked Deems Taylor's Looking Glass Suite, played by the orchestra later. "The immortal illusion of Lewis Carroll is happily interpreted by Mr. Taylor" he believed. The reviewers were generally pleased with the work, and seemed agreed in their opinion of Mr. Gabrilowitsch's conducting of the entire program.

Guiomar Novaes in First N. Y. Recital

Makes Premiere Individual Appearance of Season After Absence of a Year.

An audience which over-flowed onto the stage applauded Guiomar Novaes, Brazilian pianist, at her recital in Aeolian Hall the afternoon of December 14. Of the critical audience, W. J. Henderson was particularly enthusiastic over her performance. He referred to Mme. Novaes as "singularly gifted" and although at times "capricious," always interesting and "frequently entrancing." In the Gluck Saint-Saens dance, "she treated her hearers to a display of dazzling virtuosity," Mr. Henderson continued. He felt, however, that it was more than a mere technical exhibition."

To him the entire afternoon was one of "brilliance and musical beauty" and proved Mme. Novaes "a pianist of the first rank." The Chopin B minor Sonata, according to the Herald Tribune reviewer, was marked by "freshness and individuality. Lightness of touch, subtle shading and sonorous vigor were equally features of Mme. Novaes' performance."

The writer in the Telegram-Mail thought Mme. Novaes' playing lacked the composure which it has shown in the past, and disapproved also of what he called "exaggerated rubati." Although Ernest Newman of the Post said that she "acquitted herself brilliantly enough as a pianist," he did not feel that her interpretation equalled her technique in excellence.

Samaroff Soloist With Orchestra

The Friends of Music in their fourth concert of the season at Town Hall on December 14 were assisted by Olga Samaroff, pianist, and Paul Eisler, cembalist. Mme. Samaroff played Mozart's Concerto in A major. In the Times her performance was lauded for "the beauty of the slow movement, in which she was at her best." Her reading was called "technically polished and emotionally plausible."

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—Glenn Dillard Gunn in The Chicago Herald-Examiner.

"McCormack is the finest singer of the day, man or woman, whatever the voice."
—Richard S. Davis in the Milwaukee Sentinel.

Barber of Seville Presented in Chicago

Mmes. Pareto and Claessens and Chaliapin, Schipa and Rimini Sing; Cimini Conducts

Chicago, Dec. 12.—"A merry performance" was what Karleton Hackett of the Post called the production of The Barber of Seville on Sunday afternoon by the Chicago Civic Opera Company. The audience, as well as the reviewers, gave evidence of enthusiastic enjoyment of the entertainment. In the cast were Feodor Chaliapin, Tito Schipa, Giacomo Rimini, Vittorio Trevisan, Graziella Pareto, and Maria Claessens. The conductor was Pietro Cimini.

The work of Tito Schipa was unanimously praised by the reviewers. Mr. Moore said his singing in the first act was "simply angelic." He exhibited, in Mr. Rosenfeld's opinion "the most beautiful of lyric tenor singing. He has the youth, the fun-loving spirit, and the real artistic temperament for this part." Mr. Hackett also thought that Mr. Schipa sang the first act "brilliantly."

The comedy between Chaliapin and Mr. Trevisan was particularly appreciated by Edward Moore of the Tribune. To him the way "they played up to each other was a lesson in the art of team work. They were perfect foils." The chroniclers were agreed that Chaliapin's art needed little analysis, and conceded that he, in the words of Mr. Hackett, "forms a class by himself."

In the words of Mr. Moore, Mr. Trevisan was "alert, quick of response, unfailingly funny in gesture and expression." Mr. Rosenfeld commented on his familiar "unaffected, spontaneous comedy."

Although Mr. Gunn, contrary to the other commentators, was far from enthusiastic about the performance in general, he found in Mr. Rimini qualities which he praised: "It remained for Mr. Rimini, sturdy of voice and always an animated interpreter of the title role, to supply Chaliapin his most important vocal competition."

This writer considered that Mme. Fareto "sang her opening aria with spirit" and Mr. Rosenfeld said that her songs were "delightfully rendered" with a "bird-like charm." Mr. Moore commended her for some "lovely coloratura singing." Mme. Claessens also received commendation. Mr. Hackett reported that she "did her part excellently."

Florence Macbeth is Gilda In Repetition of Rigoletto

Chicago, Dec. 11.—Rigoletto was repeated last night by the Chicago Civic Opera Company with three important changes in the cast. Florence Macbeth sang the role of Gilda, Alfred Piccaver that of the Duke, and Mr. Weber was in the conductor's stand.

Glenn Dillard Dunn of the Herald and Examiner hailed Miss Macbeth as "the greatest Gilda of the generation," Mr. Piccaver as one "whose voice is surely one of the phenomenal tenors of the world," and Mr. Weber as one of the youngest, "yet one of the best of opera conductors." Edward Moore in the Tribune agreed that "each of the newcomers made an undeniable success. Miss Macbeth was an ideally lovely Gilda.' He considered that Mr. Piccaver's singing was the best he had done in Chicago, and that the conductor proved about "as interesting a discovery as the season has brought out."

According to Maurice Rosenfeld of the News, Miss Macbeth sang the role with her usual impeccable "vocal clarity, flexibility, and musical interpretation." In Karleton Hackett's review in the Post, he reported that the soprano "sang the aria beautifully" with a pure tone and "fresh, maidenlike quality quite in the spirit of the music."

Mme. Muzio and Chaliapin Appear in Mefistofele

Chicago, Dec. 13.—Feodor Chaliapin in the role of Mefistofele given last Tuesday night by the Chicago Civic Opera Company roused the reviewers in today's local newspapers to unwonted praise. Edward Moore said, "Seeing him in the part is one of the great experiences of a lifetime." He was "master" of the performance, said Mr. Gunn in the Examiner. That Chaliapin dominated the scene impressed Maurice Rosenfeld of the News also.

Mme. Muzio sang the role of Marguerite. An "interpretation of intensity and power" as Mr. Rosenfeld called it. In her prison scene Mme. Muzio was so affecting that she brought forth a "demonstration from the public," wrote Mr. Hackett. The other accounts spoke of her as "intense" and "powerful."

Antonio Cortis as Faust was said to have improved on the reading given by former singers in the part, and Conductor Moranzoni evinced capable understanding of the orchestral possibilities of the opera, winning general approval. Cyrena Van Gordon and Gladys Swarthout were recorded as having done excellently.

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Comment on Opera Flies Thick and Fast; Dramatic Critic Praises Acting.

by HAZEL H. MOORE

Chicago, Dec. 17.

THE superb to supine scale of performances by the forces of the Chicago Civic Opera has called forth a deluge of comment from press and public. In fact, the public has been rushing to press rather more than to the box office of the Auditorium. Constructive criticism has been offered in large quantities, ranging from sane advice to ridiculous foolery.

Patrons objecting to public rehearsals in place of performances have right on their side. Bad casting of inefficient singers is another just cause for complaint. Words of praise for the really good things, however, hopefully leaven the bread of discontent.

So, of last week's repertoire, Rigoletto touched the low spots as well as the high; Lakme favored the low, in spite of Schipa's valiant efforts of admirable singing to raise the level. The Jewels of the Madonna and Le Jongleur de Notre Dame, with Garden's Jean, were impressively done.

The Jewels belongs peculiarly to Chicago. Its growth and success has been almost entirely here. As long as the cast remains as Saturday's its popularity here is assured. Never has Raisa seemed more moved by the role of Maliella. No inhibitions in this performance. Each of the long cast fitted into the whole. Lamont counts Gennaro his role as Raisa does Maliella, and the two accomplished individual bits of character drawing.

SPEAKING of acting in Grand Opera, Ashton Stevens, who pens observations on the drama, has found the best of acting of the season at the Auditorium. Chaliapin and Garden are his subjects, and his comments appear pertinent.

Florence Macbeth found herself the recipient of praise after her Gilda on Wednesday night. The purity of her song and her engaging youth fit her perfectly for the role. Chicago likes Macbeth and would welcome her even more frequently than now.

No, No, Nanette is evidently the favorite diversion of the opera stars off duty. Schipa, who is particularly fond of musical comedy, has been again and again. The last time his appreciation took the form of a supper to the entire company. Incidentally it is no secret that our Tito is no beginner as a composer of operetta himself. His latest score received reciprocal commendation from the talented conductor of No, No, Nanette. So many talents wrapped up in one small package!

Edith Mason confides that she is in the process of becoming a coloratura. Fra Diavolo is undoubtedly the teacher. As Miss Mason is reticent of her high E's in her more familiar roles, she promises to cast them about light heartedly on Friday evening.

CHAMBER MUSIC is becoming a popular and not uncommon observance in Chicago, to judge by the increasing number of concerts. Gratifyingly these are young combinations, with the eagerness and seriousness of youth. This last week brought out three such concerts. The Chicago String Quartet is an outgrowth of one formed during the war at the Great Lakes Naval Training Station, and proved itself a first class organization in an interesting program on Sunday.

The Muenzer Trio gave its second performance of the season to an appreciative audience, and Arthur Zack, cellist, and Rosalie Saalfeld, pianist, in the second program of their series, gave a first performance in this part of the world of a sonata for cello and piano by the French composer, Guy Ropartz.

Moriz Rosenthal, of the brilliant anecdotage, was a recent visitor to our lake shore. He announces that he has been obliged to postpone his Master Classes at the Gunn School because of the press of concert engagements. One of his stories bears on a recent visit of the eccentric Pachmann to St. Louis. In his audience were several music loving negroes, one of whom later called on him begging the favor of an extra hearing. "All right," replied Pachmann; "I shall play you something special." So he played the Chopin Etude for black keys alone. "Pachmann's only joke," slyly added Rosenthal.

CHICAGO recitalists have been busy doing their Christmas recital giving early. Ernst Bacon represented the piano department, Rubin Davis presented delightful violin playing, and two contraltos added dark and varied songs, Cyrena Van Gordon aiding the Haydn Choral Society's benefit concert for the Junior High School, while Mina Hager offered a very modern program with a group each of Carpenter, Bax, Sowerby and de Falla, not omitting those two arch enemies, Strauss and Weingartner, interlocked forgivingly in one group.

Mr. Stock is adept in arranging the right program for the right time. So last week's symphony concert reflected holiday joyousness in its make-up. For solid foundation the Beethoven Eighth was the symphony, played in a way to induce Glenn Gunn to the expressed wish that all students of the piano might hear such a lesson in Beethoven. He might have added, all students of music. Tramonti's gilded harp has become almost a tradition for Christmas, like plum pudding or mince pie. Last week he chose Widor's chorale and variations. The real Christmas delight of the program was found in the Palmgren From Finland, a set of four symphonic pictures, Spring Dreams, Minuet, Dance of the Falling Leaves, and Sleigh Ride.

This week the orchestra rests. Mr. Stock, too, is taking a rare and well deserved vacation in a brief trip with his daughter to North Carolina.

Chicago Opera Gives Lakme

New Conductor in Debut; Le Jongleur de Notre Dame Is Revived.

Chicago, Dec. 15.—Delibes' Lakme was given by the Civic Opera Company Thursday night. It was the occasion of a conductor's debut, Charles Lauwers making his first bow. The performance was reported a mild success, with no great moments excepting only parts of Tito Schipa's singing or the Bell Song by Mme. Pareto.

The "warm tone" and "light touch" of Mr. Schipa won the commendation of Mr. Hackett; for his singing in the first two acts Maurice Rosenfeld held him responsible for "what zest" there was in the performance. Mr. Moore agreed with him.

Mr. Lauwers, the conductor, got what he could out of the opera, according to Glenn Dillard Gunn in the Examiner, while Karleton Hackett was specially pleased with the "tone of rich quality" obtained from the orchestra. Edward Moore of the Tribune qualified his praise of the new conductor, whom he thought had wielded "safely" but not "thrillingly." Maurice Rosenfeld in the Daily News thought that more charm and grace could be got from the opera.

There was less concordance in discussion of Graziella Pareto in the title role. With a not large voice, this coloratura pleased by her "crystalline" tone and "perfect" taste both Mr. Gunn and Mr. Hackett. Not even her Bell Song thrilled the Tribune reviewer, who found her "reticent."

The News reviewer thought the role of Nilakanta not "convincing" as developed by Edouard Cotreuil, although Desire Defrere was thought to carry the part of Frederick in his usual "debonaire manner."

A French revival was one of the operas offered on Saturday afternoon's program. This was a presentation of Massenet's miracle play, Le Jongleur de Notre Dame, with Mary Garden and Charles Hackett. This role was thought by Mr. Moore to be "about her finest," as he recorded in the Tribune, done with "gentle pathos, unfailingly deft." Mr. Rosenfeld said of Mr. Polacco's reading that it was "highly artistic," accentuating the opera's "mysticism." The beauty of orchestral performance was noted by other reviewers. Alexander Kipnis as the Prior was praiseworthy, if lacking in "sympathy," according to Mr. Moore.

At the Saturday's matinee was Wolf-Ferrari's Jewels of the Madonna, a contrast with its realism to the French work. Rosa Raisa's vivid performance of the wayward Italian brought the approval of the reviewers, Mr. Hackett stressing her "fine voice, warmth and brilliance." Mme. Claessens "was excellent" and Mr. Lamont "sang with fervor." Mr. Cimini conducted to the satisfaction of everybody. A "well balanced performance" Mr. Rosenfeld called it.

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The New York Times, December 10, 1924

"STEFI GEYER PLAYS AGAIN

"Hungarian Violinist at Her Best in the More Serious Works.

"Stefi Geyer, the Hungarian violinist, gave her second New York recital at Town Hall last evening. The size of the audience and its warmth showed that Mme. Geyer has already won a following in this city. The Spohr concerto with which she opened her program ran practically the whole gamut of technical knowledge, and she played it with a variety of intonation and with an all-round facility which impressed her hearers very favorably.

"The trueness of her tone, its fullness and tunefulness and her interesting continuity carried her victoriously through the Bach chaconne. The depth and breadth of her legato was properly appreciated in a fine aria by Reger, and great applause rewarded her reading of the Tartini-Kreisler fugue."

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THE BALANCE OF OPINION

Charles Stratton

Charles Stratton, tenor, made his New York debut as a recitalist at Aeolian Hall December 11. According to the World this "was a thoroughly refreshing performance with a novel and stimulating program. His voice is rugged for this type of tenor, with curious rough edges which are oddly pleasant, and with unusual depth and vigor."

The writer in the Herald Tribune said that "generally, Mr. Stratton sang with a smooth, fluent quality of tone of agreeable warmth, though some top notes produced a harder quality . . . the young tenor also showed a capacity for full, clear and resonant topnotes, showing power without strain."

In the delivery of some of his songs, he was, to quote the reviewer in the Sun, "commendable in the simplicity and directness of his style." This commentator found his pronunciation clear, "but not always faultless." The Telegram-Mail chronicler did not find his diction at all clear. His voice, according to this writer, was too nasal for any true resonance. Ernest Newman wrote in the Post that the rigidity of his voice hardened the tone and minimized its variety of color.

Christian Science Oratorio

A concert of religious music was given last Tuesday evening by the Christain Science Institute at the Metropolitan Opera House. The two hundred voices were directed by John Warren Erb and the program included much music written to poems of Mary Baker Eddy. Fraser Gange, baritone, was the assisting artist. He sang in Manuel Klein's cantata, The Lord Is My Strength, with "admirable style," to quote the Sun reviewer.

The Harvest Song, words by Mrs. Augusta Stetson, set to music by Kitty Cheatham, a member of the Institute and soloist as well on this occasion, was arranged for chorus, by Percy Grainger, and received an "impressive" first reading according to the Post. The Sun account commended the work of the large chorus, which was said to give "evidence of much rehearsing." An ample audience refrained from applauding, as is customary at these concerts because of their religious nature.

Give Artist Series Concert

Wanda Landowska, harpsichordist, together with Paul Kochanski, violinist, Rene Pollain, violist, and Ewssei Belousoff, cellist, gave a concert of chamber music at Carnegie Hall, New York, on December 12, in the artist's series for the local Association of Music School Settlements. The Herald Tribune chronicler was impressed with the fact that "the co-operating artists, each of them an accomplished virtuoso, blended their separate personalities in an ensemble of rare beauty and symmetry." Both this reviewer and Pitts Sanborn of the Telegram-Mail objected that Carnegie Hall was too large to be an ideal auditorium for chamber music, although, nevertheless, they enjoyed the concert.

Miss Laura Stroud

A new pianist, Laura Stroud, made her debut in Aeolian Hall, New York, Wednesday evening. The reviewers found the recital both commendable and interesting. "Breadth of feeling and sensitive skill" were qualities in her playing which were admired by the World writer. The chronicler of the Times was charmed with her "true musicianly qualities of clarity and delicacy." What interested the Sun reporter most was the manner in which Miss Stroud "played with restraint and calculated her dynamic effects with nicety" and the way "her clarity of technique enabled her to present much of her program to great advantage." In addition to displaying a "very competent technique and the vigor necessary to the Chopin Sonata," in the words of the Herald Tribune writer, Miss Stroud gave the Bach Partita "a lucid, clear-cut and far from academic performance."

Victor Wittgenstein

Edward MacDowell's Sonata Tragica was played by Victor Wittgenstein at his Aeolian Hall recital December 12. Mr. Wittgenstein, who was a pupil of this composer, was commended by the Post writer for "the sincerty with which he approaches his task." According to the Herald Tribune commentator, he displayed "the skillful and brilliant technique which has marked his previous recitals, with much emphasis in his fortes, and sharply marked contrasts."

The reviewer in the Sun liked the unconventionality of his program as well as the skill with which he played it. In the Times it was reported that "his authoritative performance pleased an audience undiminished by the approaching holidays now affecting concert halls."

Miss Blanche Reycelle

A piano recital which brought forth commendation from the critics was that of Blanche Reycelle at Aeolian Hall last Wednesday. The Times writer hailed her as "a young star of unusual magnitude, her technical equipment was close to the marvelous, stormy brio, sweeping rhythm, thunderous dynamics, scales at express speed, interspersed with passages of the most delicate nuances, were among the weapons in her armory."

The Herald Tribune observer considered her work of "considerable energy and brilliance" and that she played the Mozart Adagio in B minor "with delicacy of touch and clearness of outline." In the Paderewski Sonata, Op. 21, in E flat minor, her technical ability was particularly well demonstrated, according to this writer. The World writer commented that Miss Reycelle "plays with a vigorous accent which sometimes gives the refreshing effect of eager enthusiasm."

W. J. Henderson of the Sun found her "a young pianist with unquestionable talent, which is not yet completely disciplined." Writing in the Telegram-Mail, Herbert Peyser admitted that she displayed "vitality and technical assurance" in the Paderewski number, but thought the playing became monotonous because of lack of nuance.

Russian Soprano Gives Recital

Vera Amazar, Russian soprano, who was heard here last season with the Russian comedian Borissoff, gave a recital at Aeolian Hall the evening of December 14. The Sun reviewer reported that "Mme. Amazar's many and evident charms were a delight to the eye. Her voice revealed power and resonance and her offerings of a popular character were received with much applause." This writer, however, considered that the Russian songs were the most effective and sung the best. In the Herald Tribune, Mme. Amazar was commended for a "voice of satisfactory volume," although this commentator thought that occasionally her voice had a "rather metallic timbre."

Maxim Karolik

A recital of Russian, French and Italian songs was given at the New York debut of Maxim Karolik, December 15, in Aeolian Hall. The general impression of this new singer seemed one of mild commendation coupled with criticism of his "pinched and restricted" tones, to quote the Sun reviewer, who preferred his lighter numbers. This statement continued to say that Mr. Karolik possessed "considerable dramatic instinct" and that three new songs by Alfred Casella, sung here for the first time, were "interesting, colorful, decidedly modern in structure and adequately mediaeval in atmosphere."

The Herald Tribune reviewer seemed to find the interpretative talent in the first songs by Tschaikowsky and in his final Russian group. This account stated that his tone, while not of "large volume, showed an agreeable, smooth quality." The World liked the Chausson number and the Times mentioned specifically the last group with Balakireff's Call to Freedom.

Messrs. Stoessel and Loesser

The program presented by Albert Stoessel, violinist, and Arthur Loesser, pianist, for the Andiron Club at Town Hall, New York, last Tuesday evening met with warm approval. One novelty was offered, the fugue from the Bach-Godowsky Violin Sonata in G minor, arranged for piano, which did not compete formidably, in the estimation of the Post reviewer, with other numbers played by Mr. Loesser. These he interpreted with "characteristic spirit and delicacy," continued the Post. The "unspectacular but beautiful playing" of Mr. Stoessel was called "a delight" by the reviewer. The Herald Tribune said of Mr. Loesser's playing that it was marked by "unusually polished, fluent runs." The World found the evening agreeable.

Mr. Loesser and Mr. Stoessel played together the C minor Beethoven Sonata. The concert was the club's eighth musical for the benefit of its publication fund.

The New Contralto of the Chicago Opera

AUGUSTA LENSKA

is rapidly rising in public favor

HER CONCERT APPEARANCES WILL BE A SURPRISE

AT CHICAGO ON DECEMBER 6TH SHE SANG

AZUCENA IN "IL TROVATORE"

Cordial and prolonged applause greeted her after the camp scene.
She was called before the curtain many times.
The Press commended her performance in an unmistakable manner.

Adolph Muhlmann in The Abendpost said:

"Her high register must have been the cause of envy of many a soprano. The tones produced were of faultless purity. I mean to say that there is no shading up or down. Her notes are always true."

And Karleton Hackett in The Evening Post:

"Her voice was mellow in quality and she sang with understanding of the music. Her voice was a little light for some of the full climaxes, but she had it under good control and did not force."

And Herman Devries in Evening American:

"Augusta Lenska sang 'Azucena' for the first time and added thereby proof of our conviction that she is a valuable acquisition to the Auditorium."

CERTIFIED THE MUSICAL DIGEST

Miss Lenska has been engaged for the Spartanburg May 1925, Festival.

Management: M. H. HANSON, 437 Fifth Avenue, New York

THE CRITICAL SCALES

New York Philharmonic Society

Igor Stravinsky's Firebird Suite was offered by Willem van Hoogstraten at the Philharmonic concert December 14. Ossip Gabrilowitsch, the soloist, played Mozart's piano concerto in D minor. His playing was again hailed as "delightful" by the Sun. The Herald Tribune reviewer said that he played "with a limpid beauty and clarity, a justness of proportion, a poise and authority, not soon to be forgotten," and Ernest Newman wrote in the Post that it was "an exquisitely fine-pointed performance." The Telegram-Mail characterized his work as "engagingly beautiful"

The revised Firebird Suite, according to the Tribune, "is beautiful and fascinating music." Mr. van Hoogstraten, wrote the Sun commenator, played this "interesting and often captivating music with beauty of tone and finish, though there might have been a little more sparkle and brilliance." The Dvorak Second Symphony concluded the program.

Charles Tomlinson Griffe's tone poem, The Pleasure Dome of Kubla Khan, after Coleridge, was played for the first time by this orchestra, Mr. van Hoogstraten conducting, at the concert on December 11. Olin Downes said in the Times that the music has "a gorgeous instrumental scheme and a pregnant sensuous beauty." According to W. J. Henderson of the Sun, it is "a genuinely good composition, with brilliant mood contrast." Lawrence Gilman of the Herald Tribune found pages in it of real beauty and harmonic distinction.

Huberman Gives New York Concert

At his second Carnegie Hall recital which took place December 14, Bronislaw Huberman played four important numbers; Beethoven's Kreutzer Sonata, Bach's Prelude and Fugue in G minor, the Mendelssohn Concerto, and Wieniawski's Fantasy on Faust. According to the Herald Tribune reporter, Mr. Huberman played with customary technical skill and "dash," although with a tone "not of the largest volume, but of a clear and ingratiating quality."

Give Puccini Memorial Program

Charlotte Lund, assisted by N. Val Peavey, was heard December 14 at the Princess Theatre in a Puccini memorial opera recital. Principal numbers of La Boheme, as well as excerpts from Madame Butterfly, Manon Lescaut, and Tosca, were given.

St. George's Choir

The first appearance of St. George's Choir outside of its choir loft took place at Town Hall on December 11. Harry T. Burleigh, negro composer, took part in the program and sang a group of his own spirituals. The choir of 110 singers, adults and children, sang under the direction of George W. Kemmer, organist and choirmaster at St. George's. Other assisting artists were Mozelle Bennett, Helen Child Curtis, and George Bagdasarian.

According to the writer in the Sun, "the unity" of the chorus was excellent and its intonation admirable . . . the sound training and the phrasing and balance of the tone were deserving of high praise." The Herald Tribune reviewer found the tone of the choir "of large volume and commendable quality" and that they combined spirit with "precision and accuracy" in their singing.

Mr. Burleigh's singing, in the words of the Sun commentator, was "a delight and a revelation of the inimitable characteristics and pathos of these familiar favorites." He displayed "a voice of soft, expressive quality," according to the Herald Tribune. Other writers commended his work, as well as that of the choir, and the Times Chronicler had a special word of praise for the "fine, tuneful legato and nice musical taste" displayed by Miss Mozelle.

Ignace Hilsberg

Another of the winners in the Stadium Concert competitions of last summer, Ignace Hilsberg, pianist, made his prize recital appearance in New York on December 14 at Aeolian Hall.

His technic and variety of expression were especially stressed in the newspaper reviews, the Herald Tribune recording that he seemed able to "handle any difficulties" presented by his program, and that his playing was "brilliant" in bravura passages. Although his energy made some of these "hard," this reviewer found him able to "handle lighter numbers" as well, such as Armand Marsick's Au Crepuscule (first time here), and Godowsky arrangements of Rameau, Sgambati, Korngold and Albeniz. The Times found his interpretation of Beethoven not according to a "stereotyped formula," but one with "breadth, depth and color." The Sun also spoke of Mr. Hilsberg's "technical fluency, power, and vigor."

Donna Ortensia

A song recital was given at Aeolian Hall Wednesday afternoon by Donna Ortensia, Italian soprano. To quote the writer in the Herald Tribune: "With a voice of good size and considerable range, the singer gave a performance distinguished by a tone of a warm though not always smooth quality and marked interpretative ability."

The Times reporter found her program interesting in its variety, covering German, French, Italian and Roumanian songs. The World chronicler commented particularly upon Mme. Ortensia's charming appearance and personality which helped to create the mood for her songs. He thought her voice one of natural beauty, although marred, at times, by unevenness. "But above all this," continued the writer, "is an ability to extract the spirit and essence from her music which would transcend even more serious technical flaws." The commentator in the Sun noted this occasional faulty tone production, too, but he also considered that "intelligent grasp of the texts of her songs was unfailing and her dramatic sense keen and vivid." He complimented Donna Ortensia upon her clear and distinct diction.

Orchestral Society Opens Season

In its first concert of the season the American Orchestral Society conducted by Chalmers Clifton, played Brahms' Second Symphony, the Elgar Variations, and Lalo's Spanish Symphony last Tuesday evening in the McMillan Academic Theatre of Columbia University. In the Lalo work Herman Rosen was solo violinist.

Mischa Mischakoff

Mischa Mischakoff, who won the Stadium prize in 1923 for his violin playing and who is in his first season as concertmaster of the New York Symphony Orchestra, drew varied comment on his recital last Wednesday evening at Town Hall. The reviewers the next day generally approved his "marked talent" as the Herald Tribune expressed it, this account revealing that he played with "some unevenness of tone," but in the Handel number developed "mellowness and warmth."

The Post observer liked his program, which, besides the Sonata in E major, included principally Albert Spalding's twelve Etchings and the Paganini D major Concerto. Saga by Godowsky was marked "first time." The Times took pleasure in his Handelian "warmth," while the Post considered two Etchings stood out. Mr. Peyser of the Telegram much preferred these and the Paganini to his Handel, marred, he thought, by "honeyed" disrepose.

Little Symphony Ends Season

George Barrere's Little Symphony Orchestra gave the sixth and last of its Sunday concerts in the Henry Miller Theater December 14. Guy Maier and Lee Pattison assisted the players in an arrangement for two pianos of C. P. E. Bach's harpsichord Concerto in E flat. Other numbers were by Griffes, Rameau, Lulli, Lacombe, and Pierne. The reviewer in the Sun regretted the completion of "this deft and ingratiating musical series which has progressed so happily through its season under the wise and witty guidance of its conductor."

CONCERNING THE UNEQUIVOCAL SUCCESS OF

Mme. Helen Stanley

CHICAGO, DECEMBER 7

Herman Devries in the American says:

"Helen Stanley Is Singing Better Than Ever."

"At the Studebaker Theatre Madame Helen Stanley, resplendent, radiant, lovely, in better voice than at any time in her career, gave a song recital to the delectation of an enthusiastic audience of admirers, eager to welcome this admirable singer who has not been heard here frequently enough since the days of her VERY FINE DONNA ELVIRA under Campanini's regime." Etc.

Maurice Rosenfeld in the News says:

"Helen Stanley, the lyric soprano, will be PLEASANTLY REMEMBERED BY MANY CHICAGO MUSIC LOVERS FOR HER OPERATIC WORK HERE WITH OUR COMPANY some years ago. She has infrequently visited us since. But yesterday afternoon she reappeared, resplendent, beautiful to look upon, and vocally most effective, in a recital at the Studebaker Theatre. In these poetic songs Mme. Stanley advanced the highest form of art, in the beautiful quality of her pure, lyric voice, in her refinement of interpretation and in the authority of the musical rendition."

Edward Moore in the Tribune says:

"Helen Stanley's song recital at the Studebaker Theatre yesterday afternoon was quite as attractive and perhaps better singing than when SHE WAS A SOPRANO IN THE CHICAGO OPERA COMPANY A FEW YEARS AGO. Which is another way of saying that a fine voice of fine training did excellent things with an exacting program. She is an artist in whom to take pleasure." Etc.

Eugene Stinson in the Journal says:

"HELEN STANLEY'S NAME SUGGESTS HAPPY OPERATIC MEMORIES AT THE AUDITORIUM. If they are content with these, however, they are denying themselves fine pleasure in the recital hall. The soprano has discrimination and poise. She knows what she is about, and part of her business is to convey a sense of beauty, of taste and of charm. The rest consists largely of the none too simple virtue of singing each song on a list for all it is worth."

Glenn Dillard Gunn in the Herald and Examiner says:

"HELEN STANLEY, WHO ONCE DELIGHTED PATRONS OF THE CHICAGO OPERA, returned to exhibit THE LOVELIEST SOPRANO VOICE THAT HAS BEEN HEARD THIS SEASON IN CONCERT. The Studebaker was filled with her admirers, who were rewarded for their good memories."

CERTIFIED THE MUSICAL DIGEST

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GABRILOWITSCH

As a Conductor Takes Berlin by Storm

Long Paeans of Praise, without one single negative note, fill the Berlin press, of which the following are but a few random extracts:

DIE ZEIT Berlin, September 14, 1924.

Ossip Gabrilowitsch, with amazing mastery over the greatest technical difficulties, splendidly supported by the Philharmonic Orchestra, gave a beautiful performance of works by three of our greatest composers—Beethoven, Brahms, and Schumann. He who like Gabrilowitsch can give us the entire scale of human emotions from suppressed sobs to overwhelming cries of pain, from happiest harmony to exultant songs of triumph, as in Schumann's Symphony, he who can interpret the force, impetuosity, and dramatic spirit of Brahms—**for him no praise is too high.**

BERLINER TAGEBLATT.
Berlin, September 16, 1924.

Gabrilowitsch has returned to us after an absence of many years. At the head of our Philharmonic Orchestra he made a profound impression. We remember him as a pianist of romantic nature, fine poetic conception, and keen intelligence. Spirituality was ever his predominating quality. This is also true of him as conductor. One feels sure that he would never do anything foreign to the inner meaning of the composition. **He commands the craft to the point of perfect mastery.** Quiet and dignified in his bearing, a combination of fine impulsiveness with compelling self-control, he reminds one of Nikisch. **His technique is beyond criticism.** He conducts from memory, never using a score, and is as thoroughly familiar with the musical contents of each work as with the nature and resources of the orchestra.

His interpretations disclosed treasures of rarest beauty. There was always the true, deep, finely perceptive musician. No exaggerated attention was given to detail—always was the composition as a whole given a reading thoroughly in keeping with the purity of its style.

The most perfect of all was the performance of Schumann's D minor Symphony in which complete harmony prevailed between the work and its interpreter, a spirit of affinity between the latter and the wondrous romanticist. Brahms made a highly impressive close to the evening. Here also was everything manly and profound. Particularly beautiful were the romantic episodes of the first and second movements.

The orchestra supported the leader with enthusiasm. Gabrilowitsch must have realized by the warmth of applause that burst forth how deeply he had satisfied and impressed all connoisseurs and friends of the art of conducting.

(Dr. Leopold Schmidt).

WELT-RUNDSCHAU Berlin, September 13, 1924.

What a man that brilliantly glittering youth has become! He belongs now in the small circle of truly great conductors. One who can interpret Beethoven, Brahms, and particularly Schumann as he does will find no task beyond him. He conducts everything from memory, never overlooks the smallest detail, keeps a keen eye on every instrument, builds up every climax with impressive simplicity and **carries his interpretations to magnificent heights.** The middle movements of the Beethoven and Brahms symphonies were full of irresistible charm, the transition from Beethoven's Menuett to the Finale surprisingly original, the closing pages of gigantic grandeur. As for the Schumann Symphony, it proved at the hands of this masterly interpreter to be **one of the most profound musical experiences of recent years.** The tenderness of the Romanza and the mysticism of the Finale were the highest points of the performance. An audience of huge size in a tempestuous ovation expressed its appreciation of his amazingly natural, maturely developed art. (Heinrich Maurer).

SIGNALE FUR DIE MUSIKALISCHE WELT. Berlin, September 17, 1924.

His is an earnest, mature, full-fledged musical nature, one who always has something significant to say and who, thanks to relentless self-criticism, is never satisfied with any half-way achievement. It is gratifying indeed to encounter an artist of his type.

His program gave proof of glowing devotion to the compsers of the classic and romantic period: Beethoven's First Symphony, Schumann's Fourth, and Brahms' C minor Symphony—a task of huge dimensions which Gabrilowitsch fulfilled in a magnificent way, receiving a highly deserved ovation at the end.

Gabrilowitsch as conductor is in a class by himself. While in certain technical details one may be reminded of eminent prototypes such as Nikisch and Weingartner, yet his total achievement is a wholly personal one, springing altogether from his own individual conception. Intelligence and sensitiveness, temperament and clever analysis, limpid clarity and complete abandon to the inspiration of the moment, energy and rhythmic precision, strength and tenderness combine in him to a fortunate union. An ever reliable feeling for style and a perfect command of technique are added to his other qualities. His interpretation of the young Beethoven vibrating with natural freshness and sincerity roused the audience to enthusiastic applause. The suggestive force emanating from the conductor's stand through convincing yet simple gestures was compellingly communicated to the musicians who willingly bowed to his command.

The masterpiece of the evening was Schumann's D minor Symphony conceived in true romantic spirit and given with spontaneity and dignity of speech. This composition requires just such an interpreter who with love and understanding of the composer's intentions is able to re-create them in every detail. In the first and last movements there were high points of absolutely overwhelming grandeur beside the exquisite lyricism of the Romanza. Brahms received a congenial interpretation in which the big line was never lost, the innermost meaning was eloquently brought out and the transition to the Finale reached a tremendous climax.

Unending ovations rang through the hall. We know now that in Gabrilowitsch we have **a conductor of the very first rank and of mighty stature.** (Prof. Max Chop).

ALLGEMEINE MUSIK-ZEITUNG. Berlin, September 12, 1924.

Ossip Gabrilowitsch is a name we very unwillingly missed for a long time. This season which has opened so sensationally has brought his return, and what it means to us could be measured by the huge crowd which in festive mood filled the great hall of the Philharmonie. In the ten years that we have not seen him the splendid pianist has achieved a metamorphosis, or rather has experienced a higher artistic development, adopting the profession of conducting. Let it be said at once that in Gabrilowitsch the conductor we find again the full-blooded, genuine, all-embracing musicianship of Gabrilowitsch the pianist whom we had so often enjoyed before the war. The program was by no means intended to display virtuosity or personal attainments. It aroused immediate confidence in the high standard of the conductor's aspirations and ideals. It did not require the absence of a desk and score to convince one that this artist really made music "par coeur," his whole heart vibrating in unison with the music. It was soon evident that he knew how to make the orchestra serve his inner musical demands as if it were a piano. His technically sure and effective command of the baton characterizes an elastic vivacious rhythm as vividly as a warm melodic line and in spite of a somewhat violent temperament one was amazed at the self-control and clarity with which he disclosed the symphonic network and exposed the spiritual contents of the three works. With a strong inner impulsiveness he performed the Finale and roused not only the audience to great enthusiasm but inspired the musicians to give their very best. In the D minor Symphony of Schumann (which is generally so carefully avoided by conductors) he showed so much delicacy and melodic grace, so much beauty of color that this work seemed imbued with the charm of novelty. In the Brahms symphony **he rose to stupendous grandeur.**

The enthusiastic audience recalled Gabrilowitsch a dozen times and brought the orchestra to its feet in acknowledgment of the tempestuous applause. (Martin Friedland).

BERLINER ZEIT AM MITTAG September 11, 1924

Ossip Gabrilowitsch, for several years conductor of the Detroit Symphony Orchestra, appeared at the head of our Philharmonic Orchestra. Gabrilowitsch impresses one immediately as a conductor who receives his impulse from the spirit of the music; a disciple of Nikisch from whom he learned the best—but he offers his own variation of this theme. The fundamental lines of his conducting are set by the large conception and deep understanding of the music. Gabrilowitsch, a dignified, aristocratic figure before the audience, gives his signs clearly and precisely. But within this precison and clarity there lives charm. Ethereal grace pervaded his performance of the early Beethoven symphony. The lightness of the second movement, the gayety of the Menuett, the humor of the Finale—all this from beginning to end showed exceptional delicacy and finesse.

In Schumann great warmth was felt. The romantic spirit was drawn into song. The transition from the intimate music of the Romanza to the great closing accents was interpreted in the most persuasive way by the conductor; indeed this D minor Symphony lent glory to his power of interpretation.

All the rare qualities of his conducting were even more emphasized in Brahms, so that we experienced **one of the most impressive performances of the C minor Symphony ever heard.** It was convincing because it sprang from deepest conviction. Gabrilowitsch possesses in rare degree the ability to express passion and yet control it. **An inner fire burns within him. He is the epitome of rhythm.** The Andante became sheer poetry under his baton and has rarely been so romantically sung. The musicians were completely under his sway and the luscious tone quality of the string and wind choirs reached the high mark of perfection.

Gabrilowitsch has introduced himself to Berlin **as a conductor of exceptional attainments.** (Professor Adolf Weissmann).

BERLINER LOKAL ANZEIGER. September 17, 1924.

Ossip Gabrilowitsch conducted three Symphonies from memory at the head of the Philharmonic Orchestra, and gave interpretations of deep maturity of expression, grandeur of conception and clear rhythmic precision. The immediate impression was that Gabrilowitsch who, without any exaggerated gestures, has the orchestra completely under his sway, is a **born leader.** The audience recognized this by showering **tempestuous applause** upon the conductor as well as the orchestra, who had to rise from their seats and share the honors. (Paul Ertel).

BERLINER MORGANPOST. September 20. 1924

A great surprise was afforded us by Ossip Gabrilowitsch, the great Russian pianist whom we have missed in our concert halls all too long. He appeared at the head of the Philharmonic Orchestra before a large audience that filled the Philharmonie. One looked in vain for a piano, not even was a conductor's stand to be seen. It was an amazing experience, for it developed that Gabrilowitsch was not only a conductor of the highest rank but that he conducted as if he had never done anything else all his life. For several years he has been directing in Detroit one of the finest Symphony orchestras existing in the United States.

Gabrilowitsch, who as interpreter of the entire piano literature, was always the keenest, most spiritual in his understanding of the works he played, never neglecting the architecture of their construction, now as conductor, draws also a majestic big line. In his first concert (which we are glad to say will soon be followed by a second) Gabrilowitsch asserted himself as splendid interpreter of the classic and romantic periods. Beethoven, Schumann, and Brahms formed the program of the evening. Of course, it was to be expected that a highly cultured artist of Gabrilowitsch's calibre would sound the depths and extract all the treasures concealed in these works, for he is one who, having complete technical command even to conducting everything without notes, possesses besides the ability to present with perfect clarity the development of the symphonic work from its innermost concept. His technique of the baton is aesthetically satisfying, clearly defined in its controlling gestures for each choir, being no less precise for the melodic than for the rhythmic values. Only one who has so keen a sense of beauty of tone quality and the convincing power of presenting the music as he feels it can fully exhaust the riches of Brahms and Schumann whose romantic natures are closely akin to his own. The audience responded to this **stupendous performance** of the conductor by enthusiastic applause after each number.

In the second concert Gabrilowitsch will give us Russian compositions and will himself play Mozart's piano concerto. Our pleasure in anticipation is unlimited.

CERTIFIED THE MUSICAL DIGEST

IN THE PUBLIC EYE

PERSISTENCE, declares Jessie Christian, is a fundamental quality in the success of anyone who is serious in achieving a career. And Miss Christian ought to know, for it is through keeping everlastingly at it that she has gained a character of music recognition which many are striving for today.

Her soprano voice was accounted unusual enough—some time after she was named Jessie Isabel—to justify her being sent to Paris to study. The foreigners who heard her voice called it "sympatica."

Time passed, and finally came the night of Miss Christian's opera debut. Then she was heard at the Teatre Gaite, at the Municipal, the Malakoff, the Marigny, and at the Paris Opera Comique.

Matters were proceeding encouragingly when the war started, in 1914. That settled the immediate present at that time, so far as continued opportunities were concerned, and Miss Christian returned to her home in Chicago.

But good fortune did not desert her. "I persisted," she explained, "with the result that one day Director Campanini of the Chicago Opera Company found it necessary to secure some one to replace Mme. Galli-Curci in the performance of Les Huguenots . . . the diva having become suddenly indisposed."

The outcome? Why, Miss Christian was engaged as a regular member of the Chicago organization. Later she stepped into the place of Mme. Melba, who became indisposed, singing Marguerite in Faust.

Photo by Strauss-Peyton
JESSIE CHRISTIAN

Still, it was the concert field which the soprano believed was her metier. She has devoted herself to it exclusively for the past several years . . . her sphere being the middle and far west. Incidentally, Miss Christian is one of those artists who are blessed with re-engagements.

Golschmann Leads N. Y. Symphony

The concert of the Symphony Society in Carnegie Hall Thursday afternoon was conducted by Vladimir Golschmann, who has come from Paris as guest conductor of the New York Symphony Orchestra, who conducted one concert of the Society last year.

Olin Downes wrote in the Times that Mr. Golschmann "gave proof of his musicianship, his admirable conductor's technique, and the talent that was recognized when he appeared here last season." The reviewers were agreed that the conductor was most successful with modern compositions. Ernest Newman of the Post considered "the best piece of playing of the afternoon was in Moussorgsky's Night on the Bald Mountain." Although Mr. Newman did not like the first part of the program, he wrote: "The concluding stages of this were so finely handled as to deepen the conviction that in some of the other works we were not getting the best of Mr. Golschmann."

Agreed was Deems Taylor of the World who wrote that "the modern idiom and orchestration seemed to find in him a much readier response, and he conducted Moussorgsky, Rimsky-Korsakoff and Ravel with vigor, understanding and effectiveness." In Mr. Downes' opinion Mr. Golschmann made much of the Ravel music "by the manner in which he sustained the fundamental rhythm, without stiffness, with a true rubato, a true breathing of the musical phrases, and by his ability to extract the last tint of color from his orchestra."

His reading of the Figaro Overture and Schumann's Fourth Symphony were not so well liked. Mr. Taylor said that while the symphony "had poetic and beautiful moments," it was rather "rigid" in tempo and suffered from an over-emphasis of the brass. W. J. Henderson of the Sun spoke of "the precise and straightforward manner" in which the symphony was performed. He also noted the "excessive loudness" of the brasses which he, as did Mr. Taylor, attributed to Mr. Golschmann's unfamiliarity with the acoustics of the hall." Many places in the Schumann symphony were poetically conceived," wrote Mr. Downes, "such as the transition to the last movement; elsewhere there was a certain stiffness and a need of more varied coloring."

Pitts Sanborn of the Telegram-Mail complained of the slow tempo of the concert, especially in the Mozart Overture. On the other hand, Mr. Newman commented that "the tempi were right."

Hadley Conducts Rachmaninoff Work

Philharmonic Plays Russian Composer's Second Symphony and Conductor's Salome.

Henry Hadley, conducting the New York Philharmonic Orchestra Thursday night in Carnegie Hall, characterized his performance, to quote the Times reviewer, "by an exceptionally eloquent performance of Rachmaninoff's Second Symphony." The performance was not only virtuoso conducting, according to this writer, but also, "it gave the fullest measure of the feeling and atmosphere that make its length seldom less than pleasurable and its mood felt by laymen and professional alike . . . Mr. Hadley, in his phrasing; in the emphasis, which was not overdone, of leading motives; in adroitness of coloring and maintenance of mood more than fulfilled his task."

Lawrence Gilman thought this work received a "fullblooded and eloquent" performance with Mr. Hadley's authority well in evidence. The Sun called it "a very fine performance." Of Mr. Hadley's tone poem, Salome, which was also played, the Post reviewer wrote: "Its merits have already been thoroughly discussed, and the Philharmonic gave its usual fine performance." Herbert Peyser commented in the Telegram-Mail on "the adroit construction and workmanship" of the composition.

Both the Times chronicler and Mr. Gilman found less to praise in Salome, and made special mention of its marked Wagnerian influence. The Post commentator wrote of Rimsky-Korsakoff's Spanish Caprice: "It is one of the best of the finale pieces, and Mr. Hadley let none of its lilting melodies escape—they were played emphatically and rousingly."

Ruffo in Season Debut At the Metropolitan

Sings in Andrea Chenier; Ina Bourskaya Also a Newcomer in Cast.

Titta Ruffo made his first appearance of the season in the Metropolitan's third production of Andrea Chenier the evening of December 15. Rosa Ponselle and Beniamino Gigli were heard in their usual roles, and Ina Bourskaya replaced Kathleen Howard as the Countess. Others in the long cast were Mmes. Dalossy and Wakefield, Messrs. Tibbett, Paltrinieri, Reschilian, Didur, Bada, Picco, Ananian, d'Angelo, and Malatesta. Tullio Serafin conducted and, to quote the Post commentator, "accentuated the intermittent beauties of the score and many times gave meaning to meaningless parts."

According to the Telegram-Mail reviewer, Mr. Ruffo "was in good form for his seasonal debut" and his "powerful baritone and convincing delivery seldom failed to carry the crowd." The writer in the World found in his singing "new vigor and breadth of style and tone." In the opinion of the Herald Tribune chronicler, Mr. Ruffo's tones "rang out with their usual sonority" and his acting was marked by "gesture and emotion" with effective results. Mr. W. J. Henderson wrote in the Sun that he considered the music and the character "well suited to Mr. Ruffo's methods. It is true that in recent seasons he has shown an appreciation of the effectiveness of restraint and that his singing has improved in tonal quality because of his avoidance of the natural temptation to give free rein to his vigorous impulses and his powerful voice."

Stefi Geyer Sails

Accompanied by her husband, Walter Schulthess, Stefi Geyer, Swiss violinist, sailed December 13 for her home in Switzerland, where she will appear in recital.

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London Symphony Has St. Louis Premiere

Ganz Conducts Vaughan Williams Work; Members of Orchestra Play Brahms.

St. Louis, Dec. 13.—Rudolph Ganz, conductor of the St. Louis Symphony Orchestra, played Vaughan Williams' London Symphony for the first time here at the fifth concert of the season yesterday afternoon. The other feature of the program was the appearance, as soloists, of Michel Gusikoff, concertmaster, and Max Steindell, first cellist, in a performance of the Brahms Concerto for violin and piano.

The Williams composition was generally liked by the newspaper reviewers. According to the Times chronicler, "It is good music, highly impressionistic, intellectually conceived, and cleverly instrumentated, and at times, rises to heights of eloquence . . . Mr. Ganz is to be commended for his painstaking efforts to obtain the full value of the inherent beauties of the work." Richard Spamer, writing in the Globe Democrat, referred to it as an "astonishing work." He considered that, although program music, it showed "poetic insight" and the ability to create atmosphere.

In the opinion of Blanche Furth Ullman of the Star, the Symphony "is free in form and conceived in the cacophanies and dissonances that seem to be the natural medium for expression with composers of our era." Richard L. Stokes wrote in the Post-Dispatch that he believed, confidently, the composition to be "the noblest symphonic work as yet created by an Englishman."

The performance of the Brahms Concerto by Mr. Gusikoff and Mr. Steindell evoked much praise in the press. Miss Ullman considered them "perfectly in accord, yet preserving each his own individuality . . . they displayed admirable finesse and musicianship." The Times writer noted the "effortless skill" evidenced in their playing, as well as the "polished phrasing and delicate nuance." The smoothness of their playing, and the "perfect contact" they displayed, were admired by Mr. Spamer.

Berlioz's Overture to Benvenuto Cellini and Sibelius' Symphonic Poem, Finlandia, completed the program. Mr. Ganz established a precedent in St. Louis by inviting the regular subscribers to the Thursday rehearsal in order that they might familiarize themselves with the music.

At the second children's concert at the Odeon on Thursday the children heard Tschaikowsky, Brahms, Schubert, Beethoven, and Rossini quietly, but when Charles Camacho played Suwanee River and when the clarinetist played Irving Berlin's What'll I Do? the audience burst into cheers.

Kathryn Meisle, contralto of the Chicago Opera Company, won critical praise in her singing of the role of La Cieca in the revival of La Gioconda at the Auditorium.

Cincinnati Hears Recitals And Mme. Farrar in Carmen

Cincinnati, Dec. 15.—Jascha Heifetz, violinist, Charles Hackett, tenor, Pietro Yon, organist, and Geraldine Farrar in her shortened version of Carmen have appeared here during the last week. Mrs. Smith wrote in the Times-Star of Mr. Heifetz' "spirituality of statement," and of the "underglow in his playing which restrains while it radiates emotion." Mrs. Plogstedt, reviewer of the Post placed Mr. Heifetz unequivocally in the ranks of the "renowned," and Mr. Goldenburg of the Enquirer and Mr. Wilson of the Commercial Tribune were equally enthusiastic.

Of Mr. Hackett, who sang the following morning before the Matinee Musicale Club, Mrs. Plogstedt wrote, "He has never been heard to better advantage." Mrs. Smith was impressed with the "elegance of his style," and the audience applauded unstintedly.

The reviewers expressed disappointment in the Carmen performance by Mme. Farrar and her company last Thursday. The costumes were scored as being showy and unfitting, and parts of the acting were considered exaggerated and showy. Emma Noe, who sang Micaela, was much approved by the reviewers.

In his recital Mr. Yon displayed, according to the Enquirer, technical facility, smooth pedaling, and rich tonal variety.

B. G.

Brahms Cycle Continues

The Elshuco Trio and the Festival Quartet gave the third of eight Brahms cycle programs the evening of December 12 at Aeolian Hall, playing the String Quartet, Op. 51, No. 2; the piano quartet, Op. 26, and the G major Violin and Piano Sonata, Op. 78. The artists of the occasion were Messrs. Kroll and Kortschak, violins; Kraeuter, viola; Willeke, cello, and Giorni, piano. Messrs. Kortschak and Giorni played the sonata. According to the Herald Tribune chronicler, all "preserved the standard shown in the previous concerts of the series, with commendable unity and well blended tone."

Stokowski Conducts Varese Composition

Philadelphians Play Hyperprisms in New York as Audience Laughs and Hisses.

At the concert of the Philadelphia Orchestra in Carnegie Hall last Tuesday evening, Leopold Stokowski played Edgar Varese's Hyperprisms before an audience which hissed, laughed, and applauded.

Pitts Sanborn of the Telegram and Mail dismissed the modernist work as amusing. "The cleverest and most amusing collection of noises ever got from an orchestra" was Ernest Newman's judgment in the Post. He continued that the work, of course, has "not the slightest connection with music, as that term is generally understood, but it is excellent fun."

Agreed with Mr. Newman in his statement that it reminded him of a fire alarm at a Zoo was W. J. Henderson of the Sun. Mr. Henderson likened the sounds to "the roaring of a lion, the shrieking of the wind, the pattering of hailstones, and the swearing of the keepers of the distracted menagerie."

According to Lawrence Gilman of the Herald Tribune, Mr. Varese's music "is joyous, healthy, invigorating—a riotous and zestful playing with timbres, rhythms, sonorities," but he admitted that he did not understand it; nor had he "yet learned to love" it.

There were the customary laudatory reviews of the work of both Mr. Stokowski and his orchestra. As Mr. Sanborn said, they "always excite fresh wonder" when they come to New York. There was a unanimity of opinion about Mr. Stokowski's reading of the Franck work, which was felt to be distinctly original and individual. Mr. Henderson expressed the general opinion when he wrote that, although it was the conductor's own version, "it was so complete in itself, so finished and exquisitely wrought along its own lines, and it sounded so opulent and so luminous, that no one need have disputed it."

Mr. Newman confessed that while he was never more "dazzled by the virtuosity" of the orchestra, he was troubled by Mr. Stokowski's tempo and dynamics. He made exception of the Berlioz Hungarian March which was given a "brilliantly colored performance, it was the one work in the program that harmonized with the mood" of the conductor. Deems Taylor of the World liked the reading of Debussy's Nocturnes, although other writers found them lacking in lightness.

Montclair Orchestra Concert

The Montclair Orchestra, Philip James, conductor, gave the first concert of this its third season on December 12, at the Montclair, N. J., High School. Carolyn Beebe, pianist, assisted by her artist pupil, Creighton Allen, were features of the program.

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FOREIGN MUSIC ACTIVITIES

Slav Chorus Sings in Milan

La Scala Presents Valkyries and Boris; Verdi Requiem Begins Augusteum Concerts.

Milan.

The Ukrainian National Chorus, directed by Wasil Ewgleski, was lately heard at the Conservatory. Unlike the majority of Russian and Slav choruses which one hears, this group includes women's voices, and gains thereby in variety of tone qualities. Although the numbers of the chorus are limited, the ensemble sings clearly and robustly, with a spirit and color that recall the folk origins of its art. The singing of the chorus was devoted almost entirely to songs which are of old and popular origin in the Ukraine, but it was music which appealed to the Milanese, for the chorus was well received.

After a period of fifteen seasons during which it has been absent from the Scala bills Wagner's Valkyries was revived at the Milan theatre the other night. This time it is intended to retain this work in the fixed repertory of the company. The director of the performance was Ettore Panizza, who has returned to La Scala after his connection with the Chicago Opera Company. He was given an unusual greeting upon his appearance in the pit.

At this performance Signor Panizza gave further proofs of his worth as a conductor, displaying perhaps the greatest power that he has shown since he conducted Parsifal here two years ago. His task was not of the easiest because of the fact that certain parts of the orchestra have just recently been engaged, but nevertheless in his treatment of the heterogenous material he showed exceptional ability.

The symphonic pulse of the Wagnerian music was solidly presented by Signor Panizza, and tne score was revealed from page to page in all its variety of effects, and in all the colors of its rich texture. For his work the conductor was much applauded throughout the evening, and called before the curtain more than once.

Singing Not of Best

The results obtained at this revival of the Valkyries were particularly commendable in view of the fact that the singers in the cast showed for the most part a lack of the ability necessary for the presentation of such difficult music as Wagner's. It is particularly easy to criticize the members of this last cast in view of the excellence of the tradition which in past years La Scala has developed in regard to the presentation of the Valkyries.

It must be said that for the most part the singers who appeared under the baton of Signor Panizza were attempting tasks beyond their powers. Nazzareno de Angelis sang Wotan, and was judged as having appeared to the best advantage of the entire cast, for he displayed an unusual wisdom in the portrayal of his role and clever breath control in the singing of his part. His diction also was good, and his acting was considered by those present to be superior to that which he displayed when he sang in the Rheingold.

Cesa Bianchi sang the role of Siegmund, but his voice was small, especially in the high ranges. Mercedes Llopart, the Sieglinde, did not lend to her singing that delicacy which the part demands. Some of the most moving of the passages in her part therefore lost much of their effectiveness and of their poetic warmth. Nevertheless Signora Llopart displayed middle tones of warmth and smoothness.

Marta Offers as Fricka

Marta Offers sang the part of Fricka in a praiseworthy manner, but her voice was not always pleasing, because of a hardness which made it seem forced some of the time. The basso Melnick proved a mediocre Hunding.

As for Brunhilde of the evening, Lilly Hafgren, she pleased, during the second act, by the freshness of her voice and its full volume. But in the third act, and precisely in the climatic scenes, she was not able to reach the heights of the Wagnerian score, to catch the audience in the way in which Brunhildes of the past —Signore Tcherkawsky and Kaftal— have done.

The Valkyries themselves appeared to excellent advantage, and the mise en scene was good, if nothing more. Despite its shortcomings the performance made a good impression on the audience, thanks to Maestro Panizza, and to Richard Wagner.

Toscanini Conducts Boris

A week previous to this performance of the Valkyries Arturo Toscanini conducted Boris Godunoff with the triumphal effect which has become customary when he leads this work. The baritone Zalewski, who has taken the title role in past years at La Scala, was again the protagonist. As Pimenn the basso Righetti took the place of Signor Pinza. The role of Marina Mnisceck was very well sung by Luisa Bertana, and Teodoro was sung by Anna Masetti Bassi, who took the place of Signora Bertana in this role.

The chorus again won praise for its precision, strength, and spirit. In the entire this performance of Boris was a well balanced piece of work in which the worth of the singers was enabled to appear to its best advantage.

Among the other recent music activities besides the operatic has been the opening of the Augusteum series of concerts. Verdi's Requiem with Bernardino Molinari as conductor made up the first program. Signor Molinairi drew from the great number of singers effects of great dramatic power.

The Augusteum Orchestra, somewhat augmented, stood the test of fire, and it was adjudged by reviewers and audience more powerful and flexible than it has been in recent years. The concertmaster, Giovanni Chiti, and the first cellist, Amleto Fabbri, among the new elements, were praised for the excellence with which they played.

Among the soloists the soprano Scacciati did particularly well, with a voice that was limpid in quality and secure in intonation. Signora Minghini-Cattaneo, mezzo-soprano, was also praised. The tenor Lo Giudice made a good impression with his strong and brilliant high tones, and the basso Bettoni was much approved also.

FEDERICO CANDIDA.

Hempel Re-engaged in England

London, Dec. 16.—Frieda Hempel, soprano, who is just completing her tour of thirty concerts in the British Isles has been re-engaged for the same tour next season. She has just given a final concert in Albert Hall.

Italian Season Begins in Berlin

Berlin, Dec. 6.—The Italian Opera season here began on November 10 with the presentation of the Barber of Seville.

Extensive Opera Season Planned for Nice Company

Nice, Dec. 3.—The Nice Opera House opened its current season on November 27. MM. Raoul Audier and Maurice Durand are the managers, and they have drawn up an extensive program. Besides the regular repertory they plan to produce the following works, all entirely new to Nice: Dans l'Ombre de la Cathedrale, by Georges Hue; La Plus Forte, by Xavier Leroux; Les Burgraves, by Leon Sachs; Satan Vaincu, by Alfred Kukmann; Nerea, by Fernand Le Borne; Sainte Odite, by Marcel Bertrand; Kleope, by E. Looreglio; and La Mauviette, by Paul Gautier.

The revivals will include Gluck's Orphee; Lalo's Le Roi d'Ys; Rabaud's Marouf, L'Attaque du Moulin; and Stamboul; Wagner's Lohengrin and Tannhauser.

Leading artists of the French operatic stage have been engaged to take part in this season. The lists given out by the management include Lucien Muratore, Campagnola, Albers, Vanni Marcoux, Marguerite Carre, Maria Konsetzoff, Victoria Fed, and Balguerie. The English baritone G. E. Chadwick, a resident of Nice, who took part in many of the productions of the company last year has been engaged for a number of performances this season. K. H. S.

Paris Hears Child Pianist

Paris, Dec. 6.—A recent piano recital which caused interest in Paris was that of Pietro Mazzini, a seven-year-old boy of Italian parentage and French birth. This was not his first appearance in public, for he gave a concert four years ago when he was only two and a half years old.

Leads Modern Music in Paris

Paris, Dec. 2.—Pietro Coppolo is giving four concerts of symphony music of modern composers. Debussy, Stravinsky, Ravel, Honegger, and Germaine Tailleferre will be represented on the programs.

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OLD-WORLD HIGHLIGHTS

Walter Leads Elgar Symphony

Women's Orchestra Gives First Program; London to Hear Concert of Syncopated Music.

London.

The second concert of the London Philharmonic Orchestra, which took place during the first week of December, was conducted by Bruno Walter, who led the First Elgar Symphony, a work which together with the same composer's other music is held in an esteem here which can be compared to the admiration for Mahler which prevails in Austria and Germany. It was a test for the conductor, from which Mr. Walter came out on the whole very well. Mr. Scholes, in the Observer, was displeased to find "Elgar Tschaikowsky-ed" and the Philharmonic "turned into a brass band," but he made amends in his unreserved commendation of the rest of the program. The rest of the critics were pleased by the interpretation of the symphony.

The reviewer of the Telegraph said: "Under Bruno Walter, all that which at times and in older days seemed suspiciously like sentiment that bordered on sentimentality has disappeared, and in its place is a virility, a manliness, a bigness that was hardly suspected to exist before. Yet not one jot or tittle of the old poignancy, of the old biting, strident, mordant expression was missing. The whole was of the superman, magnificent, overwhelming, thrilling to a degree." And the Sunday Times: "One felt, very early, that Mr. Walter had not only appreciated the symphony's distinctive quality of sombre and restrained emotionalism, but had developed a special sympathy with it."

Other orchestral events of the week were three in number. The British Women's Symphony Orchestra, which was formed last year, gave the first of its present series of concerts under Miss Gwynne Kimpton. It is accounted a competent body, but still under the handicaps that always affect a new band. Alfred Cortot was soloist, introducing to London a piano concerto by Germaine Tailleferre, formerly of Les Six, a work bright and pleasant, but not significant to most of the reviewers. Another children's symphony concert drew so large an audience to the Central Hall, Westminster, that no doubt can further be entertained of the success of this venture.

Casals in Benefit Concert

Finally, there was a benefit at the Queen's Hall for Robert Newman, manager of Sir Henry Wood's orchestra, at which Pablo Casals was soloist. The newspapers mentioned his "consummate artistry" as a matter of course.

Recitals were less numerous than in previous weeks. Beatrice Harrison and Evelyn Howard-Jones devoted an afternoon to three cello sonatas, much to the satisfaction of the press, the Observer, for example, noting that the pianist played "extraordinarily well," and calling attention to Miss Harrison's "eloquent tone of sustained flow and richly-moulded phrasing." Of newcomers, Jan Smeterlin, a Polish pianist, was thought uneven, but meritorious at his best especially for a wide range of tone color; and Miss Jean Starr Untermyer, who gave a song recital, won commendation for her interpretations only.

There were two "repeats": on the part of Richard Buhlig, the pianist, and of the Lener Quartet, who in their last program for the season played the two Brahms Quartets, Opus 51, and the Piano Quintet in F.

Announce Jazz Concert

Advance sheets are being sent out in London announcing a forthcoming concert devoted to "syncopated music," along the lines of the Whiteman-Gershwin concerts in the United States. The notices say: "This is the first time in history that a complete recital of syncopated music has been given in the concert hall. . . . The syncopated music of this concert, which will be rendered by the greatest aggregation of international syncopated musical stars that have ever played together on one platform, will include many features of a character never heard before. Symphonized Syncopation, as originated and expressed by the Savoy Bands, now demands an important place in the serious musical world," etc. In fact the Orpheans of the Savoy Hotel are known as a good dance band, but their assertion that there is anything original about their venture is unfounded.

P. L.

English Composers at Festival

London, Dec. 5.—A large number of English composers were present at the Eastbourne Musical Festival to hear or conduct performances of their own works. Among the English musicians who were represented on the programs were Sir Edward Elgar, Sir Dan Godfrey, Sir A. C. Mackenzie, Sir Landon Ronald, Sir Henry Wood, Granville Bantock, Frank Bridge, Adam Carse, Edward German, Armstrong Gibbs, John Ireland, J. B. McEwen, Norman O'Neill, A. Brent-Smith, Vaughan Williams and Dame Ethel Smyth.

The Question Box

1. What is the general term for those instruments whose strings are not bowed?
2. Where did the pianoforte get its name?
3. Where was Handel's Messiah first produced, and with what success?
4. Who was Felicita Malibran?

Answers to Last Questions

1. Scriabin invented a color keyboard which he scored in his Prometheus, a tone poem for orchestra, piano, organ, chorus, and color keyboard. Serge Koussevitsky first conducted the work in Moscow in 1911.

2. Feodor Chaliapin was once a choir boy, and at seventeen joined a provincial opera company. When it stranded he worked in turn as a porter, hunter, and dancer, but finally embarked on his operatic career when he began to sing at the Tiflis Opera House.

3. The Italian sixth is a triad in a minor scale consisting of the sixth step of the scale as bass, the tonic step, and the sharped subdominant step (making an augmented sixth). The form with the second step of the scale added is the French sixth; that with the third added is the German sixth.

4. The harmonium is played by means of an exhaust-bellows, while the American organ, as it is called in England, is played by means of a compression bellows.

Argentine Opera Closes

Buenos Aires, Dec. 10.—The Teatro Colon has been obliged to close its doors with a deficit of 300,000 pesos. During its past season, it entertained an Italian troupe, which sang Verdi's Falstaff and Gluck's Orfeo, and a Russian company, headed by Zamlinsky, who gave Boris Godunoff and Prince Igor. Zazdah, an opera by the Argentinian composer, Athos Palma, was produced. Several concerts were also heard.

The government has announced that a National Conservatory of Music may be organized.

Handel Work Revived

Cologne, Dec. 2.—A recent revival at the Cologne Opera was Handel's Julius Caesar. Considering how seldom it has been produced, it was regarded more or less as a novelty. The production of Handel's operas by Oskar Hagen at Gottingen was responsible for the revival.

Foreign Notes

Manchester, Dec. 8.—The British National Opera Company has completed its two weeks season here. Hugh the Drover and Coq d'Or were featured in the repertory.

Rome, Dec. 8.—Among the recent musical publications here is the Italian Musical Annual (Annuario Musicale Italiano), in which are listed all the societies, schools, theatres, and halls pertaining to music in Italy, and, besides, the composers, concert artists, teachers, directors, editors, and all other musical personalties in the entire country. Part of the volume is devoted to Italian music and musicians in the United States.

Rome, Dec. 5.—The autumn season at the Costanzi commenced with Cavalleria Rusticana and Pagliacci on November 21. The casts included Signora Piave as Santuzza; the tenor Capuzzo as Turiddu; Maria Briganti as Nedda; the tenor Pollicano as Canio, and the baritone Mangeri as Alfio and Tonio. Piero Fabbroni was the director of both operas.

Milan, Dec. 10.—Vittorio Gui, conductor of La Scala, is the author of a new musical guide to Boito's Nerone, which has just been published in Milan.

The Clarendon Press, under the auspices of the Carnegie Trust, have announced that the next volume of Tudor church music will be published in January. This book, the third of the series, will contain the works of Orlando Gibbons.

Paris, Dec. 7.—A ballet in one act, Songe d'Isfendiar, by Blair Fairchild, an American, has been received by M. Jacques Rouche of the Paris Opera. La Lilebulle, with music by this composer, was produced by the Opera Comique.

Manchester, Dec. 5.—A new Irish symphony by Hamilton Harty was played for the first time by the Halle Orchestra here recently.

London, Dec. 3.—The Royal Philharmonic and a choir of 1,000 voices gave John Fould's World Requiem for the first time at the Albert Hall November 11. Mr. Fould has vested the performing rights of his composition in the British Legion.

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EUROPEAN NEWS AND VIEWS

Mme. Vix Sings Thais in Paris

Ravel Opera and Old Ballet Produced at Opera; Prince Igor in Brussels.

Paris.

After an absence of some time in which she has been appearing in the opera companies of a number of foreign cities Genevieve Vix returned to Paris recently and remained long enough to appear in two performances of Thais at the Grand Opera. This is the role in which she is best known to French followers of music.

Her histrionic display in this role has long been the object of praise by French music critics, for she develops her role and progresses step by step with the advancement of the story until she brings it to its highest point with her acting in the scene of the mirror. Here she portrays with a strength and realism that have been much reviewed and applauded the transition from the frivolous life of pleasure to that of austere faith and abnegation.

On these last appearances the critical comment was unanimous in the admission that Mme. Vix's voice is no longer at its best. Nevertheless the loss of brilliancy is made up by experience and schooling which enable her to pass through difficulties in the vocal part of the role with mature mastery.

Couzinou as Athanael

M. Couzinou sang the role of Athanael, and his was considered a remarkable performance vocally and histrionically. His voice as in the past displayed full measure of beauty, warmth, and volume. One review said of M. Couzinou, "He is an intelligent artist who has made the best of the brilliant vocal qualities at his disposal. There is never a moment when one can say that a note is harsh, sketchy, or disagreeable to listen to. His voice is a baritone of dramatic qualities, but it is flexible and easy, and M. Couzinou moves to the dramatic pitch required with the greatest facility."

Dramatically M. Couzinou was not below his vocal standard. He has natural artistic temperament which aids him in this phase of his work as well as in his singing.

M. Ruhlmann was the conductor at this performance, and the newspaper comments spoke of his "understanding and feeling." Much approval was expressed regarding the mis-en-scene which was sumptuous without being inappropriate.

Give Ravel Work

Maurice Ravel's one act opera, L'Heure Espagnole, continues in its regular place in the Grand Opera repertory. At this most recent presentation of Thais, The Spanish Hour was part of the program. The harmonious delicacy of this one act opera made the refreshing effect which it has not failed to produce when it has been heard in the past, ever since its premiere four seasons ago.

To a large extent the continual effectiveness of L'Heure Espagnole can be attributed to the felicity with which Fanny Heldy, its Grand Opera protagonist, sings and acts the leading role. Her soprano is unusually clear and brilliant in timbre from the top to the bottom of her range, and it can take on a moving warmth of tone. It is entirely lacking in that disturbing tremolo which is not infrequent in the voices of the sopranos whom Paris has been hearing of late.

Mme. Heldy has other attractions for the Parisian opera goer, for she is young, tall, and beautiful. Her repertory is necessarily limited, due to the fact that the directors of the Opera have often found it advantageous to cast her in the leading roles of modern works to aid in the achievement of their success. They have learned that when Fanny Heldy sings the audience is apt to transfer its appreciation of her to the opera, regardless of its muscal worth. Her appearance in L'Heure Espagnole was the first since her recovery from an illness which kept her life in danger for several days.

M. Couzinou again displayed the full beauty of his baritone, and the newspaper reviews described him as "a perfect pleasure" throughout the performance. The other baritone in the cast was Henri Fabert, whose voice was pleasant, but sometimes not too secure. M. Busser was the conductor.

An Eighty Year Old Ballet

The reviewers praised Director Rouche of the Opera highly for his presentation of an eighty year old ballet of Adolphe Adam, his Giselle. The work is little known to the present generation of theatre-goers in Paris, although it was revived several months ago by the Russian Romantic Ballet Company. In this first appearance and in its performance at the Opera Giselle proved that it deserves a place among the leading successes of the season.

The version of the ballet given by the Russian company was quite new, but the Grand Opera adhered to the traditional interpretation, that which was created by Carlotta Grisi, the prima ballerina, who first danced in it. This traditional creation was maintained in the Russian Imperial theatres, which kept the ballet actively in their repertories from the time of its premiere on.

The presentation at the Opera was superb in all respects. Mlle. Spessiotseva was the Giselle, and put into the climactic mad scene a spirit pathetic intensity which was based on technical virtuosity as well as spiritual understanding. At the end of each of the two acts she was given an enthusiastic reception by the audience. The newspaper reviews following the performance echoed the applause.

The first novelty of the season offered at the Theatre de la Monnaie in Brussels was Borodin's Prince Igor. Although the mise-en-scene, the costumes, and the singing were of the highest order the opera did not meet with the success which the management had anticipated.

The baritone Roosen sang the title role, showing a warm and pleasing voice. His acting was reported to have excelled anything which he has done in the past. M. Rogatchewski, tenor, sang the difficult music of his part with much vocal charm, and Marguerite Soyer as Jaroslawna acted with a spirit which the reviewers commended, and sang well too.

The orchestra was well conducted by Corneil de Thorau, whose reading of the score brought out the most minute details. The ballet, headed by Mlle. Astra aided materially in the effectiveness of the presentation. The audience was cordial, but nothing more.

Another recent performance at the Theatre de la Monnaie was that of Gounod's Faust. This was the 1,000th performance of the opera at this theatre, but the audience was just as enthusiastic as though it were hearing something fresh and new.

K. H. STOTTNER.

Plan Cut Travel Rates For Bayreuth Festival

THE Bayreuth Festival Association has announced that it has concluded arrangements which will enable American students, teachers, artists, and professors with limited time and money, to attend the Bayreuth Festival next summer with small expense. Accommodations can be secured on the Mount Clay of the American lines sailing July 4, and returning on the Westphalia August 6, at a low rate. The opportunity of a tour of ten weeks is also offered by the Music Travel Club of America which includes visits at the principal educational and music centers of Europe.

The Festival will commence on July 22 with the performance of Meistersinger. The entire repertory will be gone through by July 29, although there will be repeat performances until August 20. The works to be presented are Meistersinger, Parsifal, Rheingold, Walkuere, Siegfried and Gotterdammerung.

Artists Sail for U. S.

Hamburg, Dec. 18.—Leaving for America on the Deutschland to join the Metropolitan Opera Company was Friedrich Schorr, baritone of the Berlin State Opera, who is known for his singing of Wagnerian roles. Wilhelm Furtwangler, successor to the late Arthur Nikisch as conductor of the Leipsic Gewandhaus Orchestra, who sailed on the same boat, is going to America as guest conductor of the Philharmonic Orchestra. Another passenger was Carl Flesch, violinist, who is going on a concert tour.

New Opera in Prague

Prague, Dec. 4.—A first performance of Rudolph Karel's Ilsees Herz took place in the Czech National Theatre last month. It was composed in 1908, but was kept unproduced since then. Karel is one of the last pupils of Dvorak.

Braunfels Novelty in Munich

Munich, Dec. 1.—A new opera by Walter Braunfels, Don Gil von der Grunen Hosen, was given its premiere at the National Theatre here a fortnight ago. It is a light work based on a Spanish theme.

Furtwangler to Tour

Berlin, Dec. 8.—Wilhelm Furtwangler will make a concert tour of North Central Europe with the Berlin Philharmonic Orchestra at the end of April, 1925.

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THE STUDIO EASY CHAIR

THE Educational Alliance of New York has organized an amateur symphony orchestra, under the direction of Richard Hageman, former conductor of the Metropolitan and Chicago companies. Mr. Hageman personally conducts all rehearsals, which take place every Sunday morning in the auditorium of the Educational Alliance Building. Advanced amateurs and semi-professionals are given an opportunity of acquiring training and ensemble routine under capable guidance. This orchestra later in the season is scheduled to give a number of public concerts at which well known artists will appear as soloists.

The Cornish School of Seattle held a dance recital last evening. Sylvia Tell and the Cornish dancers were on the program. Last Thursday there was a recital by Louis Brentwett, blind pianist, and the Monday previous there was a song recital by the pupils of Mrs. S. Y. Peabody.

The symphony orchestra of the Bush Conservatory of Music, under the direction of Richard Czerwonky, broadcasted Dvorak's New World Symphony from Station WMAQ (Chicago Daily News) recently. The solos were by Robert Quick, violinist; Beulah van Epps, soprano, and Evelyn Daniels, pianist.

Gifts totaling $6,000 towards a fund of $20,000 necessary for the complete were announced at the last anborhood Music School, New York City, in which some of the city's most distinguished musicians are interested, were announced at the last annual meeting. A number of children from the East Side are studying practically free at the school. Harold Bauer, Pablo Casals, Henry Hadley, Fritz Kreisler, Felix Salmond, Ernest Schelling and Louis Svecenski are now members of the auxiliary board. Officers re-elected at the last meeting were: Mrs. Donn Barber, president; Charles Triller, vice president; Mrs. Benson Flagg, secretary; Mrs. John S. Ellsworth, treasurer.

The North Carolina College for Women, Greensboro, N. C., is erecting a building especially designed and equipped for its department of music. The building, which is to be of English Renaissance design, is as nearly sound-proof as it can be made. The walls are of double construction, lined with felt, and the studios and practice rooms are equipped with sound-proof doors.

The National Bureau ror the Advancement of Music, New York City, has announced that, due to the interest taken in the National Band Contest in 1923, a similar contest among grammar school and high school students will be held during 1925. In order to secure the full educational benefit of these contests, they have been placed under the auspiecs of the Music Supervisors' National Conference.

The object of the contests is to develop interest in band and instrumental music in the schools throughout the country. The State contests will be held the third week in April in all States in which at least ten bands agree to enter, but no prizes will be given in any class having less than five bands. For the sectional contests, the country has been divided into six districts. A national contest will be held, provided there is a minimum of three sectional winners in either class.

More than seventy-five pupils took part in the opening concert of the Bronx House Music School of New York City on the afternoon of December 13. The program included selections from MacDowell, Tschaikowsky, and Elgar. Miss Frances Sebel, soprano, was soloist.

The music school is one of the most comprehensive branches of the Bronx House, a settlement maintained by the the Federation for the Support of Jewish Philanthropic Societies. There are courses in the theory of music, piano, violin, and cello, and scholarships are provided by the board of directors for those children who show talent but cannot afford to take lessons. The community chorus, for men and women, will hold its first meeting today.

Forthcoming events scheduled by the Department of Fine Arts of Athens, Ala., are the mid-winter concert on January 19 and the annual Bach concert on March 28.

ARTHUR PHILLIPS
New York Teacher of Singing Who Has Many Professionals as Pupils.

Lasar S. Samoiloff, director of the Master School of Musical Arts of California, gave a tea on Sunday, December 14, in honor of Mrs. Alice Campbell MacFarlane and Miss Alice Seckels of San Francisco. Among the guests were many persons prominent in the music world. Mrs. MacFarlane was obliged to leave unexpectedly, as she was called to Chicago by the illness of her son. There were no vocal selections, but the instrumental numbers on the program which Mr. Samoiloff offered his guests, were most delightful and enjoyed by all those present.

The Cincinnati Conservatory of Music Alumnal Association of which John A. Hoffmann is the president, contributed to the interest of the music season in Cincinnati by bringing to the city the Italian pianist, Maria Carreras, for a recital the first of the month. The concert was arranged for the benefit of the Clara Burr Memorial Scholarship Fund, which provides each year for some gifted but financially hampered student.

Mme. Carreras played first a group of little known Old Dances and Arias of unknown composers of the XVI century transcribed for the piano by Respighi. Following these were Beethoven's Variations in C Minor, Appassionata; a group of Liszt, Pick-Mangiagalli, and J. Albeniz; and a final Chopin number, Allegro de Concert.

Rochester, Dec. 10.—Oscar Gareissen, instructor in voice at the Eastman School of Music and founder and director of the Festival Chorus, died as a result of a heart attack in his studio here yesterday afternoon. His body was found by a pupil, and Arthur M. See, secretary of the school, summoned a physician immediately. Mr. Gareissen had not been in good health since the death of his wife last summer, and the heart attacks which troubled him steadily grew more severe until he was compelled to withdraw as director of the chorus in favor of Howard Hanson.

Mr. Gareissen, who was born in Monterey, Mexico, began the study of music at an early age, and at fifteen was heard in piano recitals. Right after this he suddenly gave up his study of the piano and interested himself in singing. After study in Paris, Mr. Gareissen became connected with the Michigan State Normal College, where he instructed in voice, history and literature of music, harmony, counterpoint and conducting, as well as organizing and directing an orchestra.

Following this, he made a concert tour, but shortly returned to teaching by opening a New York studio. His first connection in Rochester was with the old D. K. G. Institute. He was instrumental in the formation of the Eastman School and was appointed vocal instructor shortly after its opening.

Mr. Gareissen is survived by his mother and a sister, Miss Isabella Gareissen.

The Cleveland Institute of Music, of which Ernest Bloch is director, is one of the institutions which are granting scholarships to winners of the national competitions under the auspices of the National Federation of Music Clubs.

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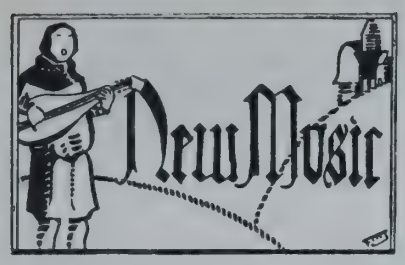

FUZZY WUZZY, a song by Oley Speaks, has as its text the poem of that name by Rudyard Kipling. It is issued in three ranges by the publishers, The John Church Company, New York. Mr. Speaks has provided the score of music which the Kipling style of verse unequivocally demands, a music of square marching rhythm and simple diatonic harmony supporting a melody which is above all else singable and full throated. The composition falls automatically into the Mandalay class, and has the same possibilities for concert use.

G. Ricordi and Company are the publishers of Ottorino Respighi's Mists, which Victor Harris has arranged for three part chorus of women's voices. From the same house comes W. Wolstenhome's A Song for St. Cecilia's Day, which is for four part chorus of women's voices. The text is one of John Dryden's poems. There is a considerable middle section for baritone solo and an effective passage for diminished chorus of first sopranos without words. The piano part has more than usual freedom, and is played skillfully against the voice parts besides its function in supporting them.

Magic Music Lessons, by Elizabeth Gallagher, are published in three books by G. Schirmer. The music and verses are provided for these volumes by Harvey Worthington Loomis, and the pedagogical material by Miss Gallagher. Miss Gallagher has aimed mostly at aiding the teacher in his exposition of the secrets of piano playing to the youngest of child pupils, for Miss Gallagher's belief is that as soon as a child is able to sit at a piano he can begin to play.

L. Leslie Loth's Special Exercises for Developing Independence of the Fingers in Piano Playing are an addition to the Schirmer Scholastic Series. The exercises are for pupils of medium advancement, and are written for each hand alone. The exercises are well planned and effective, although the author seems to have forgotten for the moment that the interest of the pupil is a factor to be considered in the composition of pedagogical works. These exercises hardly seem of the kind to awaken great interest in any pupils but those who may be singularly gifted with a technical bias.

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Frances Peralta (right), Lucrezia Bori (left), and George Meader (center) again sang the roles of Dorabella, Despina, and Ferrando, respectively, when Mozart's Cosi Fan Tutte was presented for the first time this season at the New York Metropolitan Opera last Saturday afternoon.

Chamlee Sings in Lucia

At the repetition of Lucia de Lammermoor at the New York Metropolitan Opera last Wednesday evening the original cast, including Toti dal Monte, remained except that Mario Chamlee substituted as Edgardo for Giovanni Martinelli, who was suffering from a cold, and Mr. Danise took the place of Mr. de Luca as Enrico Ashton. The reviewers were agreed that Mr. Chamlee sang much better than in his other role in the first Lucia of the season when he, too, had a cold, and Mr. Henderson of the Sun added, "It is always a pleasure to hear a tenor who sings with such excellent tone and manly style."

Hutcheson Plays Romantic Music

The third of his series of piano recitals was given on December 13 by Ernest Hutcheson in Aeolian Hall. Schumann, Schubert, and Mendelssohn were the composers represented on this program. Mr. Hutcheson's interpretation of the Schubert Wanderer Fantasia "revealed the romantic and impetuous spirit of the music" as well as being more than technically adequate, to quote Olin Downes of the Times. Mr. Downes considered the concert of equal excellence with the two which have preceded it.

De Pachmann at Metropolitan

Vladimir de Pachmann was the soloist at the Opera concert held at the Metropolitan the evening of December 14. The pianist played Chopin's F minor Concerto, with the orchestra under Giuseppe Bamboschek, and three shorter solos by the same composer. Mr. de Pachmann offered his usual comments about the orchestra, himself, and his music, much to the enjoyment of the large audience. The other soloists were Grace Anthony, Merle Alcock, Millo Picco, and Leon Rothier. Wilfrid Pelletier also conducted.

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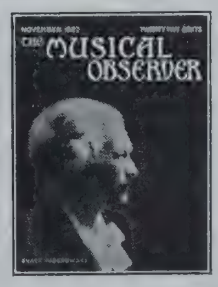

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THE MARGIN OF MUSIC, by Edwin Evans, English music critic, is a book of essays on various musical subjects (Oxford University Press, American Branch, New York) The material included in it was first published in the form of leading articles in the Musical News and Herald during the time in which Mr. Evans was editor of that periodical.

Nearly a dozen topics are discussed by Mr. Evans, and the grace and composure with which each is considered give the impression that the essays must originally have been written for publication in book form. In his article on criticism in England he congratulates the English music writer on standing next in ability to his literary colleagues.

The Choregraphic Age looks forward to the time when there will be a system of notation for dancing as definite as the present written language of music, and in the following essay, An Example From Spain, Mr. Evans urges that the English composer become as nationalistic and as attentive to native folk music as are the composers of several of the Continental countries.

One is disposed to argue with the author on his conclusions in the chapter on melody. He offers a theory which emphasizes the importance of recognition, conscious or subconscious, in the effectiveness of melody, but the standard he describes might just as well be set up to prove the banality of certain melodies as the excellence of others. One asks what is the difference between the familiarity that breeds contempt and that which makes for honored friendship.

The Margin of Music is an unusually readable book. The literary style is worthy of a writer who has spent more of his time with the pen and less in the concert hall than Mr. Evans. He contrives to keep his discussion on the solid basis of technical knowledge of music and at the same time to keep in mind the imaginative qualities which make music effective with the lay listener. A word must be said for the binding and cover of The Margin of Music, which are unusually good.

Brooklyn Hears Orchestral Group

Herbert J. Braham conducted the Brooklyn Orchestral Society, consisting of sixty-five professional and amateur players, in its first public concert of the season at the Academy of Music on the evening of December 15. Mary McDermott and Helen Wright, violinists, were soloists in the Mozart Double Concerto in E flat. The program included Glazunoff's Fourth Symphony.

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Philadelphia Hears Symphony and Recitals

(Continued from page 9.)

mony as to their technical and interpretative ability."

The Philadelphia Orchestra Ensemble was heard at the third meeting of the Chamber Music Association. In the Record it was called "a delightful concert, enjoyed by everyone." Mr. Muschamp reported that all the playing of the afternoon "had beauty of tone, fineness of phrasing and an appreciation of the intent of the composer." The Orpheus Club gave the first concert of its fifty-third season at the Academy one evening earlier before a large audience. Among the soloists were George Pownall Orr, Howard K. Berry, John B. Hipwell, Andrew R. McCown and Noah H. Swayne.

Mme. Frances Alda, soprano of the Metropolitan Opera Company of New York, gave a recital program in the Academy of Music on the evening of December 3 before the Philadelphia Forum. Frank La Forge assisted her both as soloist and accompanist. Mme. Alda's program was "splendidly sung," wrote the reviewer of the Public Ledger, who found the singer in "good voice." Although he thought she showed a "tendency to over-sing high notes" he considered her "vocal technique and enunciation in five languages little short of marvelous."

Claire Dux, soprano of the Chicago Opera Company, and Gitta Gradova, young pianist, gave the Monday Morning Musicale Program a week ago at the Bellevue-Stratford. The Record stated that "some of her most enjoyable singing" was in an encore, a fairy ballad, observing that she has "a small voice of fairly good range, but rather colorless." The Ledger thought her not in "particularly good voice," but added that she sang Mozart songs "with excellent art and interpretation."

Miss Gradova revealed "promise" according to this reviewer, the Scriabin being her "best-played numbers." The Record said she performed "with the poise and interpretative power of a much more mature" player.

The Philadelphia Operatic Society gave under the direction of Hedda Van den Beemt last Monday a performance of Fra Diavolo, Auber's comic opera. This organization presents all its productions in English. Monday's was the sixty-second performance by the society, and the beginning of the nineteenth season. The amateur cast requires skillful manipulation, and this Mr. Beemt seems able to give it, as the liberal applause from the audience and the newspaper accounts would seem to testify. It was thoroughly "enjoyed" according to the Record.

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Nineteen Pianists Will Play in Benefit Concert

Nineteen pianists will play simultaneously in the "piano festival" to be held at the Metropolitan Opera House the evening of December 30. Among the artists scheduled to appear are Alexander Brailowsky, Ossip Gabrilowitsch, Ethel Leginska, Mischa Levitzki, Yolanda Mero, Alexander Siloti, Sigismund Stojowski, Joseph Lhevinne, Lee Pattison, Germaine Schnitzer, Olga Samaroff, Guiomar Novaes, Ernest Hutcheson, Harold Bauer, Carl Friedberg, Guy Maier, Ernest Schelling, Elly Ney and Myra Hess. These artists will play together, singly and in small groups.

The plans for the festival were formulated at a recent meeting of the Citizens' Committee of the New York Association for Improving the Condition of the Poor. On the committee are Miss Lizzie Bliss, Cornelius H. Bliss, Clarence Mackay, Mrs. August Belmont, Lucrezia Bori and others.

Jan Chiapusso

Jan Chiapusso, Dutch pianist from Java, came to Town Hall on Friday night for his first New York recital in two years. The Times reported that his playing fell short of brilliancy by "just a hair," and that it was best at the end in the Tannhauser Overture.

Other reviewers approved his technical fluency, but the Herald Tribune writer objected to an "overpervasive bass" in the Bach, although he found pleasure in the "flowing, clear-cut performance of Ravel's Ondine. The Telegram-Mail account was concerned with an unfavorable consideration of the Bach number, which the reviewer found stormy and indistinct.

Manufacturers' Trust Musical

The annual musical given by the Manufacturers' Trust Company in honor of its stockholders in the Pennsylvania Hotel, New York City, was featured by the presentation of a one act intermezzo, La Veglia, by Carlo Linati and Arrigo Pedrollo. In the cast were Nanette Guilford, Rafaelo Diaz, James Wolfe, and Alfredo Valenti. Le Furie di Arlecchino, another intermezzo, by Luigi Orsini and Adriano Lualdi, was on the program, but, owing to the illness of Ellen Dalossy, it was changed for the balcony scene of Romeo et Juliette in which Miss Guilford and Armand Tokatyan took part. Giuseppe Bamboschek conducted both productions. Maximilian Pilzer conducted the orchestra for several dances arranged by Luigi Albertieri, and for a tableau designed by August Berger of the Metropolitan.

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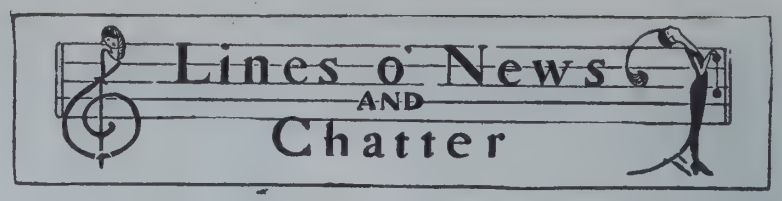

A Merry Christmas . . . and a full stocking.

* * *

Charles Henry Meltzer writes that he will try, at his first opportunty, to outline a plan on practicable giving of opera in English for publication in The Musical Digest.

* * *

A letter from Guy Ourand, associate of T. Arthur Smith, observes that Mr. Smith was not in the lobby of the Commodore Hotel last week, as was reported in The Digest. Well, since Mr. Ourand was there those seeking Mr. Smith must have been content. At any rate, Lines-O'-Newser was pleased to meet Mr. Ourand.

* * *

John A. Penton, active operatically in Cleveland and a music patron, was in New York last week.

* * *

New York is paying for its fine November weather. Recent days have been overcast and drizzly.

* * *

Those local managers who made trips of thousands of miles to attend the recent New York meeting of the National Concert Managers' Association set a good example for their associates who were not present.

* * *

Gloria Caruso was five years old last Thursday.

* * *

An antique furniture collector is Elisabeth Rethberg, the Metropolitan Opera soprano. She has a number of admirable specimens in her New York home.

* * *

Best wishes to Phil Miner, who started last night in Cleveland the introductory presentation of The Miracle, which is scheduled for a run there. Mr. Miner is one of those men who "do" things, as his past performances prove.

* * *

Friends of Ben Atwell, press representative extraordinary, will be glad to learn that he is convalescing from his recent serious illness in Cleveland.

* * *

Smiling Bill Murray, of Baldwin, is back at his New York desk after his honeymoon.

* * *

John Charles Thomas is so busy these days—between his concert and phonograph recording engagements—that he hasn't time even to answer his phone.

* * *

Dusolina Giannini, Wanda Landowska, and Louis Graveure made a strong music trio at last Friday's New York Biltmore Morning Musicale. R. E. Johnston and his able aide, Lulu Breid, manage to give their patrons interesting personalities.

* * *

Back from a business pilgrimage has come Fortune Gallo, by no means displeased with the accomplishments of his San Carlo Opera Company.

* * *

And Amelita Galli-Curci, Homer Samuels, and Lawrence Evans are to spend Christmas in this country—not in Europe.

Those Brunswick Hours of Music appear to have caught popular approval in a marked degree.

* * *

Charlie Wagner's new play, Quarantine, which New York saw for the first time last week is delightful comedy and splendidly produced and performed. Incidentally, Sydney Blackmer has a song which reveals a baritone voice of splendid quality; and it is produced with a high setting not often heard on the concert platform.

* * *

Nor should one forget Lenore Ulric's latest dramatic role—in The Harem, which is "packing them in" at New York's Belasco Theatre. Ben Roeder worked hard to put this piece over . . . just as Boss David Belasco did in getting it ready for presentation.

* * *

This coming season will find Olga Samaroff, the pianist, under her former management—the Wolfsohn Bureau.

* * *

It is to be hoped now—through a court action in Boston involving another matter entirely—that that old story about efforts having been made to blackmail John McCormack is finally put where it belongs. No such efforts as those represented ever took place, as is proved by a letter made possible to show at this time (and never before).

* * *

A special music program for New York's Piccadilly Theatre patrons was arranged through the direction of Managing Director Lee Ochs, on Sunday last. It began at 12:45 noon and lasted an hour and a quarter.

* * *

Overheard between the acts at the Metropolitan a few nights ago—Victor Wittgenstein telling Ottokar Cadek how uncomfortable his piano chair felt the night of his recent Aeolian Hall recital. En route to the hall Vic had been ungently seated in the gutter from a smashed taxi. . . . And how did such a good story escape the ever ready press agent?

* * *

Among the many Christmas and New Year cards and other forms of thoughtful greeting received by the editor and staff members of The Musical Digest is one altogether unique. It is a compact little book, bound in flexible leather—A Christmas Carol by Dickens. Ernest Urchs sent it.

* * *

Mrs. Hazel S. Moore is now the Chicago special correspondent for The Musical Digest, and Arthur W. Colgren is looking after this publication's business interests in that city.

* * *

One thing is certain: Mrs. W. N. Burritt knows how to arrange artistically whatever domicile she presides over. Her new home at 22 West Fifty-fourth street, New York, where Mrs. Antonia Sawyer gave a reception last Sunday in honor of Percy Grainger, is most attractive.

MUD

Impartiality
Fairness
The Facts

The Musical Digest

Gatti Talks on Falstaff
See Page 5

VOL. VII. NO. 11 (Published Weekly) NEW YORK, TUESDAY, DECEMBER 30, 1924 (Copyright, 1924, by MUSICAL DIGEST, Inc 15 CENTS A COPY

Walter Henry Rothwell, conductor of the Los Angeles Philharmonic Orchestra, whose efforts have done so much in bringing that organization to a point which ranks it with the leading symphony orchestras of the United States and of the world. William Andrews Clark, Jr., founder of the Los Angeles Philharmonic, is its sole guarantor.

Bulletins of News

A cablegram published in the New York Times of yesterday gives an account of an amusing experience which Ignace Paderewski had last Sunday. The dance committee in a small Swiss village, seeking unsuccessfully the services of a pianist for its New Year's ball, received this communication:

"There is a man named Paderewski who plays the piano but is out of work. He would like a job this Winter. He lives at Marges, near Lausanne."

The committee swallowed the joker's bait and wrote Paderewski offering $3 for the night.

The famous pianist, amused, personally wrote a reply stating in charming terms that he regretted being unable to accept the flattering offer.

The Paris edition of the New York Herald Tribune, commenting on the recent concert in the French metropolis of Mme. Luella Meluis, refers to "the flute-like quality" of the soprano's voice as "frequently remarked" in her singing of compositions by Handel, Mozart, Schubert, Schumann, David, Meyerbeer, Watts, and others. The concert took place in Salle Gaveau and was attended by many people prominent musically and socially. Reference is made in the Herald Tribune article of Mme. Meluis's engagement to appear next summer at the Paris Grand Opera.

An announcement has just been made of the merger of the L. D. Bogue Concert Management of New York and the Bernard Laberge Bureau of Montreal, Canada. The name of the combined organization will henceforth be the Bogue-Laberge Concert Management, and the central office will be at 130 West 42nd Street, New York City. The Canadian offices will be at 70 St. James Street, Montreal, and there will be also a Bogue-Laberge office in Paris. The purpose of the merger is to facilitate the handling of the artists of the two management in the adjacent countries of the United States and Canada.

Paris, Dec. 27.—Leon Bakst, Russian painter, died here today in his fifty-eighth year. Among the best known of his accomplishments was his designing of scenery and costumes for the presentations of Diaghileff's Ballet Russe when the activities of that organization were at their height before the war.

W. E. Walter to be Director Of Curtis Music Institute

(Special to The Musical Digest)

PHILADELPHIA, Dec. 26.—William E. Walter, at present Manager of the Detroit Symphony orchestra, has been offered and has accepted the position of Director of the Curtis Institute of Music . . . succeeding at the close of May next John Grolle, whose resignation is announced today.

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UNIVERSITY OF ILLINOIS

Mr. Walter is a graduate of the University of Michigan, and a native of Cleveland, where he began his career as a newspaper reporter. He served on the staff of the New York Sun under Charles A. Dana, and later was for six years music reviewer for the New York Commercial.

Subsequently Mr. Walter became associated with the Boston Symphony orchestra, remaining there on the business staff for thirteen years. Four years ago he served the late National Symphony orchestra in a special capacity; then the New York Philharmonic, whence he went to the Detroit Symphony.

Mr. Walter's music knowledge and his wide experience in administrative affairs are generally recognized.

Radio Plans Stir Up Artist-Bureaus

Managers of artist-attractions who care for their concert and other music interests are viewing with concern the possible outcome of the Victor Talking Machine Company's announced plans to broadcast by radio its most distinguished artists—with whom it has contracts to make talking machine records.

New York wholesale artist-attraction managers fear that too frequent broadcasting of musicians of the foremost rank will place at the disposal of the public a quantity of superior music programs that is likely to reduce the concert patronage in all parts of the country, particularly since the Brunswick Phonograph organization, which began the movement, also will give its regular Hours of Music. It is the contention that the combined radio activities of these two foremost institutions will supply the public with as much fine music and musicians as much of the public may care to hear.

Dennis F. McSweeney, speaking officially for John McCormack, states that the tenor will not receive a fee for his broadcasting on New Year's night. He has agreed thus to sing as a special favor to the Victor Company and his good friend Calvin G. Child, and as a New Year's greeting to his thousands of friends throughout the country.

Juilliard Foundation Announces Eighty-one Fellowship Winners

Makes 30 Awards to Pianists, 27 to Singers, 14 to Cellists and Violinists.

10 COMPOSITION PRIZES

Eighty-one students of music; thirty pianists, twenty-seven singers, fourteen players of violin and cello, and ten students of composition were announced in New York yesterday by the Juilliard Musical Foundation as successful competitors for its fellowships.

The fellowships for students of singing were awarded to:

Max Alexander, Los Angeles; Gretchen Altpeter, San Diego, Cal.; Constance Bernstein, New York City; Claire Brookhurst, Brooklyn; Olga Brounoff, New York City; Charles Carver, Brooklyn; Henry J. Chitraro, New York City; Frank Cuthbert, McKeesport, Pa.; Marie Edelle, New York City; Florence Frommelt, Newark, N. J.; Alexander Gatewood, Kansas City, Kansas; Gretchen Haller, Herkimer, N. Y.; Stella M. Jerica, San Francisco; Charles Kullman, New Haven, Conn.; Madalyn Maier, Bound Brook, N. J.; Gustava V. Malstrom, Tacoma, Wash.; Caryl Marshall, Fort Johnson, N. Y.; Dudley Marwick, Brooklyn; Marie Masur, New York City; Idene S. Montague, Glens Falls, N. Y.; Kathryn J. Myers, San Francisco; Edith Piper, New York City; Walter Preston, Brooklyn; Geraldine Riegger, Columbus, Ohio; Anna Rose, New York City; Gordon Weir, Brooklyn; Isabelle Yalkowsky, Chicago.

The piano fellowships went to:

Abram Chasins, New York City; Ulric Cole, Los Angeles; Ernestine Covington, Houston, Texas; Ida Deck, Buckhannon, W. Va.; Celius Dougherty, Glenwood, Minn.; Ethelyn Dryden, Baltimore, Md.; Sara Franck, Brooklyn; George E. Fritzberg, Minneapolis; Rudolph Gruen, New York City; Lillian Hasmiller, Newark, N. J.; Susan Haury, Ontario, Cal.; George P. Hopkins, Claremont, Cal.; Morton Howard, Sioux City, Iowa; Yetta Kabram, New York City; Dorothy Kendrick, Dallas, Texas; Gladys Kohn, Los Angeles; Lydia Mason, New York City; Ruth McCann, Mobile, Ala.; Dora Miller, Brooklyn; Helen Moore, Wichita, Kansas; Maragaret Paige, Pueblo, Colo.; Jesse Pedrick, Orlando, Fla.; Reginald Riley, Akron, Ohio; Dorothy Roeder, New York City; Josephine Rosensweet, New York City; Celia Saloman, Orlando, Fla.; Marva Shannon, Walla Walla, Wash.; Harold Triggs, Chicago; Roslyn Weisberg, Syracuse, N. Y.; Isabelle Yalkowsky, Chicago.

The fellowships in violin and cello were won by:

Martha Ashworth, Webster, Mass.; Herbert L. Clark, San Francisco; John H Fraser, New York City; Mary A Lackland, Richmond, Va.; Christine McCann, Mobile, Ala.; Della Posner, Newark, N. J.; Rose Rabinowitz, New York City; Daniel Saidenberg, New York City; Sadie Schwartz, Thompsonville, Conn.; David Siegel, New York City; Florence Suder, Waterbury, Conn.; Ada Synajko, New York City; Mary A. Waterman, Mt. Vernon, N. Y.; Heimann Weinstine, St. Paul, Minn.

Composition fellowships were awarded to:

David A. Barnett, Far Rockaway, N. Y.; Theodora Brook, New York City; Abram W. Chasins, New York City; Ulric Cole, Los Angeles; Ida M. Deck, Buckhannon, W. Va.; William B. Dinsmore, Jr., New York City; Lillian B. Hasmiller, Newark, N. J.; George P. Hopkins, Claremont, Cal.; Kathryn J. Myers, San Francisco; Virginia C. Thomas, Bristol, Conn.

Maier and Pattison Assist Philharmonic

Pianists Play Bach Concerto; Hadley Conducts American Novelty by Ballantine.

At the Philharmonic concert on the afternoon of December 21, Henry Hadley offered a program in which was featured Edward Ballantine's orchestral Suite, From the Garden of Hellas, and Bach's Concerto for two pianos and strings in C minor, played by Guy Maier and Lee Pattison. Other numbers were Tschaikowsky's Fourth Symphony and Smetana's Overture to The Bartered Bride.

The reviewer in the Sun complimented Mr. Maier and Mr. Pattison for "a remarkably skillful and spirited performance." The World commentator remarked on the "thorough fidelity and scholarly interpretation" of the two pianists and of the orchestra under Mr. Hadley's guidance.

The writer in the Times commended them for the "zest and emphasis" which they gave to the performance, and Lawrence Gilman of the Herald Tribune found them up to their usual standard. He wrote: "That well established firm of virtuosi, Maier and Pattison (may they never dissolve!) . . . This is not Johann Sebastian at his greatest, but the firm did their best for it, and that is very good indeed."

Mr. Hadley and the orchestra received praise in the Sun for the "finish and brilliance" with which the Ballantine Suite was played.

The American novelty by Mr. Ballantine, for several years instructor in the music department of Harvard, is based on texts from the volume of poems of the same name as translated by Lilla Cabot Perry. It was first played by the Boston Symphony Orchestra two seasons ago. Lawrence Gilman of the Herald Tribune wrote that the composer "makes music that is often fine-textured, rich in its orchestral color, distinguished in line, poetic in mood." He found that this work has "charm and vividness."

In the opinion of the Sun reviewer, there was "no apparent attempt at profoundity, the composer has written music in conventional form, kept to his titles for ideas, shown brilliant orchestration where called for and descriptive coloring throughout." The World writer felt this same lack of "profound utterances or disturbing originality" although the music showed "obvious sincerity and craftsmanship and has maintained the purity of the classic line which it strove to follow, with admirable unity and coherence." The Times reviewer considered the "mood of the suite and the polished pearl-like orchestration" better fitted to the Nocturne and At the Tomb of Sophocles episodes than to the Invocation to Pan and the chanty, Unloose Your Cables.

JOHN DOANE
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TEACHER OF ORGAN
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Maria Jeritza Sings Thais at Metropolitan

Danise and Tokatyan Appear and Louis Hasselmans Is the Conductor.

Massenet's Thais was presented at the Metropolitan Opera House the evening of December 22 for the first time this season. Maria Jeritza sang the title role, and the others in the cast were Giuseppe Danise, Armand Tokatyan, Louis d'Angelo, Grace Anthony, Laura Robertson, Henriette Wakefield, and Vincenzo Reschiglian. Louis Hasselmans conducted.

Although Deems Taylor of the World admitted that Mme. Jeritza was not at her best as Thais, he thought that she "brought to it, as she brings to everything, her beauty, stage presence and artistic integrity."

W. J. Henderson wrote in the Sun that he did not consider Mme. Jeritza very convincing, but he felt that "she sang the music last evening better than she has at some previous performances." She "sang delightfully," said Ernest Newman in the Post, although she failed to "unify and vivify" the character. "With all her loveliness," in the words of the Times reviewer, she failed to find the "deeper note" in Massenet's libretto, although she "pleased the pictorial eye and charmed the musical ear, so that whatever dramatic deficiencies might be noticeable would be easily dismissed." Pitts Sanborn of the Telegram-Mail found her "picturesque and sonorous," and the Herald Tribune commentator ventured the opinion that "Heaven did not intend her for the ideal Thais," although she again revealed herself "an accomplished actress, a beautiful woman, an artist of temperament and charm."

Most of the chroniclers laid most of the blame for the lack of effectiveness upon the score and libretto, rather than on the acting or direction. Mr. Sanborn asserted that Mr. Danise and Mr. Tokatyan "repeated impersonations that have been cordially praised in the past," and that Rosina Galli danced to general satisfaction. Mr. Hasselmans, said Mr. Sanborn, conducted with "sympathetic understanding."

In the words of the reviewer in the Herald Tribune, the Nicias of Mr. Tokatyan "was the most voracious portrait of the evening." Of Mr. Danise, as Athanael, the Times said "his singing of the part was vocally of the best and his conception of the young priest had a sympathetic quality." Both singers were commended by Mr. Taylor, and Mr. Henderson considered Mr. Danise "sang commendably," but that Mr. Tokatyan "has been happier in other roles." Mr. Newman said that the best features of the evening were the lighting and the ballet.

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Atlanta to Have Season Of Opera Next Summer

LIGHT OPERA is to be produced in Atlanta, Ga., next summer, according to a special despatch to the New York Evening Post. The presentations will take place in the city auditorium, which each spring is the scene of Metropolitan Opera productions for one week. The project will be under the direction of Charles Howard Candler, financier, and C. B. Bidwell, treasurer of the Atlanta Music Festival Association, which brings the Metropolitan Company here.

The season will continue for six weeks, beginning the middle of June. Six operas will be given, a different one each week. The association proposes to organize a ballet and chorus school where participants in the light opera productions will be trained, and casts will be recruited from all over the world.

When plans for the project were broached it was proposed to build an open-air stadium at Lakewood Park. Mr. Candler said that the outdoor feature has not been laid aside in arranging for the first year's productions in the city auditorium.

Organization of the company already is under way, and Mr. Bidwell has already made two trips to New York to obtain artists.

Nevins Plays for Guild

Willard Irving Nevins, concert organist, and a member of the Faculty of the Guilmant Organ School of New York City, appeared as guest organist before the New England chapter of the American Guild of Organists in Boston on December 15.

Burmester Gives Chicago Recital

Chicago, Dec. 17.—Willy Burmester, violinist, appeared here at the Studebaker yesterday afternoon. The Tribune said that he played the Mendelssohn Concerto with a "masterly knowledge of its contents."

Courboin Plays With Detroit Orchestra

Organist Is Soloist in Widor Symphony; Gabrilowitsch Conducts Extase.

Detroit, Dec. 20.—Charles M. Courboin, organist, was soloist at the concert of the Detroit Symphony Orchestra Thursday evening conducted by Ossip Gabrilowitsch. Other numbers on the program were Saint-Saens prelude to The Deluge, with the violin solo played by Ilya Schknolnik, and Scriabin's Poem of Ecstasy.

Widor's Sixth Symphony for organ and symphony was played by Mr. Courboin with orchestra. In addition to an air "of great ease and efficiency," as the Times reviewer expressed it, "he has the pianist's dramatized touch on the keys." Cyril Arthur Player of the News hailed him as a master of the instrument "of prodigious reach, strength, and proficiency." The "magnitude" of Mr. Courboin's musicianship, according to this writer, was more than equal to the technical complications of the composition.

Of the Poem, Mr. Player considered that Mr. Gabrilowitsch "gave a painstaking interpretation of this brief but resurgent composition. With a rare, sustained quality and an uncanny sense for reverence with which this sincere composer mantles himself, it was magnificently given to the applause of the audience."

Galli-Curci Returns

Amelita Galli-Curci returned on Christmas Day from England, where she made a tour of twenty-seven concerts. She was accompanied by her husband, Homer Samuels, and by Lawrence Evans of Evans and Salter, her managers.

Engles to Manage Mme. Gerhardt

Elena Gerhardt, German lieder singer, has signed a contract with George Engles, who will direct her concert appearances in this country for the season of 1925-26.

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Bostonians Play Jazz Scherzo

Maier and Pattison Assist Orchestra in Hill Novelty; Roman Choir Sings.

Boston, Dec. 22.—Guy Maier and Lee Pattison were the soloists at the ninth concert of the Boston Symphony Orchestra, conducted by Serge Koussevitzky, Friday afternoon. The Concerto for two pianos, by Arthur Bliss, and Edward Burlingame Hill's "Jazz" Scherzo for two pianos were given their first public performances. C. P. E. Bach's Concerto for two pianos was played for the first time in Boston. In addition to these novelties were Haydn's Symphony in G major, and Ravel's La Valse.

"The skill of the two pianists in ensemble was, as usual, extraordinary," wrote P. R. in the Globe. The conductor and the two pianists gave "eloquent interpretations of these numbers," he continued. In the Bach, the pianists, according to H. T. F. of the Transcript, "caught the flow and the flavor of this ancient music; kept to that oneness of tone which is their unique possession." Warren Storey Smith of the Post said, "Fading and faded much of this latter music assuredly is, yet it has its many pages of charm, and it was superbly played yesterday by soloists and orchestra." Saying that it was "not the fault of those admirable pianists, Messrs. Maier and Pattison," Philip Hale wrote in the Herald that the music lacked strength and beauty.

The two new pieces, according to this writer, "demanded a virtuoso performance on the part of all concerned and the demand was fully met." He considered the Hill work "light and agreeable music, a little spun out, considering the ideas contained therein." Mr. Smith thought the Scherzo "a highly ingenious and a most diverting piece." The music, to H. T. P., bore "fresh witness to Mr. Hill's harmonic sense . . . he writes the jazz of a cultivated musician." On the other hand S. M. in the Christian Science Monitor pardoned Mr. Hill for "his slight lapse of judgment," in view of the fact that he "is an excellent musician and an imaginative composer."

This writer found the Bliss Concerto, scored only for wind, percussion, and piano, monotonous, but H. T. P. wrote that it was "an exhilarating and exciting music, a game with sonorities . . . not quite passionless is Mr. Bliss' spare and sinewy tune." P. R. commented that the ideas and the musical idiom "are, however, fresh and vivid."

On last Sunday afternoon the orchestra gave a concert for the benefit of its pension fund for retired musicians of the orchestra. For his all-Tschaikowsky program, Mr. Koussevitzky played the Francesca da Rimini fantasy, Elegy and Waltz from the Serenade for strings, and the Fifth Symphony.

The People's Symphony Orchestra gave the seventh concert of the season this same afternoon, Stuart Mason conducting. Walter H. Kidder, baritone, was the assisting artist. The Monitor considered "his freedom from mannerism" pleasing, as well as his clear enunciation and tonal quality. The Transcript writer congratulated him for "rich, warm, full baritone voice of considerable quality." The Globe commentator considered it "one of the best" concerts given by this orchestra, both in content and performance. Mr. Mason's readings and direction were well spoken of.

Emil Mollenhauer conducted the Handel and Haydn Society in The Messiah yesterday afternoon. The soloists were Caroline Hudon-Alexander, soprano, Nevada van der Veer, contralto, Allen McQuhae, tenor, Frederick Millar, bass. The Boston Festival orchestra, John W. Crowley, principal, played. The trumpeter was Walter Smith, and Frank H. Luker was the organist. The Herald reviewer said that Mr. Mollenhauer proved himself again a chorus master of "marked skill." The soloists received congratulatory notices.

A week ago Wednesday, the Roman Choir was heard in an unusual concert, directed by Cavaliere Angelo Negri, organist and composer. The first part of the program was devoted to sacred music which, in the words of the Herald commentator, "was distinguished by perfect balance and accord and by the remarkable purity and sweetness of tone." The secular numbers of the second part consisted of operatic selections and folk songs. The Transcript, although calling Mr. Negri "an extremely carefui and attentive conductor," was disappointed in the choir.

The Harvard Glee Club gave a concert for young people December 15. The Herald reported that they sang, as is their custom, "with beautiful precision, chiselling coldly, stressing the phrase, the melodic line, the vocal nuance." The Transcript was pleased with the better tone and freer confidence displayed.

Paul Whiteman's orchestra gave a second concert here and was greeted with the same rapturous applause from the audience, and press notices equally enthusiastic as those of their first appearance. Others heard in recital were Edith Thompson, pianist, whose "polished technique" was lauded by the Monitor; W. R. Rennie, pianist; Hercules Pascal, bass, assisted by Hazel Clark, violinist, and Harry Whittemore, pianist, in a much applauded program; Constance McGlinchee, pianist; and Laurilla Baillargeon, soprano, in joint recital with Pembroke Dahlquist, baritone.

Photo by Amemiyi.

GUY MAIER AND LEE PATTISON
Duo-Pianists, Who Have Been Heard With the New York Philharmonic and Boston Symphony Orchestras During the Last Fortnight.

Victor Artists to Broadcast

Opera singers and other artists under contract with the Victor Talking Machine Company will sing and play for the radio for the first time in a series of concerts beginning New Year's night. The artists who will broadcast the first concert from the studio of Station WEAF are John McCormack, tenor, and Lucrezia Bori, lyric soprano of the Metropolitan Opera.

Others who will be heard in six later concerts are Feodor Chaliapin, Renee Chemet, Alfred Cortot, Emilio de Gogorza, Mischa Elman, Amelita Galli-Curci, Beniamino Gigli, Jascha Heifetz, Maria Jeritza, Giovanni Martinelli, Titta Ruffo, Tito Schipa, Antonio Scotti and Reinald Werrenrath.

Oehman Makes Debut In Role of Samson

Jeanne Gordon Sings Dalila and Clarence Whitehill Appears as High Priest.

Samson and Dalila had its first operatic presentation of the season at the Metropolitan December 21 with Martin Oehman singing Samson for the first time. Jeanne Gordon was Dalila, and others in the cast were Clarence Whitehill as the High Priest, and Messrs. Rothier, d'Angelo, Paltrinieri, Altglass, and Reschiglian. Mr. Hasselmans conducted, and, to quote the Post, "all the eloquence of Hasselmans' baton did not avail to infuse spirit into the first act, but this defect was lost in the glow of the succeeding passages."

The Times reviewer wrote that Mr. Oehman was "vocally fresh and youthful" and the writer in the Herald Tribune considered that he did "creditable work" although hampered by a severe cold. According to the Post commentator, the young Swedish tenor did not warm to his role at once, but when he did was "most appealing both in his singing and in his acting. His voice throughout had a youthful, velvety quality which was highly pleasing."

This reviewer found that Mme. Gordon's "rich, dark voice and her beauty of face and form were ravishing." The Times chronicler noted that Mr. Oehman's youthfulness was a quality shared by Mme. Gordon, "the slenderest Dalila in years."

The opera was considered "gorgeously set" by the Post reivewer, who wrote of other members of the cast:

"Rothier always adorning whatever part he takes, made the chrous of the Hebrew fathers in the first act a delight. Clarence Whitehill as the high priest and father of Dalila gave his usual artistic performance, lending special charm to the scene in which he instructs his daughter regarding her duty to their tribe."

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The Musical Digest will seek unswervingly to serve only the best interests of music. It will build up; it will support steadfastly musical progress and just reform; it is pledged to the cause of whatever is musically meritorious in both composition and interpretation, regardless of nationality; it will stand firm for justice; it will belong to no musical "party" or "movement," but remain independent.

The Dawning New Year

Nineteen-twenty-five is a bare two days off. Nineteen-twenty-four is preparing to depart.

The past year in music has not been unsatisfactory; in some respects it has contributed much which history can present with pride. Creatively there has been done perhaps less than discerning persons might desire, for living great composers are few. Those who are striving to carry on are not amongst the greatly endowed; but they have done their best and some of their achievements must be regarded with respect. The world is undergoing a process of evolution, and nowhere is it more apparent than in the field of music creativeness. New schools are struggling with the modern idiom of expression, and not all their members are doing over well.

But interpretatively there is a wealth of material. Never were the symphony organizations and the chamber music organizations of a higher character. And they are growing in numbers and in public appreciation. Instrumental soloists are holding to a masterly standard of accomplishment. Only in the ranks of singers does there exist a regrettable lapse of superlative technique.

In this country, as in many others, there has continued an abundance of music of every known form. Performances of concerts and of operas have gone on with slight diminishment of quantitative supply. The United States has had nearly everywhere much music of a splendid kind. Inferiority has now and again prevailed, as inferiority often will. But the public support of what is best has been rarely lacking. Occasionally, in some section of the land where conditions were temporarily off music-balance, there has ensued a weakened support, yet it has not been more serious than at certain other times. Europe is effecting its music regeneration; another two years should see it put thoroughly to rights.

The coming year promises more than the year now passing has been able to give. It may not surpass materially what has come forth during the twelve months now at its close, but there is always a chance that a new year may bring forth some unexpected fruits.

What matters much, in so far as the United States is concerned, is the future of those engaged in the professional side of music and those who form the substance to keep it intact.

Better general business is certain to come, and that will react favorably on the music arts. There should be a growth of opera projects during Nineteen-twenty-five; there should ensue a more liberal support of concerts, and the number of persons occupied in the study of music should also record an increase.

An optimistic attitude will help make the next twelvemonth all it promises. Opportunity will assuredly offer for all who have the ability and the faith and the courage to persevere.

. . . TEMPO RUBATO . . .

ONE can never know what a noisy city New York is until one has tried to read an unfamiliar orchestral score here. Then all the sounds which ordinarily pass unnoticed leap into the range of attention and confound themselves with the parts of clarinets in B flat and A, horns in F, and trombones in the tenor clef.

The quietest place that we have been able to find, strangely enough, is the subway. The roar of the train drowns out distracting conversation, whistling, and the creaking of the thinking apparatuses of cross word puzzlers, and leaves a pleasant calm.

YET doubtless we are far out of date in considering the subway noise an indeterminate sort of murmur. In conversation the other day with Carlos Salzedo, the harpist and a leader of those "enfants terribles," The International Composers' Guild, he informed us that each New Year's Eve, together with Edgar Varese, he climbs to the roof of his apartment near Riverside Drive to listen to "the finest concert of all," the din of the whistles on the Hudson and the bells on the shore as the revellers welcome the new year.

We have been warned in time, and hereby join the ranks of the subscribers to that annual concert. We'll be in a box in our pajamas tomorrow night.

THIS anecdote throws some light where it is badly needed. Although Varese is doubtless one of the most serious composers in the world, and although his Hyperprism is a thoroughly serious composition, it was received frivolously on its performance by the Philadelphians under Stokowski a fortnight ago. At least two of the reviewers reported that it sounded like the musical version of a fire in a zoo, and few professed to know what the piece is about.

The scoring is extraordinary. It calls for ten wind instruments: flute (interchangeable with piccolo), E flat clarinet, three horns, two trumpets, and two trombones; and for seventeen percussion instruments (some of them admitted to this group for lack of better classification), namely snare drum, Indian drum, bass drum, tambourine, crash cymbal, ordinary cymbals, tamtam, triangle, anvil, slap stick, two Chinese blocks, rattle, big rattle, sleigh bells, siren, and lion roar.

The last two instruments gave rise, of course, to the zoo-fire theory. It is natural for one hearing strange sounds to interpret them in terms of what one knows. Even the manufacturer of the queer instrument which caused so much mirth in the audience could think of no better name for it than "lion roar," although, according to the composer, to him it is an objective sound, devoid of all connotation, and used for its intrinsic music value alone.

Perhaps that is what music is coming to. At any rate a conductor who wishes to guarantee his concert a lively and interesting six minutes will do well to look into these seventeen pages of musical dynamite. The printed score has the unique offer of the publisher to supply "informations in reference to percussion instruments" upon request.

STOKOWSKI conducted from memory, which aroused universal amazement. His knowledge of the queer score becomes more understandable when one is informed that even after its performance in Philadelphia the leader rehearsed the piece nineteen times before bringing it to New York.

All this practice must have had at least one advantage: the Philadelphia Orchestra is now equipped with about twelve string players who will be able at a moment's notice to leap into the breach, should one of the percussionists of the band become disabled, and play a slap stick or a Chinese block or a siren to absolute perfection.

AMONG the American orchestras the Philadelphians have gradually associated their name with the word brilliance. The sheer richness and polish of their tone, and the neatness of their technic always carry away their hearers.

We fain would toss in a voice of semi-dissent. Without detracting in the least from the superb skill of the orchestra, we have often felt inclined to question its balance.

It's the cellos that trouble us most of all. They sit in front on the right of the leader, where most conductors have their second violins. There are twelve of them in all, and they are not reticent with vibrato. Too often the effect, when they are supported in the same emphatic spirit by violas and brasses, is luscious but—in our opinion—incorrect. We wonder—.

We can recall, incidentally, that the Boston orchestra on its last New York visit played Brahms' Fourth Symphony with only seven cellos (two less than the New York Philharmonic has), and that the bass which they supplied was tasteful and sufficiently strong.

Perhaps this, too, is a matter of opinion.

ALEXANDER FRIED.

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Falstaff: A Perfect Opera

Gatti-Casazza Relates Little Known Anecdotes About the Composition and Early History of the Verdi Masterpiece

Giulio Gatti-Casazza is perhaps the least interviewed celebrity in the music world. We found him in a communicative mood the other day, so we ventured to inquire about the coming revival of Falstaff, about Verdi, Boito, and so on. The result was as we expected. When Mr. Gatti talks, he talks fluently, profoundly, and fast. These remarks of his we copied hastily on our cuffs as he made them. We hope that we have them all, but we doubt it. *BRUNO ZIRATO.*

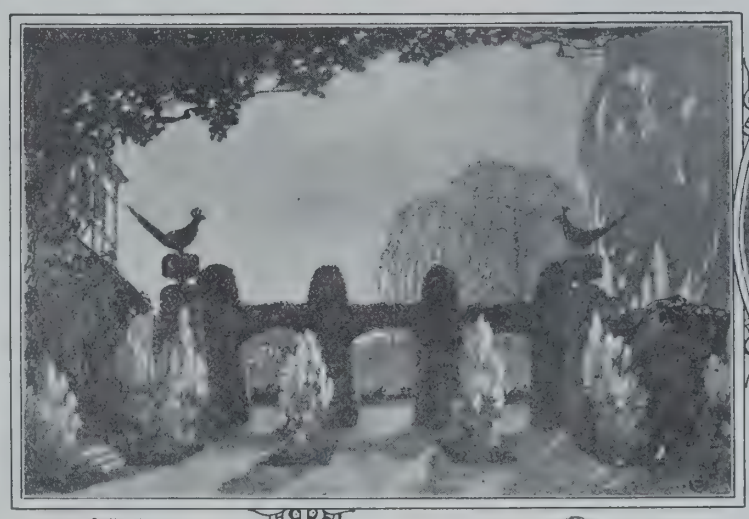

PHOTO BY JULEY & SON

A setting in the first act, painted by Joseph Urban.

PHOTO BY MISHKIN

Frances Alda to sing role of Nanette.

PHOTO BY GIGI BASSANI

Lucrezia Bori will appear as Alice Ford.

Antonio Scotti in the title role.

PHOTO BY MISHKIN

Beniamino Gigli will sing Fenton.

PHOTO BY MISHKIN

Verdi's Falstaff will be revived at the Metropolitan next Friday evening after an interval of fifteen years

IN 1889 when I was a student at the Scuola Superiore Navale in Genoa, I used to go every day to buy my cigarettes in a tobacco shop right opposite the Palazzo Doria, where Giuseppe Verdi lived.

From time to time in this shop I would see Verdi's valet, who used to drop in and converse with the shopkeeper. One day I heard the proprietor say to him, "I just saw your boss pass. It's impossible that he is seventy-six or seventy-seven years old. He looks like a youngster. Why doesn't he write another opera?"

The valet replied, "Who knows? He plays continually, but we don't know whether he is playing his own music or that of someone else. At any rate he plays music that is always cheerful; it sounds like the music of an operetta. . ."

This random conversation I recalled when the next year I heard of the announcement of the coming production of Falstaff.

You know how this announcement was made. Verdi invited to lunch at the Hotel Milan in Milan one day Boito, Giulio Ricordi, and Signora Giuditta Ricordi, the wife of Giulio. The lunch was nearly finished when Boito stood up and said, "Now let us drink to the health of 'pancione.'"

They all looked at each other in surprise, as though asking who was this "potbelly."

Then Boito repeated, "Here's to the belly of Sir John Falstaff."

Signora Giuditta Ricordi, who was next to Signora Giuseppina Verdi, asked her, "Is he referring to a new opera?" and Signora Giuseppina nodded in reply.

The secret out, Verdi told them that the opera was well along, that it was a work in three acts based on a humorous character, that it had a very small part for chorus, and that he himself did not yet know when or where it would be produced.

The first presentation of Falstaff followed two years later, in February, 1893, at La Scala. The first time that I, Gatti, had anything to do with it was in 1895 at Ferrara, where, you know, I was director of that opera house.

After this performance I telegraphed to Verdi, informing him of the brilliant success which his masterpiece had won, and with his customary good sense he answered: The success of the opera cannot really be determined until one has read the box office reports of more than one performance, for it is only the continuous interest and support of the public which signifiy a genuine success.

At La Scala I arranged a revival of Falstaff in 1899, with Antonio Scotti in the title role. Scotti was little known in Milan at that time, so that I had difficulty, especially with Boito, in having him accepted for the part. Scotti's success was so great, however, that Boito was quite convinced that I had been right. The day following the performance, together with Boito and Giulio Ricordi, Scotti and I went to visit the composer, who received us cordially. He was generous with praises, and said besides: "One must be attentive nevertheless to what the public says through the medium of the box office, especially in the case of musical comedies and comic operas, for one can never tell about them. It is my experience that the public comes to the theatre more willingly to cry than to laugh."

I gave another revival of Falstaff at La Scala in 1906.

I learned more about the composition of this opera several years later. In Milan one day in September, 1913, I was about to enter my car when Arrigo Boito passed, and stopping me, asked me where I was going.

"I am about to set out," I replied, "to hear the premiere of an opera of which you are part author."

"What opera is that?"

"Falstaff," I answered, "they are celebrating Verdi's centenary in his home city, Busseto, by giving it for the first time."

"What a temptation," said Boito. "I wish that I could go with you."

"Come along," I said. "Let us go to your home; you can pack your bag in a quarter of an hour, and then if we leave immediately we shall be in Busseto in two hours. We can hear the premiere and be back in Milan tomorrow morning."

"Very well," decided Boito, "let us go."

During the trip naturally the conversation turned principally on Falstaff, and Boito, who that day was in a confidential vein, told me a number of anecdotes, little known, but interesting, concerning the opera and Verdi.

"You know," he told me, "although Verdi was seventy-eight years old, and despite the fact that he had made no arrangements with publishers or with any operatic directors, he worked easily and swiftly. One would have thought that this extraordinary man was only thirty or forty years of age.

"As quickly as he would set a scene of Falstaff to music he would call me either to Genoa or to his villa at Santa Agata to have me hear it. Verdi was an excellent pianist, and besides he sang with real taste and expressiveness, so that he was able to give me perfectly an impression of what he had composed.

"When he showed me the second scene of the second act, that which takes place in the home of Ford, as soon as he had finished playing and singing, he asked me, as he always did, 'Well, Boito, how does it sound to you?'

"I replied, 'It is really a stunning scene, in force of imagination, in form, in vigor, in unity, and so on; nevertheless there is one point that I should like to talk about,—but, to tell you the truth, I don't dare.'

"'How do you mean, you don't dare?' asked Verdi. 'It is purposely to get your impression and your criticism that I call you here,—and then you become reticent! Speak up, speak up! I am an old soldier who is not afraid of a little gunfire.'

"'Very well, then, Maestro; it has to do with that sort of arietta which Falstaff sings, *Quando ero paggio del Duca di Norfolk.* It seems to me, as far as suits my taste, that it is arranged with too much simplicity, with too primitive rhythm: ta ra ra ta ra ta ra. . .

"'You must pardon, Maestro, but you asked me my opinion.'

"Said Verdi: 'Very well, very well. Let's see.'

"Then he went over the arietta several times, partly playing it on the piano, partly singing it. Finally he concluded: 'I am sorry, dear Boito, but I am not of your opinion. This arietta is exactly what is required to break the duet a bit, like a breath of fresh air which cannot and should not be changed. Have patience, but I shall keep it as it is.'

"Of course," Boito said to me, "I did not say a word further. But the next year, when the opera was finished, Verdi had me listen to it entirely from beginning to end on the piano, and when he reached the end of the second act he asked, 'Well, Boito, what impression did the arietta make upon you this time?'

"'Maestro,' I answered, 'to tell you the truth, it has made exactly the same impression which it did the first time I heard it. I am not convinced; it seems to me barren, cold, impoverished.'

"Verdi sang and played it once again; then, shaking his head: 'Dear Boito,' he told me, 'I too must stick to my old opinion; I find the music

(Continued on page 16.)

The Distinctive Debut of

ELVIRA de HIDALGO

at the Metropolitan Opera House confirms years of European Success

"On the stage where Hidalgo had so shrilly piped as a 17 year old girl in her former debut, March 17, 1910, there reappeared after many years a woman ripened and matured in voice, physique, personality and art. Spanish from toes to eyebrows, with an assurance won on the wide world's stage, she was on terms with the holiday night house before a note was sung. . . . Her parlando passages, flirtatious and smiling, made the talky recitatives go like the snap of the whip to a thoroughbred. . . . A voice it certainly was, such a voice of the people as you'd hear in Seville, and the audience applauded it."—The Times.

"A very pleasing coloratura soprano, smooth and fluent, able to round out ornaments and ride the loftiest notes, such as the high F in 'Una voce poco fa,' to the marked delight of the spectators. . . . She made a very favorable impression."—The N. Y. Herald-Tribune.

"Another newcomer here is Elvira de Hidalgo, the coloratura soprano, who gave us a Rosina in 'The Barber of Seville,' the like of which New York has not experienced for many an opera season. She sang her purling passages with astonishing lightness and grace, but what was even more in the picture, she acted the frolicsome scenes with true comedy sense and reflected all the mischievous youthfulness of the character. Further appearances of Mme. De Hidalgo are awaited with interest."—The N. Y. American.

"The interesting feature of the performance was Mme. Elvira de Hidalgo's Rosina. . . . Her florid passages were executed with ease and accuracy. The intonation in her chamber aria, Una voce poco fa, was excellent and she executed a high F with faultless technic."—The N. Y. Sun.

"She has gained immeasurably in richness of tone and vocal agility. It would be difficult for any singer to make this opera significant at this stage of the musical game, but this spontaneous and refreshing performance at least succeeded in making it more interesting."—The N. Y. World.

"It is long since the role has been enacted here by one stamped so authentically with the Spanish form and feature; long, too, since it has been acted with such unflagging vivacity, such delicacy of touch, such archness and volatile espieglerie. Senorita de Hidalgo's delivery of florid song attests a comprehensive knowledge of the accredited tricks of the trade. . . . But she revealed a pleasant assortment of decorative patterns and delivered them with fluency, brilliance and with excellent taste. In the lesson scene she contributed a really distinguished performance of the Dinorah Shadow song and topped it off with a Spanish song by Chapi, dashingly delivered. Her acclaim by a large house could scarcely have been heartier. She promises to be a genuine acquisition."—The Telegram and Mail.

A Managerial Telegram

It was after the first concert appearance of Miss de Hidalgo in this country—in the Syria Mosque at Pittsburgh—that Miss May Beegle telegraphed Mr. Hurok her satisfaction over the achievement and the reception of Miss de Hidalgo. The voice, style, and personality of the Spanish coloratura soprano were such as to prompt the audience to a demonstration, and to insist on many encores.

Senorita de Hidalgo also sings for the Chicago Civic Opera and is available for concerts this season and next.

CERTIFIED THE MUSICAL DIGEST

Management: S. HUROK, Inc., Aeolian Hall, New York

PIERRE KEY'S OBSERVATIONS

MRS. ARCHIBALD FREER is the briefest letter-writer I know. She confines her comment, as a rule, to penciled notations on the margins of literature concerning the America Opera Society of Chicago; and this literature has a way, quite regularly, of reaching my desk.

The latest supply of this material points out the value of Charles Henry Meltzer's translations into English of librettos of texts to foreign-made works. The two most recent are Carmen and Pagliacci . . . both made possible through the beneficence of Mrs. Edith Rockefeller McCormick, for it is she who bears the expense involved.

Mrs. Freer reminds one that The Echo, by Frank Patterson, Bianca, by Henry Hadley, and Castle Agrazant, by Ralph Lyford, are scheduled for premieres during the coming year in Portland, Ore., Chicago, and Cincinnati. She mentions that Shanewis, by Cadman, Alglala, by De Leone, and The Temple Dancer, by Hugo, have all had repetitions this year; and thereafter, writes Mrs. Freer (marginally) they deserve to be given at subscription performances by the New York Metropolitan, the Chicago, and Ravinia Park Opera Companies.

Mrs. Freer offers ten reasons why the Opera Society of Chicago exists, and they are these:

1.) It gives prestige to American art—and, art is history.

2.) It encourages the use of our language in opera and concert.

3.) It encourages the performance of American music-dramas (or opera).

4.) It gives just recognition to the American composer of ability.

5.) It hopes to form auxiliaries in every State.

6.) It awards the David Bispham Memorial Medal for American grand opera.

7.) It has raised the question: "Have opera companies incorporated in the United States the right to banish from their repertory American music and our language?"

8.) It has also raised the question for discussion: "Have these companies the right to engage American artists and force them to renounce their mother-tongue, to sing foreign music and only foreign languages?"

9.) It contends that opera companies which banish our language, our music (and to a large degree, our artists) have not the right to use, nor can they have any claim upon the names: American, National or Civic.

10.) It proposes to recommend for use the opera translations to English by Charles Henry Meltzer, published in the Edith Rockefeller McCormick edition.

THE CONTRIBUTION of Mrs. Edith Rockefeller McCormick to the cause of opera in this country has been unselfish and huge. It was she who sustained the Chicago Opera Company in much of its early period. Her financial beneficence was always ready. If it had not been, the Chicago organization could not have continued.

Now that this patron of music has become interested in opera in English there is good reason to believe that she will eventually make a way to have it tried out in circumstances which may demonstrate how it can best be promoted and given the place it deserves.

Most worth-while projects move slowly towards their objectives. Conditions must be ripe for their progress; and to perfect plans and an organization to bring about progress is often a large task.

Mrs. McCormick will doubtless elect one day to carry forward her opera-in-English project. When she reaches that decision the country may anticipate results. They assuredly are possible . . . under adequate guidance, after plans have been formulated which are in all respects eminently practicable.

ACCORDING TO Virginia Pope, in a special article she wrote for the New York Times, Otto Kahn won his first promotion in business through his zeal in "licking postage stamps." The chairman of the Metropolitan Opera Company board occupies himself otherwise nowadays. He has risen about as high as a man can in every branch of activity with which he has been identified; and because of that his "ten points" for guidance in success deserve presentation here. They are:

Eliminate the word "perfunctory." Every task is a test.

The most serviceable of all assets is reputation. It works for you automatically.

Practice a mental "daily dozen."

Use imagination.

Be ready, be patient, know how to wait.

Be neighborly, be a good sport.

Work hard.

Take an interest in public affairs.

Meet your fellow men with confidence.

Exercise self-restraint and consideration.

All the same, success won't come to everyone who observes faithfully those precepts. Nobody knows better than Mr. Kahn that character—the fibre in a man or a woman—is requisite to the person who wants to succeed . . . whether it be in banking, the law, commerce, or music.

I WAS GLANCING over several stories written by Fred Charles, of the Cleveland Plain-Dealer, about the Cleveland Orchestra while that organization was on its recent tour. While the Minneapolis Symphony had the honor of having a staff correspondent attached to one of its hometown daily newspapers, that writer was, I am informed, the regular music reviewer. In this instance the scribe is strictly a news reporter, and his slant on things that happened during the Clevelanders' trip was therefor different.

Mr. Charles forbore from attempting to comment on matters beyond his training to competently "cover." Being a good reporter he "dug" for interesting facts; and he found them. What he wrote about the New York City concert set forth some valuable and readable history. Few music reviewers are capable reporters. One I known is Bill Henderson, of the New York Sun. Most of the other chroniclers on music happenings would do better jobs if they were trained reporters and recognized news when they bumped into it.

Chicago is nearly a thousand miles from New York, but even the intervening distance need not prevent comment on some of the opera gossip going on there. It has developed sufficient strength to filter this far eastward and assumed importance because of its persistency. For several successive years the bits of discord in the ranks of the Chicago Civic Opera Association have disturbed those who appreciate that if Chicago becomes disgusted with its operatic aviary and disposes of it the progress of the art in this country will be seriously impaired. That is why we all hope that the printed publicity recently given to reported differences among persons connected with the business management, the conducting side, and the singing side of the Windy City's performance have been exaggerated.

There has always been more or less friction going on in this organization. Its intrigues have been numerous and unflagging. Jealousies have gone on and on. And since no general manager like to New York's Metropolitan chief has been in command the result could not have been otherwise than what has regularly occurred.

I doubt if the Chicago company will go to smash. The people of that great city could scarcely afford, for the sake of civic prestige, to permit that to happen. But until a change is made in the manner of control and administration there seems no escape from bickerings and rumors that will keep the atmosphere charged with what is not helpful to the company's efficiency and the public's contentedness.

THE CHICAGO OPERA directors might, if they would, study to their advantage the administrative ways of New York's Metropolitan Opera Company. But President Samuel Insull does not take kindly to considering the Metropolitan's methods. He told me as much in a chat—and a frank one—we had in his Chicago Auditorium office about a year ago.

Mr. Insull stated modestly in reply to my suggestion that one general manager—having the powers of Giulio Gatti-Casazza, and possibly a part of his all-sided equipment—be placed in control of the Chicago organization that he (Insull) was the boss. But how much does Mr. Insull know about opera?

Mr. Insull refused to see the point. He still refuses, or else cannot, see it. His position is akin to that Mr. Kahn occupies on the Metropolitan board, yet Mr. Kahn does not attempt to attend to the managerial details of the Metropolitan—and he has forgotten more about opera and opera-giving than Mr. Insull will ever know.

There has been altogether too much insistence in Chicago to divide authority in its opera company instead of concentrating it, as should be done. Until such measures are taken there must continue misunderstandings and disagreements, and an absence of that well coordinated discipline which is possible only when there is one administrative head—in opera as in any other kind of pretentious enterprise—who has knowledge, experience, and rare executive resources.

But the Chicagoans active in the affairs of its opera company seem unwilling to profit by the ways of other and successful companies. And they appear to resent considering anything that comes from New York. Perhaps one day the company may elect a president who is broad enough and wise enough to seek out what is best When that day comes, and not before, will the Chicago Civic Opera Company really begin to function as it should and can.

THERE can be little doubt as to Charlie Wagner's managerial astuteness. He has had the preparatory training. And also the artists, if one should happen to consider that little matter. His handling of Toti dal Monte has aroused a deal of admiring comment in the ranks of those who know generally whereof they speak.

Charlie waxed enthusiastic over his soprano during a chat we had a few days ago. "She is destined to be a sensation," he declared. "Just watch and see. Her vogue will grow She has all the qualifications. Those of you who have not yet discovered that fact will gradually come to the correct viewpoint."

I ventured to observe that Mme. dal Monte has the resources of an admirable and legitimate interpretative singer; also that while I cannot altogether approve of the way she uses her voice the Italian newcomer should make for herself a substantial place.

But Charles insisted again: "She will be a sensation."

Perhaps he forecasts truly. Today's today. Tomorrow will tell the tale.

FOLLOWING the Brunswick Hours of Music, which are enlisting the services of honest-to-goodness artists who can really play and sing, one learns of a similar purpose on the part of the Victor. Simultaneously come rumblings from the wholesale managers' camps which indicates that there may arise shortly some disturbances on the surface of the seemingly smooth waters.

The vital point is: Will these broadcast programs cut materially into the concert business of the men and women whose chief source of income is from that source? If so then the wholesale bureaus are bound to suffer and the local managements as well.

LEAVING New York's Aeolian Hall the other evening after Theo Karle's recital W. J. Henderson of the Sun dropped a few words of comment. "I'm looking forward to my lectures in California next summer," said W. J., "with deep interest. The California Master School which Mrs. McFarlane, Mr. Samoiloff, and Miss Seckels are preparing to start interests me very much.

"It is ten years since I have visited the Pacific coast; and I shall have six weeks there—three in San Francisco and three in Los Angeles."

The presence of this music scholar should have a splendid influence upon the music affairs of the far west. Henderson is one of the few of his craft who commands respect because of his authoritativeness and his fairness.

THE CRITICAL SCALES

Miss Cobina Wright

Cobina Wright, one of the soloists of the concert last March of the Schola Cantorum, made her New York recital debut in Aeolian Hall the evening of December 18. Richard Hageman was her accompanist.

According to the commentator in the Herald Tribune, Miss Wright's voice seemed better adapted to recital than to a solo part in an oratorio. He admired her "clearness and smoothness of tone, understanding and artistry in phrasing and interpretation." Pitts Sanborn wrote in the Telegram-Mail that she had a program "of uncommon distinction" to which she brought "a sense of art which is rare." In spite of a slight nervousness at first, Mr. Sanborn realized "how lovely and appealing of timbre her lyric soprano can be when not so impeded." He further complimented Mme. Wright for "the natural beauty of her voice, her sensitive feeling for the musical phrase, and native freshness and candor."

The Times considered that her voice "has grown in sweetness, and roundness and the artistic intelligence has kept pace with it." In the World she was lauded for a "clear and flexible" voice produced with "the ease and security that gives her songs the casual sincerity of a direct and personal message." Although the reviewer in the Sun thought the quality of her voice "pleasant and effective," he did not think she sang with "a great deal of skill," or that "her vocal resources able to cope with some of her more impressive compositions."

Harry Farbman

A young violinist, Harry Farbman, who, in the words of the Herald Tribune reviewer, "had given evidence of talent in his debut here in October," made his second appearance at Aeolian Hall December 22. This writer asserted that Mr. Farbman "again showed considerable talent" with a "well rounded, fluent" tone which, however, could not quite "clear all the hurdles" in the display passages of Vieuxtemps Grand Concerto.

The Times reporter considered that he again proved "his winning way of attacking a program's problems." The reviewer in the Sun considered his most important asset "a lyric romanticism which he had no difficulty in expressing clearly, musically and often impressively." That the violinist was "too impetuous" in his "technical climbings" was this writer's only objection to Mr. Farbman's work. In spite of the lack of "discipline and restraint" in his technical flights, according to this chronicler, he "possessed talents of musicianship far above the concert hall average."

Messrs. Wiederman-Hok

Professor Bedrich Wiederman, Czecho-Slovakian organist from Prague, and Anton Hok, Slovakian-American tenor, gave a joint recital for the benefit of the Lidumil Philanthropic Society the evening of December 21 at Town Hall. Both artists appeared in New York earlier this season in one of the concerts arranged by Dr. Alexander Russell in the Wanamaker Auditorium.

Among others, Professor Wiederman played a composition of his own, a toccata and fugue in F minor. According to the Sun writer, this work is "dignified, yet elaborately designed." This commentator remarked that not since the dedication of the Speyer organ has the instrument "been treated with finer taste and better understanding of its various tonal resources." The chronicler in the Herald Tribune said that the performance showed "marked skill and serious musicianship, avoiding spectacular or theatrical effects, although not averse to impressive and sonorous climaxes."

In the opinion of this reviewer, Mr. Hok "seemed well qualified as a singer of oratorio. His voice, if not entirely free from an occasional metallic timber, was large in volume and sonorous, with a tone of breadth and warmth." The Herald Tribune writer commended him for his good voice and "command of oratorio style" and said that he sang two of Dvorak's Biblical songs with "understanding and expression." Karel Leitner was at the piano.

Old Masters Trio

The concert of chamber music given by the Old Masters Trio at Aeolian Hall the evening of December 20, was enjoyed by a large and appreciative audience. The members of the Trio, Mme. Bachus-Behr, Michael Press, and Leo Schulz, opened the concert with Mozart's Trio in C major. It had been announced that Merle Alcock would sing, but owing to a rehearsal at the Metropolitan, she was unable to appear, and Frazer Gange, baritone, took her place. According to the Times reviewer, "he was in his most effective vein." This writer found in the concert, "blending and perfect accordance" in the work of the instrumentalists. Other newspapers did not carry analytical reviews of the concert.

Rosa Ponselle in Gioconda

Rosa Ponselle was introduced in the title role of La Gioconda at its third presentation this season by the Metropolitan Opera Company in a special matinee on December 19 for the benefit of the New York Nursery and Child's Hospital. Others appearing were the Misses Gordon and Alcock, Messrs. Gigli, Danise and Mardones, with Tullio Serafin conducting.

According to the Times, Miss Ponselle was "a direct and vital singer of Venetian tragedy, fairly superb in a last famous 'suicide' air." This writer thought the melodrama's title role "suited to her rich voice and to a temperament that is this young American star's Italian heritage." The Telegram-Mail reviewer was surprised that this was only her second time in the role, and said that she gave a "creditable and confident performance that will mellow with repetition. She has been in better vocal estate than yesterday, when some of her singing seemed more forced than finished. Yet hers is the voice for this part in its timbre, texture, volume and general ability to compass the heights and depths which the music imposes."

The Herald Tribune commentator found the part "thoroughly suited" to Miss Ponselle's talents, "with much in which her vocal vigor and strong top notes could be used to advantage . . . she did not spare herself in the acting of her part, which was performed with a most commendable degree of spirit and emotion." By the World writer Miss Ponselle's "lavish voice and personality" which "swept through" the opera "with delight and triumph" was praised. This reviewer continued that Miss Ponselle's Gioconda "dominated not only the cast but her own destiny."

In the opinion of the Sun writer, she was "in excellent voice and gave a dramatic and vigorous portrayal of the happy heroine's unhappy adventures. Her acting did not always possess finesse or carry conviction, but vocally she gave of her best, which is very good indeed." Miss Ponselle was heartily applauded, and given an ovation at the end of the second act.

Max Pollikoff

A young American violinist, Max Pollikoff, who made his debut here last year, was heard in recital at Aeolian Hall the evening of December 19. His program included the Brahms A major Sonata, a Nocturne by himself, and an American work, A. Walter Kramer's Symphonic Rhapsody. The writer in the Herald Tribune thought Mr. Pollikoff showed "marked talent and progress' especially in a "well developed technical equipment and a tone which has considerably broadened and mellowed during the last year." Sometimes, according to this commentator, his tone took on a "slight hardness," but in general had a "warm quality, a generous, ear-filling volume."

Alison Smith of the World felt that the program was one of those "charged with enthusiasm and an eager, impetuous sincerity" and that Mr. Pollikoff "has the technique and the breadth and freedom of style to make the release of his most vigorous phrases a triumphant achievement." Miss Smith considered that, at times, the artist "sacrificed intonation and smoothness to violence, but the minor flaws were hardly perceptible in the free sweep of his work." The chronicler in the Sun thought that the Brahms, with Samuel Chotzinoff at the piano, "was such as to hold the attention throughout. Admirable tonal balance and color with good style marked its delivery." This reporter found an advance in "repose and finish in the expression of sentiments" since last year.

"A violinist of serious aims and modest attainments" was Pitts Sanborn's only critical comment, and the Times carried no analytical review.

Plays for Settlement Pupils

Wanda Landowska, playing both the harpsichord and the piano, gave a recital to the students of the New York music school settlements at the Greenwich House Auditorium December 21. The program consisted of compositions of Bach, Mozart, Haydn, Scarlatti, Rameau, and Daquin.

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THE BALANCE OF OPINION

Theo Karle

In Aeolian Hall last Tuesday evening, Theo Karle, tenor, gave one of his infrequent New York recitals. W. J. Henderson of the Sun regretted that Mr. Karle is not heard here oftener, as he considers him "a singer of merit and of power to hold the interest of an audience." That there are some limitations in the tenor's voice, Mr. Henderson admitted, but he found these compensated by "intelligence and fervor." In Purcell's Dido and Aeneas, the best features of his singing were exhibited, according to this writer. These were "a finely spun legato, admirable sustained phrases, tenderness of feeling, clear pronunciation and a style appropriate and finished."

The World commentator remarked on the "plaintive and ingratiating" qualities of Mr. Karle's voice, which he used "effectively." When he reached his best form, according to the Herald Tribune reviewer, his singing was "distinctly commendable," and, in the German numbers, he sang "with unruffled tone and an expressive capacity which did not get or need intensification through gesture." The Times chronicler liked his "high tenor of manly quality" and considered that he has "refined his style, while retaining his usually good tone." The lack of resonance in his voice, this writer thought only temporary. Pitts Sanborn of the Telegram-Mail was not favorably impressed with Mr. Karle's voice.

The tenor sang some songs by Frank LaForge, who, as accompanist, gave "valuable aid" at the piano, according to Mr. Henderson.

Announce Furtwaengler Program

Wilhelm Furtwaengler will make his American debut as guest conductor of the New York Philharmonic Orchestra Saturday evening in Carnegie Hall. For his American debut Mr. Furtwaengler, who has recently completed a London and a Vienna concert series, has chosen a program consisting of Strauss' Don Juan, Brahms' First Symphony, and the Dvorak B flat violoncello Concerto, with Pablo Casals as soloist.

Second Sunday Concert

The second free concert of the Sunday Symphony Society was given last Sunday at 12:15 P. M. Odal Saleski, cellist, played Saint-Saens' Concerto. Hugo Riesenfeld's Romantic Overture was also included on the program.

Oratorio Society

The New York Oratorio Society gave its one hundredth performance of Handel's Messiah Christmas Eve at Carnegie Hall. Albert Stoessel conducted. The soloists were Mabel Garrison, Nevada van der Veer, Allen McQuhae, and Royal Dadmun in place of Arthur Middleton, who was indisposed. The orchestra was that of the New York Symphony, and Hugh Porter was the organist. The first performance of this work by the society was given on Christmas Day, 1874.

The World reviewer wrote that "the assured and competent soloists" were an important factor in the success of the performance. Pitts Sanborn of the Telegram-Mail commented that "few contraltos possess the experience in this work of Mme. van der Veer" and added that "Mr. McQuhae, who sang with praiseworthy diction and style, showed that he has the requisite vocal flexibility for the long Handelian 'divisions.'" Miss Garrison's "beautifully clear enunciation and true intonation" was acknowledged by hearty applause, according to the Times commentator. In Mr. Sanborn's words, Mr. Dadmun was "applauded rapturously." There were considered "worthy successors of many famous singers who have been heard in oratorios in this city" by the writer in the Post.

This chronicler also found that Mr. Stoessel "had his chorus trained to perfection." In the Sun the chorus was lauded for "admirable spirit and rhythmic power" and for the "thrilling effect" of such numbers as Unto Us A Child Is Born. The Times commended the "sincerity" in the singing and the "vigor and variety" in tempo achieved by Mr. Stoessel. Mr. Sanborn remarked that the conductor worked "industriously" to get the best out of the chorus.

Lawrence Gilman wrote in the Herald Tribune that Mr. Stoessel "kept his allegros vitally alive and his slow movements on the safe side of tedium." The choristers, he reported, "sang with inspiritingly youthful and lusty enthusiasm, at times with imposing tonal beauty; and there were moments of true and deep expressiveness."

Stransky Offers Familiar Program

At the afternoon concert of the New York State Symphony Orchestra in Carnegie Hall on December 21 Josef Stransky conducted a program consisting of Rimsky-Korsakoff's Scheherazade, Tschaikowsky's Pathetique Symphony, and Liszt's Les Preludes.

San Francisco Hears Third Popular Concert

Hertz Conducts Schubert Symphony; Mischa Elman Appears in Recital.

San Francisco, Dec. 17.—At the third popular concert of the San Francisco Symphony Orchestra on December 7, Alfred Hertz conducting, Schubert's Unfinished Symphony was played. Walter Ferner, cellist, played the Kol Nidrei as soloist. The Blue Danube, the Gluck Overture to Iphigenie en Aulide, Mendelssohn's Spring Song and Spinning Song, Beethoven's third Leonore Overture, and Sowerby's The Irish Washerwoman completed a program that was warmly applauded by the audience.

At the concert given by Mischa Elman, he played the Vieuxtemps Concerto in A minor instead of Albert Dupuis' Fantaisie Rapsodique, as scheduled. There was some disappointment manifested by the audience at the change, as the Fantaisie has not been played here.

Rudy Seiger, violinist, was the assisting artist at the December meeting of the San Francisco Musical Club. Another feature of the concert was when Patricia Morbio sang, in costume, an aria from Massenet's Manon. Mrs. Cecil Hollis Stone was at the piano in the first number, the Leclair Sonata in D major. Marian de Guerre Stewart was the accompanist.

Other concerts of recent days were Eva Gauthier's appearance with the Chamber Music Society, and the recital presented by Ada Clement, head of the San Francisco Conservatory of Music, with assisting artists, for the benefit of a scholarship fund. The novelty at this last concert was Ernest Bloch's Quintet for piano and strings. May Mukle, cellist; Edward Deru, violinist; Mary Passmore, violinist, and Emil Hahl, viola, assisted Miss Clement.

Van Vliet Chamber Music Series Begins

Give Classical Program; Concerts of Romantic and Modern Music Coming.

A series of chamber music concerts was opened at Rumford Hall December 19 by Cornelius Van Vliet, solo cellist of the Philharmonic Orchestra. Associated with Mr. Van Vliet in his first concert were his colleagues in the New York Trio, Clarence Adler, pianist, and Louis Edlin, violinist; Samuel Lifschey, viola, and two members of the Philharmonic's woodwind choir, Bruno Lebate, oboe, and E. Roelofsma, clarinet.

Mr. Van Vliet, according to the Herald Tribune, displayed "his usual expert technique and a tone of felicitous warmth and volume in broad, melodious passages." This writer considered the Mozart F major quartet for oboe, violin, viola and cello "a well unified, spirited performance in which the oboe and strings made a smooth, harmonious blend." The chronicler in the Sun asserted that they offered "an interesting and entertaining program of excellent music." He found the "playing of all those on the platform well planned. These were all good musicians." The reviewer in the Telegram-Mail stated that "there is unmistakably a place for these concerts sponsored by Mr. Van Vliet. Broad vistas of generous usefulness open before them." The second and third concerts of the series will be devoted respectively to Romantic and modern music.

German Singers Arrive

Karin Eduardsen Branzell, German mezzo-soprano, arrived from Berlin on the North German Lloyd liner Columbus, December 22, to sing in Wagnerian opera at the Metropolitan Opera House next month. On the same boat was Maria Ivogun, who is here to make a concert tour.

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Musical Chicago En Courant

Mayor Dever Appoints Music and Art Commission; Opera Performances Improve.

by HAZEL H. MOORE

Chicago, Dec. 24.

CHICAGO'S first music and art commission, recently appointed by Mayor Dever, seems to be assuming proportions probably undreamed by its original sponsor. A plan is now being discussed as to the possible enlargement of its present scope as a music committee to include all the allied arts. If such a plan is accepted each field would function independently, but all come together through a central committee. The idea would appear to have broad possibilities. As applied to music alone it has already received the indorsement of the Chicago Federation of Musicians.

AS THE SEASON advances, representations at the opera gain in merit. From this the deduction may be made that more pre-season rehearsals would make for improved early-season performances and thereby bring about increased satisfaction amongst patrons. Strangely enough the rather weak attendance on subscription nights is causing an increased number of extra performances. Each Friday evening, presumably the evening when the Auditorium is dark, sees a "first" representation. Each Sunday afternoon shows a repetition or perhaps a "first time" presentation of some well-liked opera. One wonders if the scattered patrons of the non-subscription days, or nights, would not help fill the vacant spaces of the regular subscription series.

The public service department is doing its bit to lure the great outside public in to the opera. That is certain. Read this, offered opera-goers in each program, from the pen of the inspired head of the Chicago Civic Opera's Public Service Department: "The temple of beauty stands open; the doors are not locked; the way is not barred. But, madly, eyes forward, they strain and push and scream. Within, the wonderment grows more intense, the music as if brewing more of strength, and more of the essence and the extract of itself, more ravishing becomes, until the soul nearly faints in ecstasy. The Field of the Cloth of Gold is aflame now in the sunglow of beauty's noontide. Such loveliness and solace and comfort! Such darts of heaven-bound passion, calling upward, onward, the heart's purest flights of imagination and dreams.

"Outside—outside, unknowing!"

That the program readers may not be alone in their joy, the great outside may read daily in the opera ads of the delights of opera, thus: "A sigh from the depths of a frail but purified soul inspires the melodies and enhances the charm in Traviata." Or, better yet, this: "She is gracious in the span of her sweet body like a rose at noon—this Thais—Tonight at 8 with Garden"—et-cetera. The proper place for the tired business man is found at last.

It is inevitable that comparisons of opera performances as given at the Auditorium and Ravinia should occasionally arise. It also is inevitable to find merit listing sometimes one way and then another. Variations of casts, the size of the orchestra, the theatre, all seem to bear on the result. Ravinia's performance of Fra Diavolo had rather the edge on the Chicago's production, and it was almost entirely due to the intimacy of surroundings at the North Shore Park and the smaller orchestra. As to cast, the Chicago of last Friday evening was just one item under the Ivory Soap percentage of purity. Schipa, Mason, Lazzari, Cotreuil, Oliviero, all sang and played in the vein of aristocratic comedy. Even the absurd and side-spliting comedy of that pair of clowns, Lazzari and Oliviero, was always in key. Schipa found himself happy in the elegant roguery of the Fra, while his particularly devilish makeup that boded no good to the ladies. As always, his singing was a joy.

GEORGE LIEBLING, youngest of the Lieblings, made for himself many friends at his recent visit to Chicago, when he played the piano in a way to revive faith in the virtuoso method of yesteryear. Not only did he coax some of the loveliest tones of the year from his piano, but his interpretations were right in line and feeling. Particularly was this true in the Chopin group, in the Barcarolle (the only Barcarolle really written to represent the ocean, according to Rosenthal) and the unhackneyed Ballade in F Minor. Liebling's welcome in this, his first visit to Chicago, had a personal element to it. His elder brother, Emil, long ago made the name of Liebling well known here.

Another pianist of extraordinary talent to appear last week was the Russian Pouishnoff. As Herman DeVries wrote in his critique of Pouishnoff's recital: "In a season one hears a great many pianists, and a few bad ones. It takes an unusual talent to stand out among the average good ones. And such a talent was Pouishnoff, a real personality of the keyboard. Even at short hearing, and that mostly in the generally unpopular Glazunoff Sonata in B flat, he was able to convince the critical fraternity of his real excellence. His return will be looked forward to."

THE SEASON of Messiah performances is upon us. The Apollo Musical Club has made this an annual event for so many years that one noted more scores in the audience than among the choristers. For an equal number of years, which my own prevent an exact accounting, has Harrison Wild conducted. But owing to a sudden indisposition the baton last Sunday was in the capable hands of Edgar Nelson, former organist of the club and director of the Swedish Choral Club.

Maurice Rosenfeld of the Philharmonic School of Music announces his resignation from that organization and the reopening of his own school, the Maurice Rosenfeld Piano School.

L'Amore dei Tre Re Presented in Chicago

Georges Baklanoff Makes Season Debut; Lazzari and Annseau Sing.

Chicago, Dec. 20.—Montemezzi's L'Amore dei Tre Re was given last Tuesday evening for the first time this season by the Chicago Civic Opera Company in one of "the rare and perfect performances of the season," in the words of Glenn Dillard Gunn of the Herald Examiner. The cast was the familiar one with the single exception of Fernand Annsseau, who took the part of Avito. Mary Garden, Georges Baklanoff (in his first appearance with the company this season), Virgilio Lazzari, Gladys Swarthout, Elizabeth Kerr, Maria Claessens, Lodovico Oliviero, and Jose Mojica completed the cast. Giorgio Polacco conducted.

Mr. Gunn assured the artists that "the music could not have been sung better." He asserted that he was more sincerely convinced of Miss Garden's "supremacy as a vocal artist." Her Fiora was "beautifully sung" and in its presentation she "surpassed herself," according to Maurice Rosenfeld in the News. In the opinion of Edward Moore of the Tribune, her characterization was a "little hard, and more than a little sophisticated," although at times it touched the imagination. Karleton Hackett wrote in the Post that the character was "a striking creation."

This reviewer touched on the "brilliance" of Mr. Annsseau's singing and the "poetic fervor" of his acting. Mr. Moore congratulated him for a "splendid performance," and for the "full-throated splendor of his singing in the second act." The earnestness of his acting as well as the "great volume and power" of his voice called for the praise of Mr. Rosenfeld, and Mr. Gunn asserted that he was most satisfying.

According to this chronicler, Mr. Baklanoff rejoined the company "with voice refreshed, increased in volume and in expressiveness." His "ringing tones" were commended by Mr. Rosenfeld, and the vividness of his performance coupled with the excellence of his singing were admired by Mr. Moore. Mr. Hackett found phrases of great emotional force in his singing of the part.

Mr. Lazzari's portrayal was characterized as "powerful" by this writer, and Mr. Moore said he "never surpassed the performance of Archibaldo he gave last night." His impersonation was "a masterpiece of illusion" in Mr. Rosenfeld's words, "and he sang gloriously." Mr. Lazzari "is still the greatest of Italian bassos," stated Mr. Gunn. Mr. Hackett wrote that "the voices of Mme. Claessens and Mr. Mojica came out with the right quality." Of the others, Mr. Gunn said that they "fitted into the stage picture and into the vocal score as perfectly as might be desired."

Tito Schipa Sings in Auber's Fra Diavolo

Edith Mason Appears in Leading Coloratura Role; Cimini Conducts.

Chicago, Dec. 20.—The Chicago Civic Opera Company added a new opera to its repertoire last night in its presentation of Auber's Fra Diavolo. The "genial music" which "moved acceptably" under Pietro Cimini's baton, to quote Eugene Stinson of the Journal, was liked by the audience and the entire performance was greeted with warm applause. In the cast were Tito Schipa, Edith Mason, Edouard Cotreuil, Flora Perini, William Beck, Jose Mojica, Virgilio Lazzari and Lodovico Oliviero.

Edward Moore of the Tribune considered the performance "a highly amusing and entertaining" one. Mr. Schipa, he wrote, sang the part "not only with exquisite ease, but polished diction." The singer's "usual artistic talents" were in evidence, said Maurice Rosenfeld in the News.

Enthusiastic praise was accorded Miss Mason by the critics. Glenn Dillard Gunn of the Herald Examiner wrote that her tone was "smooth, flawless, perfect," and that her agility was amazing. "No coloratura can match the quality of this lyric voice," he wrote, "and she can do all their stunts." Mr. Moore stated that she showed "the loveliest soprano voice of this generation." Mr. Rosenfeld praised her tone and fluency.

Edouard Cotreuil was "excellent" as Lord Rocburg, reported Mr. Moore, and Mr. Rosenfeld considered that Mr. Cotreuil and Mme. Perini "sang and acted with their usual artistic taste."

W. J. Henderson, Dean of New York Critics, Says in the New York Sun, December 8th, 1924:

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Two Pianists in Chicago Debut

Liebling and Pouishnoff Play; Apollo Musical Club Sings Messiah.

Chicago, Dec. 22.—Two pianists made their debuts last week. They were George Liebling and Leff Pouishnoff. Edward Moore of the Tribune credited Mr. Liebling with "a tone that succeeded in being both rotund and sensitive and with many contrasts of pace and dynamics" as well as with "an intensely personal point of view on his music" and a "fervid" imagination.

The Post chronicler found in his recital "interesting playing by an excellent musician. . . . There was a firm grasp of tone color and dynamics expressive of the varying moods." In the words of Glenn Dillard Gunn of the Herald Examiner, Mr. Liebling is "a master of his instrument . . . an interesting and inspiring pianist." His interpretations, according to this writer, "are so many exquisite mosaics in tone, beautifully colored fragments of melody that, added together, make a fascinating sequence." He proved to Maurice Rosenfeld of the News that he was a "real piano virtuoso." Mr. Rosenfeld thought his playing of the Chopin Barcarolle "was playing of a gifted artist at its best." The Waldstein Sonata and the Chopin group were interpreted in a "serious, exalted manner" and showed a phrasing that was "clear and lucid, a technical definition that was concise, a mastery of the piano and a perfect understanding of the spirit of the music."

Mr. Pouishnoff, to quote Mr. Gunn, "made display of abundant technic and admirable style in the A flat polonaise of Chopin, the same master's berceuse, and in compositions and transcriptions of his own. He has the rare gift of abandon, sure proof of a natural gift for the keyboard." Mr. Moore asserted that he was "an uncommonly good pianist . . . when he plays the notes flow with no apparent impact or edge. He would seem to be practically infallible, and he lifts piano tone up to its limit, though he never permits the limit to be overstepped. In other words, he has a superb pair of hands and a fiery spirit."

The Glazunoff Sonata, according to Mr. Rosenfeld, was played "with appreciation for its poetic content. He displayed an uncommonly fine tone, vigorous power and a transcendent technique. We can count him among the few great virtuosos of the day." Eugene Stinson in the Journal considered the "force of his playing undeniable . . . it gained its persuasive strength from the player's own will, his copious, if occasionally unruly skill and his delighted use of huge quantities of sound."

Due to the illness of Harrison M. Wild, Edgar A. Nelson conducted the annual performance of The Messiah by the Apollo Musical Club yesterday afternoon. The performance, wrote Mr. Moore, "moved smoothly and at times brilliantly." The soloists were Rhys Morgan, Raymond Koch, Mary Ann Kaufman Brown, and Edna Swanson Ver Haar. Mr. Morgan, to quote Mr. Hackett, "sang the tenor music well. Behold and See he gave with an appreciation for the text and with tones of full, solid body that expressed the meaning." Miss Ver Haar and Mr. Koch were thought "unusually good" by Mr. Moore, and Mme. Brown, according to Mr. Hackett, showed comprehension.

Among the soloists, as Mr. Moore said, "there was an excellent blend of vocalism and enunciation." The chorus, he thought, produced "fine, massive effects." Mr. Hackett praised Mr. Nelson for the comprehension of the music he displayed in his conducting.

Allen Spencer gave his annual piano recital at Kimball Hall last Thursday. "It was admirable playing," wrote Mr. Moore, "in which brains and emotion took logical and therefore important places. Mr. Spencer interpreted with the style of a classicist and the warm feeling of a modern." The writer in the Post commended the "breadth of conception and repose" with which he played the Beethoven. Mr. Gunn found ample tone, color, style and virtuosity in the Beethoven Sonata, as well as ripened musicianship.

The first concert of the season was given by the Mendelssohn Club the same day with Harrison M. Wild conducting. John Barnes Wells, tenor, was the assisting soloist, "displaying a voice of uncommonly pleasant quality, first class enunciation," according to Mr. Moore. Mr. Gunn admired his "clarity of enunciation" and sense of color values.

Piccaver and Baklanoff Sing in Chicago Tosca

Chicago, Dec. 18.—La Tosca was repeated here last night by the Civic Opera Company with Alfred Piccaver and Georges Baklanoff new to the roles of Cavardossi and Scarpia. Mr. Baklanoff was hailed by Glenn Dillard Gunn of the Herald Examiner as "one of the great Scarpias of the generation." Karleton Hackett of the Post thought that his voice was in "fine trim and never sounded to better advantage than last night."

This writer also thought that Mr. Piccaver sang the "vittoria" excellently, "his voice had quality and the carrying timbre." His impersonation was called by Mr. Gunn "quite the most logical conception of the part shown here in recent years."

Rosa Raisa has been winning the approval of reviewers and audiences alike in her appearances in leading soprano roles with the Chicago Civic Opera Company.

Opera Excerpts at Concert

Excerpts from The Barber of Seville, Samson, Gioconda, and Ernani were offered at the Sunday evening concert at the New York Metropolitan Opera House on December 21. The soloists of the evening were Mmes. Ponselle and Alcock, and Messrs. Chamlee and Ballester. Giuseppe Bamboschek conducted the orchestra, and Bronislaw Huberman was soloist in a violin group.

To Give All-American Concert

An all-American program will be presented at the fourth of the New York Philharmonic Students' Concerts on Wednesday evening at Carnegie Hall, directed by Henry Hadley. Chadwick's Second Symphony, Humiston's Southern Fantasy, Ballantine's From the Garden of Hellas, and Hadley's Salome will be played.

Russian Choir in R. I.

The Kibalchich Russian Symphonic Choir will give a concert in Providence, R. I., on January 4.

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T L E T A

IT IS the consensus of opinion that Miguel Fleta has one of the finest and most effective tenor voices now to be heard in opera. Such a voice lends itself with equal readiness to lyric music in roles like Rodolfo in La Boheme, Fritz in L'Amico Fritz, and Hoffmann in The Tales of Hoffmann, and to the more dramatic phrases of Radames in Aida, Don Jose in Carmen, Canio in Pagliacci, and Cavaradossi in Tosca.

Distinction of style is one of the Fleta assets. He is an artist who seeks to join excellence of vocal technique with an interpretation in which good taste and music discrimination are well balanced. And this has been a noteworthy feature in his appearances at the New York Metropolitan Opera House as well as in those foremost European institutions where the Spanish tenor so frequently appears.

Fleta's vocal accomplishments are not confined alone to his operatic appearances. He makes red seal records for Victor so he is available to all who wish to hear his voice and his art, even though he may not be present personally to sing for them.

REVIOUS ACCOMPLISHMENTS

February-March, 1924

, Milano, Italy
4 Performances Rigoletto
4 Performances Carmen

March-April, 1924

Madrid, Spain
Singing Aida, Carmen, Tosca
Rigoletto, Manon, Mefistofele

in Monovar, Spain
Inauguration of Fleta-Kursaal

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Rio Janeiro, Brazil
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Valparaiso, Chile
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s in Antofagasta and Lima, Peru

November-December, 1924—January, 1925

olitan Opera, New York
Singing in Tosca, Pagliacci, Tales of Hoffmann, Boheme, Aida, Rigoletto.

FUTURE ENGAGEMENTS

February, 1925

Three Concerts in Tampa, Florida

March-April, 1925

Season of Opera at the "Reale," in Madrid, at the "San-fernando" in Siviglia and at the "Opera House" in Valencia.

May, 1925

Concerts in the Isle of Mallorca, Spain

Contracts Pending for Appearances at the Paris Opera, Berlin, Vienna and Switzerland

"Pagliacci had Miguel Fleta as Canio and that fiery and feeling tenor gave his best, climaxing in 'Ridi Pagliaccio' that was received with spontaneous plaudits by the entire house."
—The New York American.

"His performance (La Boheme) was marked by style and refinement."
—The New York Herald-Tribune.

"He sang (Rodolfo in La Boheme) with deep tenderness and vocal charm."
—The New York World.

"Operagoers can enjoy listening to his fresh and beautiful voice and can yield themselves to the ardor of his style."
—The New York Sun.

"Miguel Fleta was an unalloyed delight as Hoffmann. He handled the French diction and style with exquisite grace and finish."
—The New York American.

"Fleta sang his best and that is the alpha and omega of his performance."
—The New York Times.

"Fleta's singing was suave and dramatic and he always held attention."
—The Philadelphia Record.

"Fleta sang with beauty of tone and good phrasing."
—The Philadelphia Inquirer.

"The Hoffmann of Fleta was a vocal and histrionic treat."
—The Philadelphia Bulletin.

All Communications Should Be Addressed Personally to

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VICTOR RED SEAL RECORDS

On The Music Highway

MARCEL GRANDJANY recently gave a harp recital at Newcomer Hall, Overlea, Baltimore, for the benefit of the Maryland School for the Blind. He played some of his own compositions including his Rhapsodie.

Dusolina Giannini will sing in Buffalo on January 6 and at Pinehurst, N. C., on January 9.

After spending the holidays in Chicago, Claire Dux will return to New York immediately after New Year's for her recital on next Monday.

Ethel Leginska will conduct the New York Symphony Orchestra at Carnegie Hall on January 9.

The first January concert of the Flonzaley Quartet will be in Philadelphia on Sunday. The next day they will be heard in Washington, whence they go to Toronto, Canada.

The annual New York recital of Ernesto Berumen will be given at Aeolian Hall on Sunday evening, February 1.

Moriz Rosenthal, at his first New York recital of the season, next Sunday afternoon, will play Mozart's Sonata in A major, Schumann's Fantasia in C major, a Chopin group, and shorter pieces by Liszt, Debussy, de Falla and himself.

Both Rhys Morgan and Douglas Stanbury have been engaged to sing at the Spartanburg Festival.

Edwin Swain, baritone, was heard in a return recital at Meredith College recently.

Singing solo parts in The Seasons and Hora Novissima, Jeannette Vreeland will be heard at the Ithaca Music Festival next spring. Other artists who will be heard at the Festival are Nevada Van der Veer, Paul Althouse, and Fred Patton.

In connection with his recital at the University of Kansas at Lawrence, Kan., on March 16, Francis Macmillen will play in Sedalia, Mo., the evening of March 19.

Samuel Dushkin's first violin recital of the season is announced for the afternoon of January 18 at Aeolian Hall. He will play Mozart's A major concerto, Ravel's Tzigane, Vitali's Chaconne, and a group of shorter pieces including the first performance in America of Milhaud's Brazilian Dances and Moussorgsky's Ripples. On January 9 he plays in Washington, January 20 in Evanston, Ill., and January 22 in Chicago.

Mary Mellish of the Metropolitan Opera Company, will appear in concert at Asheville, N. C., on January 22 as soloist with the Asheville Aeolian Choir.

Cecil Arden of the Metropolitan Opera Company will appear as soloist with the Kansas City Symphony in the spring.

Marie Sundelius will give a recital for the Ladies' Auxiliary of the Lutheran Inner Mission in New York at the Great Hall of City College on February 17. This is a re-engagement as Mme. Sundelius sang for the society two seasons ago.

Emilio de Gogorza will give a second New York recital in Town Hall on Friday afternoon, January 16, for the benefit of the New York Auxiliary of the American McCall Association. His concert at the White House has been set for January 29.

A series of Ensemble Concerts in the studio of Ruth Deyo, New York City, will begin on January 8. The artists appearing are Ruth Deyo, Georges Enesco, Hans Kindler, and Rafaelo Diaz. Miss Deyo gave a similar series two years ago.

Ernst von Dohnanyi, Hungarian composer and pianist, opens his season this year with an appearance as soloist with the Detroit Orchestra on January 8 and 9 in Detroit. His Chicago recital is January 11.

Under the auspices of the United Women Workers of the Central Christian Church of Peoria, Ill., Margot Hayes, contralto, and Florence Brinkman, pianist, were heard in two joint recitals on the 15th and 16th of this month.

William Bachaus is to arrive in this country about January 12 and will start his season of recitals almost immediately thereafter. He has been scheduled for a series of three New York recitals at Aeolian Hall, on January 28, March 11 and April 11, the latter being an afternoon event.

Marie Gabrielle Leschetizky, widow of Theodor Leschetizky, will give her postponed New York piano recital at Aeolian Hall Tuesday evening, January 13. Madame Leschetizky was to have made her American debut at Carnegie Hall October 27, but the recital was postponed on account of illness. She made her American debut as soloist with the Chicago Symphony Orchestra, Frederick Stock conducting, on November 6.

Toti dal Monte, Italian coloratura soprano, will be heard with the New York Symphony Orchestra as soloist this Thursday and Friday.

On January 11, Ruth Breton, violinist, will appear as soloist with the Cleveland Orchestra.

Helen Stanley, soprano, will be heard in recital in New York next Sunday. She will then go to Philadelphia for a concert on January 8, and from there to Fitchburg, Mass., on the 12th and to Bradford, Mass., on the next day. Mme. Stanley will also give a concert at Wellesley on January 22.

Albert Coates, who will come from London early next month to begin his half of the season with the Rochester Symphony Orchestra, will conduct three evening and six matinee concerts. Soloists at these concerts will include Frederic Lamond, pianist; Vladimir Resnikoff, violinist, and Vladmir Rosing, tenor. Mr. Coates' first appearance will take place on the evening of January 22 in the Eastman Theatre. He will also conduct three Little Symphony concerts in Kilbourn Hall.

The Cincinnati Symphony Orchestra, Fritz Reiner conductor, gave a concert December 12 under the auspices of the Chattanooga Music Club. This was the last of four concerts given by the orchestra on its tour in the South in Birmington, Gainesville, Atlanta and Chattanooga.

Sylvia Lent, violinist, on her recent tour of the Middle West, appeared as soloist at a pair of concerts with the Chicago Symphony Orchestra. On December 18 she played in joint recital with Lambert Murphy, tenor, at Willimantic, Connecticut.

Georgette La Motte, young American pianist, has just arrived from Paris. After Christmas she will commence a three months' tour of the West.

John Ingram, associate conductor of the symphony orchestra at the Mark Strand Theatre, New York, is guest conductor of the National Civic Opera at Montreal, Canada, for three weeks beginning yesterday. Mr. Ingram will conduct Manon, Louise, Boheme, Chemineau and Mignon. During his absence, Carl Edouarde, conductor, will conduct all performances at the Broadway theatre.

The Ladies Musical Club of Taunton, Mass., has engaged Ethyl Hayden, soprano, for its concert on January 27.

The Music League of Manitowoc, Wisconsin, gave its seventh program at the Mikadow Theatre on December 9. The artists were Margaret Erbe, pianist, Gertrude Erbe, soprano and Robert Wilson Hays, organist.

Lois Maier, wife of Guy Maier, has just returned from a tour which included Fall River, Boston, Lawrence and Taunton, Mass., New York and Poughkeepsie, N. Y., and Augusta, Maine.

While Mr. Maier is away on his joint tour with Lee Pattison this winter, Mrs. Maier will be in charge of her husband's work as head of the department of piano, University School of Music, Ann Arbor, Mich.

Myra Hess, English pianist, will give a New York recital at Aeolian Hall on the afternoon of January 3. After Mozart's A Major Sonata Miss Hess will play numbers by Cesar Franck, Chopin, De Falla and Granados.

The musical program at the Sunday Evening Musicale in the Venetian Room at Ten East 60th street, New York, on December 14, was given by Therese Prochazka, soprano; Ernest Davis, tenor; and Max Pollikoff, violinist.

At Robert Imandt's Aeolian Hall recital on January 22, the pianist's second in New York, he will play a Chausson Concerto for violin and piano assisted by the Lenox String Quartet. This was given at the Berkshire Festival early this fall. Mr. Imandt will devote one group of his program to modern music, while the classic and romantic schools will also be represented.

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STRATTON

Tenor

"Mr. Stratton has a voice of pleasing quality and ample size, which he uses with artistic style and expression. The young tenor also showed a capacity for full, clear and resonant top-notes, showing power without strain. Mr. Stratton showed artistry in his phrasing, and intelligence in his expression, bringing out varied emotions effectively in his song without need of gesture." (F. D. Perkins, N. Y. Herald Tribune.)

"He carried his hearers along with him because of his genuine feeling and power of expression." (N. Y. Times.)

"Charles Stratton, who has a remarkably musical tenor voice, made a decided success. Not the least of his attraction was an enunciation so clear that every syllable was distinct." (Philadelphia Record.)

"Charles Stratton, a young tenor with an excellent voice and equally good method of using it. He sang three groups of songs with great success, and was recalled to sing again after each group." (Philadelphia Public Ledger.)

"Among singers who offer various points of excellence, there is an occasional one who has the ability to satisfy one by the manner in which he produces his songs, and among these Mr. Stratton very surely takes his place." (Richmond News Leader.)

"To Charles Stratton fell the burden of singing and it was on his part, an intellectual as well as vocal feat that he made it so impressive. His voice is indeed lovely. He proved the point that voice and brains combined make it possible to sing even that which seems unsingable." (Springfield, Mass., Union, re Pittsfield Festival.)

CERTIFIED THE MUSICAL DIGEST

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Philadelphia Hears Recitalists

Ethel Leginska, Dusolina Giannini, Ruth Breton and Mme. Samaroff Appear; Opera Performances.

Philadelphia, Dec. 20.—Ethel Leginska gave a piano recital Monday of compositions by Chopin and Liszt. According to the North American, "the Chopin was beautifully played, with surety and vigor of tone when they were needed and with fine delicacy and velvety legato so essential in the Preludes." The Public Ledger writer said that "her command of the keyboard and a touch which is capable of doing almost anything in the way of colorful piano playing," permitted her to bring orchestral color to the piano. Mr. Muschamp was surprised at "her amazing strength" and commented on her "marvelous attainments as a technician." She is, he continued, "a musician of wide experience, but astonishing in the curious ideas she has relative to the turning of a phrase, or the introduction of an unexpected pause."

At the third of the Monday Morning Musicales, Dusolina Giannini and Ruth Breton were heard. Miss Breton "plays in a charming manner," according to the North American reviewer. The chronicler of the Ledger commended highly her "beautiful tone," as well as her "fluent technique" and "charming stage manner." Mr. Muschamp asserted that she has "a talent for violin playing that is rare." Her "firm" tone and "free and elastic" bow arm also were lauded by him.

Miss Giannini, according to Mr. Muschamp, "has a remarkably lovely voice, and demonstrated her right to be placed among the foremost singers of the day. It is a rare delight to have the opportunity of hearing such evenness of tone production as this singer offers." The Ledger writer considered that she was in good voice, and the North American observer admitted "the unusual volume and clearness" of her voice, as well as the ease with which she sang.

For the benefit of the Building Fund of the Seaman's Church Institute, Olga Samaroff, pianist, gave a recital Tuesday morning at the Academy. She won great applause not only for her playing but for her generosity in contributing her services to the cause. The program, according to the reviewer in the Inquirer, was one which displayed "the versatility of her talent and technique."

The local premiere of the Pastoral Symphony by Vaughan Williams, English composer, was the feature of the concert yesterday of the Philadelphia Orchestra, conducted by Leopold Stokowski. Michel Penha, cellist of the orchestra, was soloist.

According to the Record reviewer, the composition is "a distinct, beautiful and infinitely worth-while novelty. . . serenity and introspection are the keynotes of the symphony." Linton Martin of the North American found that "a mood of gentle, brooding wistfulness pervades most of the four movements" of the work, and that it has "passages of exalted beauty" although it lacks "gallery appeal." In the opinion of Stanley Muschamp, writing in the Inquirer, the mood of the composition was essentially peaceful. He commented on "the lovely vocal note" added to the performance by Helen Buchanan Hitner, who sang a wordless soprano part employed as an orchestral instrument.

Mr. Penha was commended by Mr. Muschamp for his "refined tone and equally fine technique." His interpretation of the Lalo Concerto "was marked by noble beauty of tone and breadth of style" according to Mr. Martin, while the writer in the Public Ledger considered it "magnificently played."

On the same afternoon the Matinee Musical Club gave a concert of Christmas music and tableaux. Franz Gruber's Holy Night was played on the chimes by William Oscar Schwar of the Philadelphia Orchestra. The harp ensemble with Dorothy Johnstone Baseler played Hahn's Chanson Sans Paroles, followed by songs by Alma Bachman Pigeon. There were several songs by the Matinee Musical Club Chorus and the Strawbridge & Clothier Male Chorus, directed by Dr. Herbert J. Tily.

The New York Metropolitan Opera Company presented Jenufa, the Czech opera by Leos Janacek, that evening for the first time in Philadelphia. The chronicler of the Record found

WANDA LANDOWSKA

Pianist and Harpsichordist, Won Her Customary Plaudits When She Appeared in the Recent Concert of the New York Music School Settlement.

the composer had given the work "strikingly musical setting" and Mr. Muschamp found the orchestral background always appropriate and "the work of a sincere musician."

To quote the Record: "The Metropolitan Opera Company has given the work every aid in scenic and costume equipment, and furthermore the presentation of last evening was marked by a thorough preparation and direction by the able Artur Bodanzky. He gave full value to the music." This writer found Maria Jeritza "as lovely to behold as ever" and said that she scaled the histrionic heights successfully. Mr. Muschamp thought she gave a most "artistic interpretation."

The performance of Margarete Matzenauer, in the opinion of the writer in the Record, "was truly a notable achievement. . . it was a supreme effort, crowned by success." Agreed was Mr. Muschamp that "it was a wonderful piece of characterization Mme. Matzenauer gave and demonstrated her fine talent as a singing actress." Rudolf Laubenthal "gave full value to his role and its interpretation," in the opinion of the Record, and the others in the cast, including Martin Oehman and Marie Mattfield, were commended for the excellence of their work.

Mr. Bodanzky, thought Mr. Muschamp, read the score in a "thoroughly masterful manner."

The Barber of Seville was presented by the Civic Opera Company on Thursday evening. In the North American, it was reported that Nina Morgana and Ivan Ivantzoff, both from the Metropolitan Opera Company, "gave brilliant interpretations of the leading roles."

The writer in the Record asserted that Miss Morgana's "fluent coloratura was fully equal to the embellishments and difficulties of her part, her brilliant flights of song bringing her many ovations during the evening." S. L. L. in the Ledger found that her voice, "beautiful in quality, is extensive in range and of excellent coloring." According to this commentator, Mr. Ivantzoff captured his audience, and the Record said that his Figaro was an "outstanding characterization, well sung, extremely well acted and in every way enjoyable."

The stage settings were better than they had been, wrote S. L. L., "and the performance moved smoothly under the direction of Alexander Smallens, musical director of the organization." He was called in the Record "an inspiring conductor, keeping the performance up to a rapid tempo and giving the brilliant ensembles effectively." The others in the cast received laudatory notices.

White and Salvi in Joint Concert

Grand Rapids, Dec. 10.—Roderick White, violinist, was heard here last Wednesday night in a joint recital with Alberto Salvi, harpist. According to J. H. Sheppard of the Herald, since Mr. White's appearance here two years ago, "the purity of his tone is improved, but a far greater development is shown in his phrasing and in the polish of his work." May S. Remington reported that his bowing was "free, strong and elastic," and his phrasing "clear and crisp." Mr. Salvi also received commendation for the mastery of his instrument which he displayed.

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"There is one singer who stands at the head of all lyric tenors and his name is McCormack. We have been waiting for some promising youngster to challenge his supremacy, but he has not yet arisen. There is no likelihood that the king will relinquish his crown, so long as he sings as he did last night at Memorial hall before that established McCormack unit, 'capacity audience and seats on the stage.'"—*H. E. Cherrington in the Columbus Dispatch.*

Cosi Fan Tutte Is Sung at Metropolitan

Reviewers Praise Humor and Light Touch Given to Mozart Opera.

"The Metropolitan does not do many things as well as it does Mozart's Cosi Fan Tutte; here it puts its best foot forward, and a dainty, charmingly shod foot it is." This statement in the Herald Tribune is indicative of the reaction on the part of the reviewers to the first production of the opera this season on the afternoon of December 20. In the cast were Adamo Didur, George Meader, Giuseppe de Luca, Frances Peralta, Florence Easton, and Lucrezia Bori. Artur Bodanzky conducted "with the clearness and the verve that Mozart demands," according to Olin Downes of the Times.

Mr. Downes asserted that the production "is one of the finest in the Metropolitan repertory. It is one that the public of any artistic center would acclaim for the rare beauty of the scenic settings and the quality of the ensemble." In the words of Pitts Sanborn of the Telegram-Mail, the opera, as produced by the Metropolitan, "sparkles with the most ingratiating fantasy and humor . . . is notable for artistic scenery, intelligent stage direction and the fine adjustment and gusto of the ensemble."

According to the World reviewer, the staging of the opera to "meet the scale of the vast Metropolitan is one of the triumphs of that organization's directing forces and also of the droll and imaginative settings of Josef Urban." Ernest Newman of the Post also admired the way in which the opera was brought down to the right scale.

In the opinion of most of the chroniclers, the cast fitted in to the general excellence of the production. The World reviewer wrote: "It also rejoiced in one of the most perfect and well balanced casts since its revival. Miss Easton has to the fullest degree the steadiness and perfect control that are needed to sing Mozart well and her acting is at its best in this sort of charmingly artificial comedy. Mr. Didur was a delightfully cynical Don Alfonso and Mr. Meader and Mr. de Luca brought to life the comedy. . . . Lucrezia Bori was the irresponsible and rowdy soubrette." In spite of certain deficiencies in the team-work, "the performance as a whole was siprited and in the vein," to quote the writer in the Herald Tribune.

Mr. Downes thought Miss Bori occasionally self-conscious, but considered Mr. Meader and Mr. de Luca "extremely funny, as they are accomplished with the music." Miss Bori "was always fluent and pleasant," wrote Mr. Newman, and Mme. Easton was occasionally embarrassed by the low notes of Fiordiligi's part. "The comic effects throughout," continued this writer, "were got, as they should be, with the tips of the fingers." Although at first Mmes. Bori and Easton "were not comfortable in their music," the reviewer in the Sun felt that as the evening progressed, this decreased, and the comedy "went briskly on its way to a satisfying conclusion."

Gatti Converses on The Falstaff of Verdi

(Continued from page 5.)

of this arietta good as it is, and so I will leave it.'

"As it turned out, the Quando ero paggio, sung in a masterly manner by Victor Maurel at the first presentation of Falstaff at La Scala in February, 1893, made such a tremendous success that it had to be repeated three times.

"The act ended in the midst of acclamation. Verdi came to look for me. He led me out before the applauding public, and holding me by the hand, he winked, and said, 'Well, Boito, did you hear? The Quando ero paggio had a success which you didn't expect, eh? . . . The old composer was right this time anyway, was he not?'

"I replied, 'Santo Dio, when have you not been,—when will you not be right? . . . Always, Maestro, always.'"

The first time that I gave Falstaff at the Metropolitan was in the first year of my direction here. Scotti again was the protagonist. The opera remained in the repertory then for several seasons, and I had it presented also at the Chatelet Theatre in Paris in June, 1910, when the Metropolitan Company went to Paris.

For my part I think that Falstaff in its way is a really perfect opera, but my opinion would be worth little if it were not supported by the opinions of many leading composers whose style is very far from that of Verdi, such as Richard Strauss, Claude Debussy, Gustave Mahler, and Dukas. All of these masters, whose opinions of most of the other works of Verdi, by the way, are often not favorable, as they told me themselves, are agreed that in Falstaff we have a perfect modern character opera.

In my opinion, in the reproductions that I have seen in the past, not enough life has been given to the comedy of the opera, and the scenic background has tended to excessive sobriety. In our coming revival at the Metropolitan these clashing elements have been removed.

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Concerning Stravinsky

Carlos Salzedo Speaks of the Art and Personality of the Russian Composer.

IGOR STRAVINSKY, perhaps the most talked-of composer of the present day, is now on his way for his first visit to the United States, and will be presenting his own music here in person within a fortnight Despite his impending arrival and the interest with which he is being awaited, little is known of the personality of Stravinsky.

It is not long that his music has been heard in the United States. What is considered his masterpiece, Le Sacre du Printemps had its American premiere in Philadelphia, when it was conducted by Leopold Stokowski in March, 1922, and New York first heard the work when it was eleven years old last season. One of the leaders in bringing Stravinsky's music to the American public has been Carlos Salzedo, a cofounder of the International Composers' Guild, who have regularly each season since the commencement of their activities several years ago presented on their programs first hearings of some of the smaller works of the Russian composer, including songs, chamber compositions, and the pretentious burlesque, Renard.

Mr. Salzedo is at present supervising the preliminary rehearsals of the first concert of Stravinsky and the Philharmonic orchestra. Mr. Salzedo was pleased to speak about Stravinsky, when we visited him the other day as he was at work preparing the next issue of Eolus (formerly the Eolian Review), a review of new music.

"Stravinsky is a pupil of Rimsky," said Mr. Salzedo in reply to a query, "but that means very little. Nearly all the modernists of music have studied with musicians of recognized standing, but that does not prevent them from writing in a fresh and untraditional vein. Were Rimsky-Korsakoff alive, he would not recognize Le Sacre or Les Noces as the work of one of his pupils.

"Stravinsky is a Russian of pure stock. He studied composing as a young man, and intended from the beginning, it seems, to become a composer. His debut in Paris took place in 1911, when he was twenty-nine years old. The Ballets Russes, directed by Diaghileff were then in the prime of their career, with such dancers in their roster as Nijinski, Bolm, and Karsavina. In that year they presented in Paris Stravinsky's Song of the Nightingale.

"Stravinsky first attracted great notice in Paris, however, two years later. On May 29, 1913, the Ballets Russes presented his Le Sacre du Printemps (The Rite of Spring) at the Champs Elysees Theatre. Pierre Monteux conducted, and the scenery and costumes were designed by Nicolas Roerich, while Nijinsky and Mlle. Piltz were the leading dancers.

"That was Stravinsky's first important appearance in France. Although the performance was greeted with mingled jeers, protests, and applause, those in favor seem to have won, for the Ballets Russes presented the Sacre four times more that year. It was produced as a symphonic poem somewhat later, and has won itself recognition as a masterpiece."

Asked about the personality of Stravinsky, Mr. Salzedo appeared somewhat at a loss. "What can one say?" he replied, "character is so many-sided . . . He is short and Russian-looking, and wears pince-nez and sometimes a monocle. His hands are striking: they are big and muscular. He is forty-two years old, is married, and has several children. He keeps up a tradition among composers by being far from what one could call rich, yet he is Russian in his generosity.

"There are many stories told of him. His attitude toward music is singular. He regards it as something objective and technical, and has no place in it for the sentiment of interpretation. They tell me the story that after one concert abroad in which Koussevitsky conducted one of his works he berated the leader publicly for 'ruining his music' And yet the two seem to be on excellent terms now. For my part I can speak for his gentlest and most tactful side. When I was preparing the Renard he sent me a kind letter, in answer to queries of mine, in which he outlined with the greatest consideration and thoughtfulness the various problems which he knew would arise in its performance.

"That letter incidentally was a perfect key to the character of the man. It was absolutely cool, calculating, and logical. Stravinsky is an eminent illustration of the principle that composers must be as efficient as business men. That objectivity of his, that coolness, should appeal to Americans, both in himself and as reflected in his music. His mind is efficiently organized. He works quickly, and can stop or begin at will. He does not wait for divine inspirations."

Mr. Salzedo found it difficult to explain exactly what was Stravinsky's preoccupation with "objectivity" is: "One can get a clue to the meaning, perhaps, from the story that is told regarding his meeting with Josef Hofmann after the pianist had given a Paris recital last season. He said to Hofmann, 'I liked your music very much. What appealed to me most in your playing was its absolute coldness, its clarity, its lack of feeling.'"

We asked Mr. Salzedo one more question, and he answered, "Revolutionary? No, Stravinsky is that no longer. He is accepted. His rhythmic innovations, his increase in the use of percussion were revolutionary fifteen years ago, but now composers —Varese, Eichheim, and others— have gone far beyond him. Next to Varese's Hyperprism, for example, his use of percussion seems mild! In the minds of the modernists Stravinsky is already a classic." A. F.

IGOR STRAVINSKY Photo by Lipnitzki.

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EUROPEAN NEWS AND VIEWS

La Habanera Heard in Paris

Two Opera Companies Continue Season; Swedish Ballets Assailed for Modernist Presentation.

Paris.

Laparra's three-act lyric drama, La Habanera, has again been presented at the Paris Opera-Comique, where it has had a place in the repertory ever since it was given its first presentation there. The plot, although crude, possesses certain dramatic strength, and as it unfolds itself it reveals accurately the typical color of its Spanish locale.

The mise-en-scene has always been of a high order when La Habanera has been given at the Opera-Comique, and this time again it could scarcely have been improved upon. In each of the three acts it struck a different, but always accurate note of realism.

The music of the opera stands behind the dramatic forcefulness of the plot, and consists chiefly in the continual repetition of the Cuban chant generally known as La Habanera. When this leading motif is not being sounded, the music degenerates to a sort of imitation of the folk chants of Spain, with the chief element of orchestration consisting of gaitas and guitars.

At the Opera-Comique performance the singing also was not up to the standard of the mise-en-scene, and although the parts required little vocal ability, they were for the most part inadequately sung. Henri Albers sang the role of Ramon, the protagonist. His baritone is smooth and polished, and is capable of attaining a high range. Among all the leading singers of the evening he alone did consistently well, and gave uninterrupted pleasure. His voice is well suited to the sort of productions which are customary at the Opera-Comique, for it is well schooled and of good style, but lacks somewhat in volume. Dramatically M. Albers was effective in his character study of his part.

Remainder of Cast Inadequate

The tenor role, Pedro, was sung by M. Oged. His voice seemed hard and over tremulous. M. Albers aroused great hopes when he first joined the company some eighteen months ago, but he has been overworked ever since that time, with the result that his voice is not as good as it was.

Mlle. Demellier as Pilad sang continually off pitch, and did not show sufficient familiarity with the score. M. Frigara, the conductor, displayed his usual skill.

Le Jongleur de Notre Dame was another of the most recent presentations of this company. From all points of view the performance was unusual. This excellence included the singing too.

Lucien Fugere, the veteran baritone, has done few better things in his long career in the Salle Favart. The role of Boniface could hardly have been in better hands. He is the sort of singer who is able to act with a spirit which never fails to win friends on the other side of the footlights. His singing of the popular song in the second act was done with a delicate touch which won his audience. He had to repeat it.

Although it has been considerably diminished in volume by the passing years, his voice still possesses the delicate charm of nuance and the minute expressiveness which have won him his present place of honor in the roster of the Opera-Comique.

Charles Friant, who sang the part of Jean, is one of the leading tenors of the company. He is assigned more roles in a season than any other of the tenors of the ensemble. His voice also is small, but it has a brilliance in its highest tones which is effective with audiences. In its middle range the voice is marred by persistent tremolo. Fernand Masson was the conductor of the evening.

Opera Gives Samson

While the Opera-Comique was giving these two works, the Grand Opera was putting on Saint Saens' Samson and Dalila, one of its "war horses," for the 558th time. The feature of this performance, which was good in all respects, was the excellent impression made by the new dramatic tenor who sang the part of Samson, M. Perret. This artist confirmed the impression which he had made in his debut as Siegmund in the Valkyries earlier in the season. The beauty and power of his voice is never sacrificed to gain any melodramatic effect. In every one of his roles, it appears, M. Perret is a musician who realizes the dramatic effects of his part with the most judicious and tasteful use of his voice. There is scarcely a moment when the listener does not feel pleasure in the sound of M. Perret's voice, for it has natural beauty, and is emitted with ease. In respect to acting he made an excellent impression too.

M. Couzinou as the High Priest was another of the leading singers in Samson who displayed excellent vocal qualities. M. Narcon, basso, was the old Hebrew, and his singing was praised too.

The Dalila of Mme. Montfort was not quite up to her best standard. It was in the middle ranges that she was least pleasing, for her lower notes were luscious and full. There was a lack of abandon and sincerity in her acting which made it appear that the second act was lacking some of the fire which can be got from it. The chorus was given special praise by newspaper reviewers and audience for its singing, and the ballet added its bit to the general effect. The mise-en-scene now is by no means fresh, but it retains some of its conviction still. Gabriel Grovlez was the conductor for the evening.

New Pantomime by Hue

A performance at the Opera which was something less of a success was that of the ballet Siang Sin, a pantomime in two acts by Pierre Jobbe Duval for which the musical score was supplied by Georges Hue. The plot is concerned with the thwarted love of the favorite of an aged Chinese Emperor. The favorite runs off with a Punch and Judy showman, and the two of them are caught by the police of the emperor. As punishment the emperor causes the showman to be carried off by the magic of a conjuror, while the magician makes him young again, and the favorite, prematurely old.

Nevertheless the emperor still loves his exiled favorite. He finds her again, and resorts to magic to restore her youth too. Then they live happily together. The ballet made as little impression on the audience as did the story, and the music shared the general lack of effectiveness and animation. The costumes were nevertheless original, and the groups prettily arranged. Henri Busser was the conductor who had the fruitless task of presenting this score.

Among the concert activities of the week was the appearance in recital of the tenor M. Francell, formerly of the Opera-Comique. This was the singer's first Paris appearance on the concert stage, although he has often been heard here in opera. His voice stood the test of concert giving excellently in the opinion of the reviewers who were on hand to hear him sing. He chose the majority of the numbers on his program from compositions of the Russian composers, including Borodine, Gretchaninoff, and Rimsky Korsakoff, and showed to excellent advantage in them.

Satie Work Given

After it had once been scheduled and had been postponed two weeks on account of the severe illness of Jean Borlin, the choreographer. The Dog's Tail, by Francis Picabia, music by Erik Satie, was produced by the Swedish Ballets at the Champs-Elysees Theatre.

M. Berlin showed himself fully recovered when he danced in this unusual conglomeration of post-present-past-impressionism. Nothing has ever equalled the adversity of the criticism which greeted this work at its premiere. The author's ideas are so complex and irrational (he himself prefers the word advanced) that the human brain seems confronted with a hopeless task to understand what it is all about.

The audience at first seemed dumbfounded at the utter nonsense displayed on the stage, but as the farce continued its amused indifference turned to anger. The spectators became more and more restless and soon voiced their protests. Those who had fallen asleep with boredom were awakened by the cries. Pandemonium broke loose, and the curtain fell to a chorus of insults and booes.

The abuse of the audience, however, was as nothing compared with that which the newspapers showered upon the composition, its author, and the company the next day. M. Le Comte de Gondremark, entrepreneur of the Swedish Ballets, was assailed in some quarters as the conductor of a bad and unhealthful enterprise.

K. H. STOTTNER.

Carnegie Trust Will Subsidize British Opera

London.

ACCORDING to a report from London in the New York Times, opera in England is about to be subsidized for the first time. The trustees of the Carnegie United Kingdom Trust have agreed to guarantee the British National Opera Company against loss in the production of certain operas. The works which have been chosen are in the nature of musical novelties and are thought to have some educational value, in spite of their lack of popular appeal and hence of any chance of financial success.

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IN CONTINENTAL CAPITALS

New Prokofieff Concerto Played

Szigeti Is Soloist With Bruno Walter; Lucy Kieselhausen Dances Once More.

Berlin.

The literature of the violin has just had a remarkable addition, it seems, in the new concerto of Serge Prokofieff which Joseph Szigeti played in Berlin as soloist with an orchestra under the leadership of Bruno Walter. Klaus Pringsheim, the music reviewer who is known also as a conductor, wrote, after he heard the composition, that the chronic cry after a modern violin concerto was wrongly understood by Max Reger and Hans Pfitzner, but correctly by Prokofieff. "For Prokofieff does not seek feverishly after new technics, nor does he seek to introduce extraneous values into the voice of this instrument," said this writer. "He gives music that is composed within the idiom of the present day, and which nevertheless is genuinely a violin concerto. At the same time Prokofieff has written an orchestral part which in its ingenuity and dexterity is characteristic of the Russian composers of this day."

Dr. Schmidt, who generally aligns himself with the conservatives in his reviews, considered that the imagination of Prokofieff is unusually poor, and that all he has succeeded in doing is to supply a violin part of cunning technical difficulty, but dry and without any melodic richness. It was his opinion that Prokofieff has done exactly what Herr Pringsheim praised him for not doing, that is, write a piece of music unfitted for the violin.

This difference of opinion regarding the qualities of the new composition was smoothed into unanimous approval of the work of the soloist, whom all the writers consider a violinist of the first rank.

Walter Leads Mahler's Fifth

Bruno Walter was adjudged great indeed in his conducting of Mahler's Fifth Symphony at this concert. He surpassed himself in this performance, although he has always been known as a special lover of the works of Mahler. Prof. Weismann said of Herr Walter's conducting, "With the deepest musical feeling and the most profound understanding he conjured to our ears the magic of the music of Mahler."

Some of the moderns in music, Ernest Toch, Ervin Lendwai, Malipiero, and Egon Wellesz, had their say at a chamber concert early this month. Toch was represented by his Five Pieces for chamber orchestra, and Wellesz's Suite Op. 38 for violin and orchestra was on the program. The newspaper reviewers discussed at the time not only Wellesz's Suite, but also his dance symphony, Die Nachtlichen, which was performed at the State Opera. The suite had a very favorable reception at the hands of public and reviewers, but Die Nachtlichen aroused only disapproval and a minimum of applause.

New Coloratura Soprano

An event of special interest also was the appearance of a genuine coloratura soprano, Ada Sari, in Bluthner Hall. Mme. Sari is a Polish singer, but she has lately been connected with La Scala in Milan. Sigmund Pisling vouched for the versatility and unusual virtuosity of her voice, and praised her for its clear staccati, its easy emission, and the charm of her delicate tones. The only drawback that he could find was that the intonation of the singer was "not always to be depended upon."

Max Marschalk of the Vossische Zeitung took the opposite point of vew, for he withheld his approval of her virtues on account of the shortcomings in intonation.

At this concert it was proved again that too extreme publicity is apt to harm a newcomer artist more than it aids. Mme. Sari had been announced on all her posters and in all her advance notices as a second Patti. The result was naturally that the reviewers and audiences measured her by this standard, and it is not surprising that she was found wanting. Without a doubt nevertheless she belongs to a high rank of the coloraturas of the present day, although she can hardly be said to deserve a place with the greatest sopranos of this type of all time.

Kieselhausen Dances Again

Lucy Kieselhausen, dancer, appeared here in a second recital, and the storm of applause which she aroused even surpassed that which she won on her first appearance a short time ago. Characteristic of the newspaper reviews were the remarks, a veritable ode, of Felix Salten, the Vienna reviewer and dramatist. He wrote, "Lucy Kieselhausen is a dancer who can enthral an audience for an entire evening. She stands by the side of Pavlowa, Karsavina, Isadora Duncan, Ruth St. Denis. Kieselhausen is a perfect dancer, thoroughly trained. In every detail of her art she is sure of herself. Every moment she displays individuality. Her figure has the beauty of Greek statues, voluptuous and at the same time slender, high hipped with a slim body, broad chested, with a form that breathes health and delicate grace, slim of ankle with nobly formed knees. This body is penetrated by a spirit which produces life all over, in every limb, in the play of every muscle of the back, in the unconscious grace of the hands, in her whole lightness and swiftness of bearing."

That the audience agreed with this approval cannot be doubted.

Despite his announcement after the poor success of his second Berlin recital, that he was giving up concert appearances definitely, Eugene d'Albert, veteran pianist, quickly relieved his followers by appearing in a third recital here. This time his program was made up completely of works of modern composers. He played pieces of Debussy, Ravel, Schcnberg, and himself, and proved that despite the recent alarms he is at the top of his powers as pianist and artist.

What happened to d'Albert was exactly what happened years ago to Nikisch and more recently to Felix Weingartner. These musicians also had their periods when they seemed under hopeless depression. Music lovers were all ready to cast their favorites in despair to the musical scrap heap, when they suddenly became regenerated, and the freshness of youth once again breathed in their interpretations.

Carl Flesch Plays

Carl Flesch, another recitalist of the week, has shown his Berlin followers no such vacillation as has his pianistic colleague. The heartiness and spirit of his tone, the distinction of his understanding, the whole personality of this violinist seem to gain a shade at his every new appearance in public. Together with the pianist Bruno Eisner he played the Sonata, Op. 39, of Reger in a manner which the reviewers of the various newspapers considered unsurpassable.

ARTHUR KURSCHNER.

Rome Hears First St. Cecilia Concert

Milan.

The annual series of concerts at the Academy of Saint Cecilia in Rome commenced on the fifth of December. The most marked impression of the entire concert was that made by the famous Double Quintet of Turin. This group is under the leadership of Luigi Peracchio, and is composed of a string quintet, flute, oboe, clarinet, bassoon, and horn.

The program of the opening concert consisted of Mozart's Divertissement in D major, a divertissement by Albert Roussel, Alfredo Casella's Pupazetti, and Schubert's Octet, Opus 166. The Roman reviewers praised the excellence of the ensemble throughout the program, and found in each of the performances superb tone and technique on the part of the players, both as individuals and groups.

In Milan at the Scala there were during the week two seasonal first performances, both being operas that last year were in the regular repertory of the company. Carmen, played December 4, was this time conducted by Vittorio Gui, who presented the music with distinction and rhythmic and melodic clarity.

Zinetti Sings Carmen

The title role was sung by Giuseppina Zinetti, who, as far as acting was concerned, presented the coquette character of the heroine skillfully and with delicate suggestion. Unfortunately this singer is not gifted with a voice which has the resources sufficient to portray the role of Carmen as it should be on the musical side.

The tenor Crimi was an excellent Don Jose, and won well deserved applause at the end of the fourth act. The baritone Benvenuto Franci sang the part of Escamillo with satisfactory results, although the role is not

(Continued on page 20.)

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OLD-WORLD HIGHLIGHTS

Colon Crisis Stirs Argentine

Six Bidders Compete for Direction of Buenos Aires Opera House.

Buenos Aires.

The closing of the Colon Theatre in this city came in no way as a surprise, for there had been plenty of warning given out during the past year. Last June the concessionaire, Mocchi, to whom the municipal fine arts authorities had let out the theatre, announced that unless he was given a subsidy amounting to a considerable sum of money, the season would have to be discontinued. The exact amount of money which he requested was not made public, but it was estimated that the sum required was at least 300,000 pesos, and perhaps as much as 500,000.

At the time there was considerable disapproval of this request, and in an editorial article which protested against this demand of the concessionaire the newspaper America said: "This impending failure of an operatic enterprise compromises the municipal honor of Buenos Aires. At the same time we can see no good reason why the Government should subsidize a private business which is running with the purpose of making itself profitable, especially since there is sufficient precedent in the history of the Teatro Colon for impresarios taking care of themselves in fulfilling the obligations of their concession.

"The Colon Theatre is in essence a municipal enterprise which is supervised in certain practical and artistic details by the Government. The Government, however, lets out the theatre to one of a number of bidders, who promises to submit to certain supervision and at the same time to carry on the work of the theatre to whatever private advantage he may gain, while the concessionaire guarantees to keep up the theatre in case it should not be self-supporting."

Since this was the general opinion in Buenos Aires, it was to be expected that the Government would not supply the subsidy demanded, and the result which had been forewarned took place: the theatre was forced to close down. All this took place despite the fact that the Government had already made several smaller grants to the concessionaire.

Other Theatres Flourish

The failure of the Colon is no indication that the lyric theatre in general is in a bad way in the Argentine capital. It is the Colon alone that has been having difficulties here. The other two opera houses in the city, the Coliseo and the Opera, are doing very well, and are drawing consistently large crowds to hear their presentations.

The question which is posed now is, What is to become of the Colon for this season? There are six—or really five—separate groups who are competing for the concession which has been left hanging by the bankrupt promoter, Mocchi. First of all, there is Mocchi himself, who, many believe, is likely to gain the direction of the Colon again even despite what has taken place in the past. Mocchi offers two alternatives. He proposes either that the Government give him the subsidy which he has asked; or that the Colon be operated by himself in conjunction with the municipality, which will provide chorus, orchestra and ballet for the performances. If he becomes director again, one of his accomplishments promises to be the presentation of Nerone. The members of the city council seem inclined in his favor.

Business Man Bids

Another candidate is Coty, the Parisian perfume magnate. At one time, it is said, he aspired to become President of the Republic, but just now he desires to go in for operatic management.

Weingartner of Vienna is the third applicant, and should he become the director there is no doubt that German and Austrian operas would at least predominate in the repertory if they did not make it up entirely. Then there are the capitalist Schiffner, of whose intentions little is known, and Grassi-Diaz and Crivelli, who are associated unofficially with Mocchi, so that if they gain the direction it will amount to the same thing as if he is the choice of the municipality.

The last of those aspiring after the direction of the Colon are the Wagnerians, who, as their name indicates, will practically exclude the Italian operas from the Colon repertory. Naturally, it is not very likely that they will succeed in their intention.

Meanwhile, before the Colon Theatre is being assigned by the Government, the newspapers are asking their readers a number of questions. Their chief query is whether the national pride of the Argentinians will permit their leading theatre to enter oblivion, or to struggle continually against bankruptcy. Many of them believe that if Mocchi is again to gain power the likelihood is that the Colon will never have a chance to reach that position of equality with La Scala and the New York Metropolitan which the Argentine lovers of opera have long hoped to achieve. At present the prospect does not seem very hopeful.

G. G. C.

LUCY KIESELHAUSEN
Whose Dancing Has Been One of the Main Features of the Current Season in Berlin.

Start Madrid Opera Season

Madrid, Dec. 13.—The grand opera season at the Teatro Real is about to commence. Among the novelties to be given this season are The Girl of the Golden West, by Puccini; La Virgen de Mayo, by Moreno Torroba; El Amor Brujo, by de Falla; La Navarraise, by Massenet; Pelleas and Melisande, by Debussy.

Some of the artists scheduled to appear are Fleta, Muratore, Sullivan, Galeffi, Maria Llacer, Mercedes Capsir, Laura Pasini, Yvonne Gall, and Kiva Teilia.

Puccini Honored In Pouring Rain

(Continued from page 19.)

one which may be considered best suited to his type of voice. As Micaela Ines Alfani did well, and so did the chorus and the singers in the minor parts. The scenery and the items of stage direction were the same as those in the Carmen of last year at the Scala.

Produce Iris

Two days later Mascagni's Iris was the opera billed. Last season this was one of the most successful operas in the entire Scala repertory. Toscanini was the conducter at this most recent performance, and at the climactic point he was compelled, although he obviously did not want to do it, to turn to the audience and to take a bow to them then and there. The score of Mascagni had the clearest rendition possible by the orchestra, and on the stage things went quite well. Pertile sang the role of Osaka, and Signora Vigano, the protagonist, made a good impression with her limpid voice of perfect intonation. Badini, as usual, made an excellent Kyoto, and the basso Walter was approved too. The chorus deserved to share the highest honors served to share the highest honors.

Whole City Mourns Puccini

The funeral of Puccini took place on December 3 in Milan. Despite the very bad weather the entire city was in the streets, and an immense procession followed the cortege. Not even after the death of Verdi was there such a tremendous demonstration. The body of the composer arrived from Brussels the day before late in the afternoon, and a large crowd was on hand when the train pulled in. The casket was taken to the Church of San Fedele, and all night it was watched and prayed over by a number of friends of the composer and musicians.

The next afternoon it was transported to the Duomo, where the entire city seemed to be on hand to pay homage. The final religious rites of absolution took place at 1:30, and for the first time since the death of Manzoni the Cardinal officiated.

The ceremonies were followed by the playing of the funeral march from Puccini's own early opera, Edgar. Toscanini was the leader of the orchestra, which consisted of the La Scala players, and the two singers were the basso de Angelis and Nina Spani, soprano.

At two o'clock in a pouring rain the funeral procession moved slowly through the Vie Manzoni, Moscova, and Volta to the tomb of the Toscanini family, where it is to be kept temporarily until the affairs of the deceased are finally settled.

FEDERICO CANDIDA.

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FOREIGN MUSIC ACTIVITIES

Holidays Slack London Music

Monteux Conducts in British Capital; London Quartet Gives Beethoven Cycle.

London.

Already a slackening in concert activities is making itself felt here with the approach of the holiday season. During the week, December 7 to 14, notable events were fewer than has been the case since mid-October; the next fortnight has still less in store for music lovers, to judge by advance notices.

Bruno Walter, whose appearance with the Royal Philharmonic has already been noted, now came forward again at a London Symphony concert. Although "at the close of the performance (of the second Brahms symphony) Mr. Walter received a great ovation," according to the Telegraph, at least one writer—Mr. Scholes of the Observer—reiterated a complaint which has cropped up several times this season: "Generally speaking, our standard of orchestral playing is perceptibly lower than it has been for some years, and the reason seems to be a dual one—insufficient rehearsal, plus constant change of conductor." Both this commentator and the Sunday Times writer felt that disharmony between conductor and players was especially evident in the Brahms work, but the latter nevertheless writes: "Whatever else emerged, the regard for form and beauty . . . was predominant. (Mr. Walter) is redeemed by his sense of humor." Mr. Legge was even more commendatory: "There can be no question that his reading was far more lyrical feeling than what we usually get, and if only for that reason, infinitely more appealing and suggestive of spontaneity."

Pierre Monteux Conducts

At a concert of the British Broadcasting Orchestra, which was attended by auditors in the flesh at Covent Garden as well as delivered via ether waves to radio enthusiasts, there was one certain introduction: of Pierre Monteux, the conductor, who had never appeared in London before. Another novelty was alleged: the Chausson Symphony in B flat. The Observer notice did not think M. Monteux's right to rank with the "three or four 'great' conductors of the generation" is "quite proved," but conceded that "the conception of the music is always a big one, and well thought out in detail; tempi are well chosen, and instrumental balance controlled."

The London String Quartet, just before a return engagement in America, devoted a week to performing in chronological order the Beethoven Quartets, including the Great Fugue, op. 133. The bad weather kept the audiences small. At the conclusion of this "exacting week" (the Sunday Times), the Telegraph writer said: "The only grudge we have" against Messrs. Levey, Petre, Waldo Warner, and Warwick-Evans "is that they are heard all too rarely in the very city which gave them its name."

There were some notable recitals: Mme. Galli-Curci made the last appearance of her English tournee, and it was generally held that she was on this occasion in better voice than at any of her earlier London concerts; two pianists, Messrs. Mark Hambourg and William Bachaus, also gave "repeat" recitals. This was a seasonal farewell for Mr. Bachaus as well.

Varied Recitals

Two recitals which won general commendation especially for musicianship were those of Mme. Rider-Possart, the pianist, and of Susan Metcalfe Casals, in a lieder-abend. The young pianist, Solomon, of whom a good deal has been written in past seasons, again commended himself to the Telegraph writer as "firmly establishing himself in the front ranks of British artists." The qualities which come with "maturity" the Observer critic still thinks missing, but, he says, "It would take much longer to point out the excellence of this young artist than to indicate" this one shortcoming. "He has technique sufficient even for Balakireff's Islamey Fantasia," concludes the critic. Two younger artists who are believed to hold much promise by the critics are the pianist Reginald Paul, and the violinist Cecil Bonvalot, both of whose appearances in the week under review won commendation.

Several organizations enlivened the same period with less usual music offerings. At the annual Empire Music Festival, several prize-winning new works were performed, but they are not criticised at length in the press. The Music Society and Contemporary Music Centre brought over the Spanish composer Joaquin Turina to play two of his own piano suites for the first time in London. He seems to have played like a composer, but his music was interesting. The Arne Society devoted an afternoon to revivals of the doughty doctor's works, and very charming they seemed, at least by contrast with the prevailing romanticism and modernism of other of the week's programs. P. L.

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Grand Theatre of Geneva Presents Italian Operas

GENEVA, Dec. 13.—The Grand Theatre at Geneva is giving an Italian season of opera under the management of Settimo Indelicato at which leading artists of La Scala, Milan, and of other Italian companies are appearing. The operas that have so far been presented are Rigoletto, Tosca and Madame Butterfly.

In these performances Ferdinando Ciniselli, tenor; Senor Sarobe, baritone of the Real of Madrid; Carmen Floria, soprano, and Mlle. Guglielmetti, coloratura soprano, have sung in the leading roles. The conductor of the performances has been Edmondo de Vecchi. The season has been judged an artistic success by the reviewers and audiences, and has proved profitable for the promoter.

Swedish Dancer to Tour U. S.

Ronny Johannson, Swedish dancer, who has appeared in recital in several of the European capitals, will come to the United States next spring under the management of Ernest Briggs. She will make her New York debut after Easter, and will dance in the West immediately thereafter. She will be accompanied in her appearances by a pianist, soprano and violinist.

Valuable Strad Imported

The Ames Stradivarius, valued at $35,000, was brought here from Berlin by Emil Harrmann last week and is one of the best specimens of the Cremona violin maker's art in America. The violin will be exhibited with a collection of other famous violins valued at $150,000.

Municipal Opera House Inaugurated in Marseilles

Marseilles.

The new Municipal Opera of Marseilles was officially inaugurated on December 4. The inauguration was the occasion of much official ceremony and of the presentation of Reyer's Siguard. Mathilde Comes sang the role of Brunhilda, and won applause which she would have deserved even if this were not an occasion of general celebration and good will.

M. Cazenave, in the tenor role, also gave an excellent account of himself, and Ferdinand Rey was the conductor. Enthusiasm was the order of the evening, and all the members of the cast had their share of applause, together with M. Rey.

The new opera house has been built on the site of the old theatre, which was destroyed by fire in 1919. Although architecturally it cannot be compared with the old structure, the present house has at least most modern facilities. It has a seating capacity of about 2,500, and every seat is placed in such a way that its occupant can see the stage. The foyers, stage and stairs are equipped with safety exits sufficient to take care of a crowded house.

The acoustics of the theatre are excellent as regards the singers on the stage, but it seems that the orchestral pit is too much under cover, and it is feared that in the lighter operas, where orchestration is simple, the orchestral parts may not carry as well as they should. This is a matter yet to be decided. K. H. S.

Nadia Boulanger Coming

Nadia Boulanger, French organist, will make her first American appearance of the season on January 9 in the Grand Court of the Wanamaker store playing the Wanamaker Grand Organ.

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THE STUDIO EASY CHAIR

MARCELLA GEON presented eight of her pupils in a recital of songs last Sunday afternoon in the Rose Room of the Hotel Astor, New York City.

Lawrence Tibbett, Theo Karle, Arthur Kraft, Grace Devine, Zelina Bartholomew, Madeleine Hulsizer, Mildred and Marjorie Freeman and Valeriano Gil sang at an informal musicale given by Frank La Forge and Ernesto Berumen at their New York studio on the evening of December 12.

At the ninth annual convention of the Arkansas State Music Teachers' Association, held in Little Rock the first week in December, H. D. Tovey was elected president; F. W. Harwood, vice president; Mrs. A. L. Kinney, secretary, and L. H. Mitchell, treasurer. The program was opened with the piano conference, over which Mrs. Guy Mathis presided. The chairman of the voice conference was Effie Cline Fones, and Charles Henry and Mildred Askew sang. Mrs. F. W. Harwood was chairman of the violin conference, and musical numbers were played by Vernon and Ewing Jackson, with Mrs. Vernon Jackson at the piano. Presiding over the harmony and history conference was L. H. Mitchell. Emile Trebing was chairman of the organ conference.

Ernest Bloch, director of the Cleveland Institute of Music, and Roger Huntington Sessions, teacher of theory, have both been giving a series of informal talks on music. Mr. Bloch's talks concern themselves with the musical education of children and the musical appreciation of adults. Mr. Sessions has lectured about the principal works played by the Cleveland Symphony Orchestra preceding each concert.

At the request of the Cleveland Public Library both have compiled lists of books of interest to music lovers. The lists have been printed on book marks available to all patrons of the library. Books on musical education suggested are: Creative Music for Children, by Coleman; The Learning Process, by Colvin; Rhythm, Music and Education, by Jacques Dalcroze; Musical Education, by Lavignac, and Psychology of Musical Talent, by Seashore.

For a better appreciation of music Mr. Bloch has suggested the following reading list: Book of Musical Knowledge, by Elson; What Is Good Music? by Henderson; Music and Musicians, by Lavignac; A Musical Tour Through the Land of the Past, by Rolland, and Musicians of Today, by Rolland.

Mr. Sessions has recommended a number of books also on the lives and experiences of composers. This list includes Mozart's letters, Beethoven's letters, Berlioz's autobiography, the Nietzsche-Wagner correspondence; My Musical Life, by Rimsky-Korsakoff, and The Life and Letters of Peter Ilyitch Tschaikowsky, by Modeste Tschaikowsky.

On music and musicians the following essays are suggested: J. S. Bach, by Schweitzer; Life of Ludwig van Beethoven, by Thayer; Music Dramas of Richard Wagner, by Lavignac; Franz Liszt, by Huneker; Wagner as Man and Artist, by Newman; History of Russian Music, by Montagu-Nathan; Richard Strauss, by Newman; Musical Portraits, by Paul Rosenfeld, and Contemporary Russian Composers, by Montagu-Nathan.

Offenbach's Tales of Hoffmann was presented recently by the School of Opera of the Chicago Musical College under the direction of Edoardo Sacerdote. In the cast were Charlotte Boykin, Agnes Lighthall, Ruth Racette, Eulah Cornor, Thelma Bollinger, Vladimir Svetloff, Holt Steck, Edmund Hawkins, Albert Hayes, Russell Boltenstern and Michel Kushelewsky.

Lawrence Adler, son of the educator, Dr. Felix Adler of New York, who is a member of the Advisory Council of the Curtis Institute of Music, of Philadelphia, is counselor of the Academic Department of the Institute. Mrs. Mary Louise Bok, who endowed the school, as well as John Grolle, director, believes that a cultural background is necessary to appreciate and enjoy music, as well as to understand and interpret it. It has been in the furtherance of these aims that the Academic Department of the Institute has been developed. Students are required to study at least two academic subjects each term, and attend lectures upon them.

JAMES MASSELL
New York Teacher of Singing Whose Pupil, Arturo Gervasi, Has Been Engaged to Sing Leading Tenor Roles at the Costanzi, in Rome, This Season.

A course in Comparative Arts under the auspices of the Academic Department began last Wednesday. The course consists of over forty lectures, which will be given consecutively on Monday and Wednesday afternoons of each week. The correlative value of the fine arts, and their influence upon the development of artistic civilization from the time of the Ancient Greeks to the Modern Period will be shown. Such important movements as the Renaissance and the Reformation will be studied, as well as the early liturgy of the Roman Catholic Church, the Songs and Lays of the Troubadours, Classicism and Romanticism, and the influence of Goethe and Schiller upon such composers as Beethoven and Brahms.

Prof. Jean B. Beck, Department of Roman Languages, University of Pennsylvania, delivered the first lecture of the series on Greek Art. Greek Tragedies and Greek Poets are being studied with Prof. Walter W. Hyde, Department of Greek, University of Pennsylvania.

Others who will participate in the course of lectures, which extends to May, 1925, include Prof. Felix Adler, of the Ethical Culture Society, New York; Prof. Morrison C. Boyd, Department of Music, Prof. George D. Hadzsits, Department of Latin, Prof. F E. Schelling, Department of English, Prof. Domenico Vittorini, Department of Roman Languages, Prof. Herman J. Weigand, Department of German, University of Pennsylvania; Prof. Frank Jewett Mather, Director of Fine Arts, and Prof. J. Duncan Spaeth, Department of English, Princeton University; Hal S. White, Department of English, Yale University; Leo Katz, New York; Alfred Martin, New York; Frederic Lamond, of the Eastman School of Music, Rochester; and Rosario Scalero, Department of Composition, Curtis Institute of Music.

A concert was given at the Cincinnati Conservatory of Music recently by a group of Symphony Orchestra players who are to be instructors in the new school of American Orchestral Players just founded.

It has been arranged that a number of free scholarships are available and friends of the Conservatory of Music have donated enough to maintain the school for at least a year.

The Ithaca Conservatory has announced four Master Scholarships, each valued at $700, which will be awarded through competition to be held in Ithaca, January 19. They are in the names of Cesar Thomson for violin, Leon Sampaix for piano, Ruth Rodgers for voice and George C. Williams for expression.

The scholarships in violin and piano will include private instruction under the teachers for whom they are named: instruction in theory, composition and conducting, etc.

The scholarship in voice takes the name of one of the Conservatory's graduates, Ruth Rodgers, and will include private lessons under Bert Rogers Lyon and instruction in harmony, conducting, composition, repertoire and teachers' training class.

The scholarship in expression will include private instruction under President George C. Williams and class instruction in literature, dramatics and pedagogy. Each award carries room and board during course of study.

Herbert Witherspoon and Mrs. Florence Hinkle Witherspoon were hosts at a musical and dance given in their New York home December 12. The program was presented by the Misses Jeraldine Calla, Esther Stoll and Amy Ellerman and Mr. John Quine. Miss Helen Wolverton was the accompanist. More than one hundred and fifty guests were present.

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AMONG the recent Schirmer publications is a piano cycle, In the Country, by Leo Ornstein. It consists of "five memories" of the young American composer, entitled respectively The Gypsy Lament, The Old Dungeon, A Fairy Dance, The Cathedral Bells and the Choir, and The Merry-Go-Round. Perhaps the most effective of the pieces is the next to the last. It consists of twelve measures in all, but its mood is as well and concisely established as that of a prelude of Chopin. Against a dissonant basso ostinato a bell chimes (the B flat-E flat, which imitates it, is quite perfect). Suddenly the broad diatonic chords of church singing break in and are repeated in different modes. The chimes return as in the beginning.

The Fairy Dance suggests in its bareness and rhythmic lightness one of the six little pieces of Schonberg, but the swift dissonant minor of the Lament is Ornstein's own. One wishes that the Dungeon were a little more sombre. This music is not in Mendelssohn's idiom, but it is good music nevertheless.

William Bachaus is the transcriber of two serenades for the piano, one of Mozart and one of Richard Strauss. The editing is not important, tasteful or necessary. Mr. Bachaus has merely laid about the simple melodies a great quantity of movement, arpeggiation, runs, trills and figures, but it is all to no purpose. The musical effect of the simple pieces is not enhanced, but rather hidden.

In their more complex form the two serenades can fill only one purpose, that of providing the virtuoso pianist with a vehicle for the display of superlative talents of the fingers. There is bigger and better music for that purpose even. Schirmer is the publisher.

From the same publisher comes Heigh-ho! What a Day! a song for high voice, by Franklin Riker. It is a composition full of movement and life with a rushing accompaniment of vivacious rhythm. Beloved, by the same composer, is for medium tessitura. The pace of this piece is much slower than that of its companion, and the sentiment is well established in the melody and sustained in an accompaniment which varies simple figurations with chromatic progression.

Reviewers Differ on N. Y. Guest Leader

Vladimir Golschmann appeared for the second time as guest conductor of the New York Symphony Orchestra in Aeolian Hall the afternoon of December 21. There was some diversity of opinion among the reviewers about the concert. On his program were Gluck's Overture to Iphigenie in Aulis, Beethoven's Seventh Symphony, Honegger's Pastorale d'Ete, the three familiar excerpts from Berlioz' Damnation of Faust, and the Polovetskian Dances from Borodine's Prince Igor.

W. J. Henderson asserted in the Sun that Mr. Golschmann is "a conductor of virility, of decision, and of genuine talent." The reviewer found that he "had his own ideas" about the reading of the Symphony, and he attributed the conductor's "enthusiasm, temperamental warmth and general vigor" to his youth. The Gluck overture, continued Mr. Henderson, exhibited him "as a young man of eager spirit."

Somewhat opposed to this view were Deems Taylor of the World, Pitts Sanborn of the Telegram-Mail, and F. D. Perkins of the Herald Tribune. Mr. Taylor considered the reading of Beethoven's Seventh "careful, respectful reading, generally well balanced, and quite 'correct' as far as it went; but one which revealed neither an individual conception of the music nor an ability to encompass the breadth and epic quality of a first class performance in the traditional manner." Mr. Sanborn considered the reading rather heavy except in the finale, and Mr. Perkins, although he considered it showed "distinct competence and understanding," did not think it of "memorable impressiveness." In the last two movements, continued this writer, "the orchestra played with a spirit recalling Mr. Golschmann's first appearance last April."

Ernest Newman of the Post found the conductor "on better working terms with the orchestra," but added that he felt sure Mr. Golschmann "would reveal himself as a better conductor with an orchestra that was more used to him."

According to Mr. Taylor, the conductor achieved "much better results" in the Berlioz and Borodin music. The performance of these numbers, said Mr. Downes was "fiery and telling." The Honegger number, remarkable for its contrast to the much talked of Pacific 231, was, wrote Mr. Perkins, given an "excellent performance." The music he thought "graceful, melodious and conservative." Mr. Downes suspected that the composer, in writing this work, which won a prize a few years ago, had his tongue in his cheek.

Photo by White Studio

EMMA TRENTINI

Light Opera Singer, Will Shortly Begin a Season in Vaudeville.

Music of the Movies

Special musical programs have been prepared by all of New York's motion picture houses for the first week of the new year. At the Capitol S. L. Rothafel has created a Southern Rhapsody, in which are interpolated melodies and folk songs of the South. Another feature provided is the singing of the Caro Nome aria from Rigoletto by Caroline Andrews, coloratura soprano. Follow the Swallow, Bial's composition, is being played at the Piccadilly. Charles Carver, basso, is appearing on each program. The usual overture is omitted at the Rialto and Rivoli. At the Rialto the orchestra is playing this week a score especially arranged for the feature picture; the principal number at the Rivoli is the prologue, with the Rivoli Ensemble, for which John Wenger has arranged the settings.

Goldman Leads Theatre Players

Edwin Franko Goldman is conductor of the orchestra of the new Colony Theatre in New York which opened on Christmas Day. The house will be devoted to the display of motion pictures.

HAVING dedicated himself to the principle that opera in the United States can and should be presented in English with as many native artists as possible, Charles Henry Meltzer has worked for the consummation of this ideal with an intensity which is making itself felt. He has not limited himself to propaganda. Mr. Meltzer has felt it necessary to help supply the material for these English performances, and therefore he has taken his pen in hand to fill the want which impresarios have often invoked as a leading excuse for presenting German, French and Italian operas in any language but English.

The translations which Mr. Meltzer is preparing of the standard operas of all operatic repertories are being published in the Edith Rockefeller McCormick Edition, issued by Krenn & Dato, Chicago, Ill.

So far Mr. Meltzer has translated twelve librettos, but as yet only Carmen and Pagliacci have been published. It is difficult to estimate a libretto simply by reading it,—as difficult almost as to translate one effectively. As reading matter Mr. Meltzer's translations are much above the standard of opera librettos, although he doubtless makes no claim for them as great poetry. Their true test must come when they are used in performance, for then the problems of the potential clarity of enunciation of the words and phrases, of the fitness of the expressions to the melodic and rhythmic character of the music to which they are applied, can be decided.

Mr. Meltzer has approached his task with more conscience and more ability than is ordinarily shown in libretto translators, and he has aimed to do more than give equivalents of foreign words in some sort of rhymed English. As well as can be judged at present he has succeeded in adding excellent accomplishment to a worthy idea.

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"I don't know which to admire more, his interesting way of presenting the necessary facts or the fresh contribution in the way of sidelights, record lists, etc."—Prof. ARTHUR E. HEACOX, Oberlin Conservatory of Music.
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Fritz Reiner Gives Traditional Program

Mme. Schumann Heink and Leff Pouishnoff Make Recital Appearances.

Cincinnati, Dec. 22.—The traditional trilogy, Bach, Beethoven, and Brahms, were represented on the program of the Symphony concerts of last Friday and Saturday which Fritz Reiner conducted. There was a "first performance in America" on the program nevertheless, that of Bach's Chaconne in an arrangement of Steinberg. Brahms' Serenade No. 2, Op. 16, for small orchestra, heard for the first time in Cincinnati, and Beethoven's Pastoral Symphony were also played.

The Post writer found the Chaconne interesting for its orchestration, and felt that the true spirit of Bach was retained although the instrumentation was quite modern. The Times-Star reviewer found only one fault with the concert, and that was the deliberate tempo chosen by Mr. Reiner in the Chaconne, which, in this writer's opinion, was nevertheless warm and gracious. This report was enthusiastic in its praise of the conductor's reading of the Pastoral Symphony, and said, "No one will ever play Beethoven's Sixth better." Mr. Wilson's comments in the Commercial-Tribune were in a similar vein.

Leff Pouishnoff, who gave a recital last Wednesday evening, made an unusual impression on reviewers and audience. All of the former admitted him immediately to the class of the truly great pianists, although within this class the reviewer of the Times-Star found him difficult to classify. In the Enquirer it was reported, "Any list of musical celebrities henceforth must embrace the name of Pouishnoff. His recital was a triumph and one that was fully justified." Mrs. Plodstedt in the Post felt that Mr. Pouishnoff is predominantly a pianist of great technic, and not of the "power to awaken an emotional reaction in his listeners." Samuel Wilson in the Commercial Tribune on the other hand, thought that his emotional powers were fully equal to his great technical equipment.

Ernestine Schumann Heink received the customary enthusiastic applause and press comment attendant upon her recitals when she was heard here last Friday. As Mrs. Plogstedt wrote: "Never has the greatness of the artist been as marvelously revealed."

At the first young people's symphony concert this season, Ruth Morris, violinist, was the soloist. Thomas James Kelly gave the interpretations. Mr. Reiner conducted. B. G.

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Metropolitan Opera Bill

TOMORROW

Madama Butterfly — with Mmes. Easton and Bourskaya; and Messrs. Martinelli and de Luca; Mr. Serafin conducting.

THURSDAY

Parsifal (matinee)—with Mme. Matzenauer and Messrs. Laubenthal, Whitehill, and Bender; Mr. Bodanzky conducting.

Fedora — with Mme. Jeritza and Messrs. Tokatyan and de Luca; Mr. Papi conducting.

FRIDAY

Aida (matinee)—with Mmes. Ponselle, Gordon, and Wells; and Messrs. Fleta, Ruffo, and Mardones; Mr. Serafin conducting.

Falstaff (evening) — revival, with Mmes. Bori, Alda, and Telva; and Messrs. Gigli, Tibbet, Bada, Didur, and Paltrinieri; Mr. Serafin conducting.

SATURDAY

Tannhauser (matinee) — with Mmes. Jeritza and Gordon; and Messrs. Taucher, Schorr, and Bender; Mr. Bodanzky conducting.

Barber of Seville — with Mme. Morgana and Messrs. Chamlee, de Luca, Rothier, and Malatesta; Mr. Papi conducting.

MONDAY

Jenufa — with Mmes. Jeritza and Branzell; and Messrs. Laubenthal and Meader; Mr. Bodanzky conducting.

Thomas Sings at Concert Of Cleveland Orchestra

Cleveland, Dec. 22.—John Charles Thomas, baritone, was soloist at the seventh concert of the Cleveland orchestra, conducted by Nikolai Sokoloff. Archie Bell stated in the Press that Mr. Thomas has "one of the most beautiful baritone voices heard in this particular city for years, he sings with a peculiar ease and lack of affectation so common to concert soloists."

No less praiseful was James H. Rogers, of the Plain Dealer. He wrote that the singer made an "overwhelming success" because of a voice "remarkable for beauty of texture, for power and for range. It is warm, pliant, expressive and equally rich in volume throughout its entire compass. Furthermore, it is controlled with unfailing finesse and skill. . . . And to this enviable equipment, Mr. Thomas adds interpretative style of high degree." Wilson G. Smith of the Press spoke of the "telling quality" of his voice, and "highly artistic" way in which he used it.

Dvorak's New World Symphony was, to quote Mr. Bell, "given a fine reading by Mr. Sokoloff." Cesar Franck's Le Chasseur Maudit, and Sibelius' Finlandia completed the program.

Museum Concerts to Resume

The Metropolitan Museum of Art has announced that its series of orchestral concerts under David Mannes will be given again this year on the first four Saturday evenings of January and March, making the seventh series of concerts free to the public. Thomas Whitney Surette will give explanatory talks on the programs in the afternoon of each concert day.

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Lines o' News AND Chatter

Some New Year's Resolutions:

"I'll never again conduct the New York Philharmonic."
—Josef Stransky.

"No more unknown authors' songs for encores."
—Reinald Werrenrath.

"First playing-rights on new violin works are mine."
—Albert Spalding.

"Yes, any role Mr. Gatti suggests I'll sing."
—Florence Easton.

"More prestige for the Los Angeles Philharmonic."
—Walter Rothwell.

"A new guest conductor every hour on the hour."
—Arthur Judson

"Cleveland the opera center of the universe."
—Phil Miner.

"Sit tight and keep the newspapermen guessing."
—Samuel Insull.

"Beethoven's Ninth, again, for Minneapolis Symphony's fame."
—Henri Verbrugghen.

"More saving of the Metropolitan Opera House lights."
—Ned Ziegler.

"A smoother, finer Chicago Orchestra than ever before."
—Frederick Stock.

"Just a song at twilight—for a new Wolfsohn course."
—Jack Adams.

"A new crop of modern scores for Cincinnati's Symphony."
—Fritz Reiner.

"A spy-glass for every person at bathing-beaches."
—Mary Garden.

"Guess I'll keep on with my singing."
—John McCormack.

"I'd like to make a few thousand more friends."
—Amelita Galli-Curci.

"A fresh twist to things, for variety's sake."
—Paul Whiteman.

"More engagements for Dusolina Giannini, without fail."
—Daniel Mayer.

"A new symphony auditorium started for San Francisco."
—Alfred Hertz.

"Peaceful days shall be mine; discord banished."
—Claudia Muzio.

"A greater Detroit Symphony, and pianist too."
—Ossip Gabrilowitsch.

"I am willing to have Mr. Paderewski return again."
—George Engles.

"My commuting to Europe shall be materially reduced."
—Charles Hackett.

"We will not cease our efforts to uncover a new music find."
—Evans and Salter.

"Perhaps I may provide for my public a fresh sensation."
—Maria Jeritza.

"St. Louis will rally more strongly to its orchestra."
—Rudolph Ganz.

"Chicago's opera-goers shall come to admire me still more."
—Rosa Raisa.

"I will smile, as usual, and do a satisfactory business."
—Fitzhugh Haensel

"The American Operatic Institute must start."
—Max Rabinoff.

"More laurels for the Cleveland Orchestra."
—Adella Prentiss Hughes.

"London once more and forever. I have grown to like it."
—Frieda Hempel.

"No feature attraction shall be passed slightingly by."
—F. C. Coppicus.

"My baton shall continue to wave."
—Walter Damrosch

"And mine too."
—Willem Mengelberg

"So say I."
—Leopold Stokowski.

"I'm glad I came."
—Serge Koussevitzky.

"Resolved: To summer in America."
—Rosa Ponselle.

"Why worry?"
—Beniamino Gigli.

"The Flonzaleys shall be reengaged."
—Loudon Charlton.

"I'll try to put the S into string quartets."
—Mischa Elman.

"As ever, no motion-picture acting for me."
—Myra Hess.

"Down with newspaper music critics."
—Mrs. H. F. Lanier.

"An extra supply of top notes."
—Giacomo Lauri-Volpi.

"A rest from Australian tramping."
—Percy Grainger.

"Perhaps I may compose another waltz."
—Mischa Levitzki.

"More community clubs for concert courses."
—Harry and Arthur Culbertson.

"Yea, verily."
—Harrison and Harshbarger.

"My golf game must improve."
—Clarence Whitehill.

"Perhaps another opera company."
—Fortune Gallo.

"Resolved: to hold my tenor own."
—Miguel Fleta.

"And I also."
—Tito Schipa.

"How about me?"
—Giovanni Martinelli.

"Bel canto, that's the singing thing."
—Alessandro Bonci.

"Voice quality and suavity count."
—Mario Chamlee.

"I'm for making fine programs."
—Louis Graveure.

"The Westminster Choir forever."
—M. H. Hanson.

"Striking costumes shall interest me."
—Jeanne Gordon.

"Give me something to end well."
—George Blumenthal.

"Maybe I'll do more coloratura."
—Edith Mason.

"And that's that."
—Lines-o'-Newser.

Impartiality
Fairness
The Facts

The Musical Digest

A Proverb and a Musical Public
See Page 5

VOL. VII. NO. 12 (Published Weekly) NEW YORK, TUESDAY, JANUARY 6, 1925 (Copyright, 1925, by MUSICAL DIGEST, Inc.) 15 CENTS A COPY

American Baritone Causes Enthusiasm At the Metropolitan

Audience Holds Falstaff Revival Till Lawrence Tibbett Takes a Curtain Call.

PRECEDENT ASTONISHES

Persons who attended last Friday evening's revival of Falstaff, at the New York Metropolitan Opera House, will remember for a long time to come the demonstration made by the large audience in favor of Lawrence Tibbett, an American baritone.

Mr. Tibbett, who is in his third season as a member of the Metropolitan organization, was appearing as Ford, which on the aforementioned occasion was assumed in masterly fashion by Antonio Scotti.

Yet so impressed were the persons present with the singing and acting of Mr. Tibbett during the closing part of the second act (where Ford comes to believe that his wife is plotting infidelity, and, alone on the stage, delivers his monologue of jealous suspicion E sogno) that it bestowed on the young artist an ovation.

At the outset, because of the consummate artistry of Mr. Scotti, and the excellent singing also of Marion Telva, it was evident that these other artists believed themselves entitled (as indeed they were—and Conductor Tullio Serafin, the orchestra, the stage and technical directors, and the Metropolitan management) to recognition.

But as the minutes passed, and the applause continued in so demonstrative and continuous a manner, there gradually dawned upon everyone concerned that the assemblage wished Mr. Tibbett to take a curtain call alone.

Repeatedly did Mr. Tibbett return with Mr. Scotti, and always did the American defer to the senior artist. Finally, after some twelve minutes of the ovation (interspersed at the end by shouts of "Tibbett!" and some unwisely delivered shrill whistlings) the auditorium was darkened and Maestro Serafin prepared for the continuation of the performance.

It was then that he recognized that the audience would not permit the opera to proceed until its desire was satisfied; so Maestro Serafin dispatched an orchestra musician back stage, and Mr. Tibbett appeared alone and was recognized.

Regarding the incident Mr. Tibbett said next day: "Mr. Scotti told me and motioned for me to go out without him. I was perhaps naturally a little timid myself and I held back. Presently some of the company who had been out in the audience came back-stage and said I must take the call. So I did. I am grateful for such a reception, and I have to thank Serafin and Stage Manager von Wymetal, both of whom coached me."

"HAVE AT THEE, VARLET!"

THE OPENING ASSAULT AT ARMS

The above cartoon is reprinted from the New York World. It serves to depict Cartoonist Kirby's idea of the preliminary clash between the radio interests and those in the concert and theatrical realms.

THE MUSICAL DIGEST
JAN 12 1925
UNIVERSITY OF ILLINOIS

Bulletins of News

Milan, Jan. 2.—The posthumous opera of Puccini, Turandot, will not be produced at La Scala this season, as was originally planned, but will be postponed until next season. By an agreement between La Scala and G. Ricordi and Company, the publishers of Puccini's music, the score of Turandot with its unfinished third act will be put in the hands of Arturo Toscanini who will study the fragments and decide before long whether or not he will undertake the task of completing the work. It is rumored also that Franco Vittadini, the author of Anima Allegra and a pupil of Puccini, will be selected to finish the last act.

A performance of Verdi's Falstaff, pronounced by all the reviewers a triumph and, perhaps, the outstanding presentation of the current season, was given at the New York Metropolitan last Friday evening, marking the first time that the opera has been given there in fifteen years. Antonio Scotti sang the title role; Beniamino Gigli, Fenton; Frances Alda, Nanette; Lucrezia Bori, Alice Ford; Marion Telva, Dame Quickly; Kathleen Howard, Meg; Lawrence Tibbett, Ford; Adamo Didur, Pistola. Tullio Serafin conducted. A digest of the reviews of the performance will appear in the next issue of The Musical Digest.

Wilhelm Furtwaengler, the German conductor, made his American debut last Saturday night. It took place in Carnegie Hall, New York, where the visitor led the New York Philharmonic Orchestra in a program consisting of Strauss's Don Juan tone poem and the first Brahms symphony, in C minor. Pablo Casals, cellist, was the soloist.

Furtwaengler made a highly favorable impression on an audience that filled all the available space in Carnegie Hall. He was applauded at the close of the concert with vociferousness, and there were many cries of "bravo!" Furtwaengler is tall and lean and angular, smooth of face and slightly bald. He conducted without scores, and impressed strongly the newspaper music reviewers and others in the audience who are able to form accurate opinions. His interpretation of the Brahms symphony was said by many persons to have been superlatively fine. A digest of the critical comment will appear in the next issue of The Musical Digest.

Giovanni Martinelli, of the Metropolitan Opera Company, is holding his own in the illness of the past few weeks—an intestinal infection. But his physicians, Drs. Zaccardi, Neff, and Stella, render their opinion that it will be some weeks still before the tenor will be on the road to recovery.

Victor Broadcast Procedure Arouses Strong Opposition

New York Managers Say Refusal to Permit Their Artists to Participate Ignored.

OUTCOME IS UNCERTAIN

There is opposition to the plans of the Victor Talking Machine Company to broadcast, at stated intervals, the complete list of widely known artists with whom it has contracts to make records.

The first Victor broadcasting took place last Thursday evening, from the New York studio of the American Telephone and Telegraph Company—known as station WEAF. Miss Lucrezia Bori, John McCormack and the Victor Salon orchestra furnished the program. It was estimated, unofficially, that an audience of several million persons heard the hour-long program, which began at nine o'clock.

Several New York theatre managers were quoted as saying that their patronage New Year's night was lessened by the aforementioned radio program, and they asserted that in their opinion a continuation of the broadcasting may bring about a crisis in their affairs.

A concerted stand is apparent on the part of nearly every New York wholesale music bureau to impress the Victor Company with the need for proceeding with its broadcast experiment in such a way as will not jeopardize the concert-giving industry. Most of these bureaus are vigorous in the extreme in their unwillingness to permit their artists who have record-contracts with the Victor to broadcast on any of the purposed programs which the Victor has arranged and will arrange as part of its experiment.

Several of these wholesale bureau heads stated that the Victor Company had disregarded their express refusals to consent to have their artists broadcast; and that the company had seen fit thereafter to conduct negotiations with artists in the face of this opposition . . . even where contracts between managers and artists contained clauses giving the managers controlling broadcasting rights of those artists.

This was denied by Calvin G. Child, director of the Victor, who for many years was in charge of the artist-department of that organization and lately retired from that position, though still adviser. Mr. Child has become temporarily active again in this broadcast experiment, especially because it was his desire to act personally for his good friend John McCormack.

"I believe," said Mr. Child late Friday afternoon to a representative for

(Continued on page 24.)

Koussevitzky Leads Mixed Program

Rigel and Rimsky Novelties Share Concert With Stravinsky; People's Symphony Plays.

Boston, Dec. 29.—A Christmas novelty, together with an eighteenth century work probably played in America for the first time, shared with Schubert's Unfinished Symphony and Stravinsky's Le Sacre du Printemps, the honors of the holiday offering of the Boston Symphony Orchestra, Serge Koussevitzky conducting. The little known pieces of the program were Rinsky-Korsakoff's Suite from Christmas Eve, and Rigel's Symphony in D major, for Le Sacre is familiar here through the performances of Pierre Monteux.

Although, as Stuart Mason of the Christian Science Monitor believed, Rimsky-Korsakoff's Suite "is not music with deep significance," there were in Christmas Eve, many of the "same glowing colors with which he has made us familiar." H. T. P. in the Transcript saw a little more in the opus, although he termed it "an agreeable and engaging trifle." Philip Hale wrote in the Herald that "the orchestration was charming," and in the same vein was the remark of Warren Storey Smith in the Post that the music was scored "with the composer's unerring feeling for instrumental coloring." P. R. in the Globe, on the other hand, held the offering unworthy of the composer.

"Rigel's little work has a Gallic elegance and nicety," observed Mr. Smith, and Mr. Mason declared it "unpretentious and engaging in its disarming simplicity and artlessness." H. T. P., designating Mr. Koussevitzky as "a collector of ancient music," found that "no merit of invention or workmanship distinguishes it; that it prattles but hardly charms."

P. R. saw in the rendition of the Schubert Symphony a conception different from that ordinarily heard, and found that "there was more clarity of line, more nobility of style than one expected. So conceived the music is extraordinarily moving and never sensational." Mr. Hale declared Le Sacre du Printemps was in its rendition "chiefly remarkable for its rhythmic ingenuity and rhythmic fury," adding lightly that "no one in these days should object to the wild dissonances."

Beatrice Griffin, violinist, was the soloist at the eighth concert of the People's Symphony Orchestra conducted by Emil Mollenhauer. In addition to the Saint-Saens' third violin Concerto played by Miss Griffin, the pieces played were Mendelssohn's Overture to Athalie, Godard's Scenes Poetiques, and Wagner's Faust Overture.

The reviewer in the Monitor was impressed with "the admirable technique and good understanding of the music in hand" revealed by the young violinist. The Transcript commentator considered Miss Griffin "more grave than emotional at the outset" but added that "she did not reach her particular zenith until the brilliant finale."

In the opinion of this reviewer, Mr. Mollenhauer "gave more attention than usual to gradations and nuances and picked the intoned melodic subjects from the solo violin with subtlety and precision." He was accorded due praise by the Monitor for the variety and quality of his program.

Ernestine Schumann-Heink, assisted by Florence Hardeman, violinist, and Katherine Hoffman as accompanist, gave a recital before an unusually large and enthusiastic audience yesterday afternoon in Symphony Hall. R. R. G. of the Herald asserted that "her high tones today ring with a brilliancy and warmth any young dramatic soprano might envy." In her lyric singing, wrote A. H. M. in the Transcript, "the old glories revealed themselves anew in tone of marvelous smoothness and surpassing richness; in short, tone hardly to be bettered. With it went justice and integrity of conception." The Monitor chronicler did not consider her voice "at its best" but continued "of course, her simplicity and lovableness, as well as her fame, always capture her audience before she begins to sing."

Schipa Sings Alfredo

Chicago, Dec. 23.—Verdi's La Traviata was repeated last night at the Auditorium with Tito Schipa in the role of Alfredo in place of Charles Hackett. Pietro Cimini conducted.

M. R. of the News found that the role suited Mr. Schipa vocally, that "he sings the smoothly flowing, melodious airs with a purity and lyric quality which make them a delight to hear." His "youthful, ardent characterization of the part," according to this writer is one of the best he has given. Equally enthusiastic was Karleton Hackett of the Post, who felt in his voice a warmth "that carried the meaning and was delightful to hear just as tone."

With the exception of Lodovico Oliviero, who substituted for Jose Mojica, the remainder of the cast was the same as in previous performances, with Claudia Muzio repeating her success as Violetta, and with Joseph Schwarz completing the trio of principals.

Gives Organ Recital

Council Bluffs, Iowa, Dec. 19.—Muriel Mann gave a recital last night on the new organ in St. Paul's Episcopal church. Miss Mann was assisted by the Mrs. Ruth Ganson Kynett and Otto Lambert.

Metropolitan Opera Bill

TOMORROW

Africana—with Mmes. Ponselle and Mario; and Messrs. Gigli, Danise, Didur, and Rothier; Mr. Serafin conducting.

THURSDAY

Tosca (matinee)—with Mmes. Jeritza and Alcock; and Messrs. Fleta, Scotti, and Malatesta; Mr. Serafin conducting.

Lohengrin (evening) — with Mmes. Easton and Branzell; and Messrs. Laubenthal, Schorr, Bender, and Schutzendorf; Mr. Bodanzky conducting.

FRIDAY

Gioconda — with Mmes. Ponselle, Gordon, and Alcock; and Messrs. Gigli, Danise, and Mardones; Mr. Serafin conducting.

SATURDAY

Mádama Butterfly (matinee) — with Mmes. Easton and Bourskaya; and Messrs. Chamlee and Scotti; Mr. Serafin conducting.

Tales of Hoffman—with Mmes. Bori and Morgana; and Messrs. Fleta and de Luca; Mr. Hasselmans conducting.

MONDAY

Barber of Seville—with Mme. Galli-Curci and Messrs. Errolle, Ruffo and Malatesta; Mr. Papi conducting.

Papi Conducts Operatic Twins at Metropolitan

The familiar twins, Cavalleria Rusticana and Pagliacci, were presented by the Metropolitan Opera Company December 28. Rosa Ponselle, Beniamino Gigli, Ina Bourskaya, Vicente Ballester, and Henriette Wakefield appeared in Cavalleria, and Queena Mario, Miguel Fleta, Giuseppe Danise, Milo Picco, and Max Altglass were heard in Pagliacci. Gennaro Papi conducted both performances.

This writer thought that Miss Ponselle sang and acted "with admirable dramatic power," and the World reporter considered that she sang "with great gusto and considerable dramatic effectiveness." The Post observer commented that Mr. Gigli as Turiddu "aroused the merited enthusiasm" of the audience. Agreed was the Sun that he sang "with excellence" and the World commentator called his, a "really fine performance." Mme. Bourskaya, wrote the Sun chronicler, was "picturesque and effective."

Miss Mario's "fresh young voice," to quote this writer, was put "to good account in the bird song and also elsewhere." She was called "adorable" by the World writer. A "fine and emotional performance" was given by Mr. Fleta, wrote the Post reviewer, and the World found him "young, fresh-voiced, and generally engaging."

Inventor Gives Color Organ Recital in N. Y.

Reviewers Find Resemblance to Music in Presentations of Clavilux.

There was a large audience at the Clavilux recital given by Thomas Wilfred at Aeolian Hall the evening of December 26. Mr. Wilfred gave the first demonstration of his "color organ" here at the Neighborhood Playhouse in 1922. In an invitation recital in New York last season the Danish artist offered the newer type of his instrument, the five manual yodel E (according to the program), which consists of a row of four oblong, perpendicular groups of keys.

The reviewers, although admitting, in the words of Deems Taylor of the World, their lack of background for this new art, found certain resemblances to music. The Times reported:

"Mr. Wilfred, at his 'color organ,' projected on the screen a series of what really amounted to symphonies of light, the equivalent to sounds in music. Touching the keys, one motif after another, in the most exquisite tints, came into view, dissolved and gave place to others even more entrancing; they were of all the translucent colors of the spectrum and called upon that rarified sensuousness which is observable in all the higher art creations. Form, movement and color, the three combined made a most curious appeal to the artistic and some still undeveloped psyche.

"The audience took much pleasure in the demonstration and warmly applauded the inventor, author and composer."

Deems Taylor called it "music for the eye" and added that, like music, "its very life blood is motion and change and contrast; like music, it is fundamentally an art of rhythm, and like music, is essentially abstract, involving, in its purest form, no definite connotation or association with the concrete or intellectual world." Later on in his review, Mr. Taylor wrote that these colors and forms "have an emotional effect startling like that of music."

According to the writer in the Herald Tribune, there was much that was remarkable in Mr. Wilfred's performance, "in his changes and combinations of coloring; his ability to produce forms on the screen and handle them like a musical theme."

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Stransky Quits State Symphony Leadership

Waghalter the New Conductor; Art Interests Cause Conductor to Resign.

Without any previous warning the resignation of Josef Stransky from the leadership of the New York State Symphony Orchestra was announced last Tuesday. Ignatz Waghalter took the place of the retiring conductor, and will direct the orchestra in the remaining concerts of its second season. He made his first appearance last Sunday.

The announcement of the resignation was made at the end of a business meeting of the orchestra in its offices in Carnegie Hall. Mr. Stransky gave the pressure of his art interests as the reason for his retirement. He is half owner of the Fearon Art Galleries in New York, and has been devoting more and more time to them of late. He told reporters that this prevented him from devoting sufficient time to rehearsals and to the gathering of funds for the support of the orchestra.

Mr. Stransky said that in the future he will not conduct regularly, but will doubtless appear in certain special musical events from time to time, such as the Mozart Festival in Baden-Baden, Germany, next August and September. He will also lead a concert of the Royal Philharmonic Orchestra in London on June 18.

The change of conductors came after a friendly separation and perfect understanding, said Jacob Altschuler, speaking for the State Symphony.

Mr. Waghalter, who was born in 1881, in Warsaw, and has long led opera and concerts in Berlin and other European capitals, made his bow to New York on December 7, 1923, at a special concert with the New York Symphony. He is a composer of seven or more operas, one of which, Ein Kuss in Ehre, is to be produced this season in Berlin.

Tokatyan Sings Two Roles

Fedora was produced last Thursday for the second time this season by the Metropolitan Opera Company with Armand Tokatyan as Loris, in the enforced absence of Giovanni Martinelli. Otherwise the cast was identical with that of the first performance.

The reviewer of the Herald Tribune lauded Mr. Tokatyan for his "commendable work, satisfactory from the vocal point of view and not suggesting haste or improvisation in his action" in spite of the fact that he had scant opportunity to rehearse. Alison Smith of the World thought his performance "vocally beautiful, but his conception of the role overdramatized."

Mr. Tokatyan also substituted for Martinelli on December 27.

Boston Orchestra Pays Third Gotham Visit

Koussevitzky Leads Stravinsky Sacre and an Old Symphony of Rigel.

In the third New York concert of the season by the Boston Symphony Orchestra in Carnegie Hall on New Year's day, Serge Koussevitzky offered Berlioz's Roman Carnival Overture, Schubert's Unfinished Symphony, Henry Joseph Rigel's D major Symphony, and Stravinsky's Le Sacre du Printemps.

There was a wide diversity in the critical opinion of the concert. Olin Downes of the Times expressed the general feeling when he wrote: "The performances were singularly interesting and uneven in quality." To Pitts Sanborn of the Telegram-Mail, it was "a curiously uneven, in some respects a baffling, concert." In regard to Le Sacre, Ernest Newman wrote in the Post "that for technical finish and understanding of Stravinsky's intentions" the performance "could probably not be bettered."

Lawrence Gilman of the Herald Tribune admitted himself a "bit disappointed" in the reading of this work, although he considered Mr. Koussevitzky "magnificent" in the first part. This same adjective was applied by W. J. Henderson of the Sun to the playing of the entire composition, and he added that the conductor "penetrated to the innermost purposes" of the score. Mr. Downes considered that he read the piece with "originality, sensibility, imagination" although he paid overmuch attention to detail. Deems Taylor of the World did not think the reading "up to the score." The orchestra, he continued, "played with consummate virtuosity but somehow without complete conviction." Mr. Sanborn found the performance "technically perfect" but lacking in fire.

The Symphony by the little known eighteenth century composer, Rigel, was called by Mr. Downes "an unpretentious but pleasing work" which was given a "delightful performance." According to Mr. Henderson, it proved to be a "very brief and naive composition with an ingenuous charm quite irresistible." To Mr. Sanborn it was "mediocre and plagiaristic" although it was played well by the orchestra. Mr. Newman thought it "a charming little work." The playing of the Schubert, wrote Mr. Taylor, lacked imagination and seemed "devitalized." Both Mr. Gilman and Mr. Downes considered it "over-dramatized." On the other hand, Mr. Newman thought the reading gave new life to the work, and Mr. Henderson said "it was performed with beautiful finish . . . his style was admirable."

Photo by Bain News Service.

Mme. Galli-Curci on her return from England with Homer Samuels, her husband and accompanist (on her right), and Lawrence Evans (on her left) is greeted by Jack Salter. The sketch is reproduced from the London Tatler.

MME. AMELITA GALLI-CURCI returned from her concert tour of the British Isles just in time to shake hands with Santa Claus. She arrived in New York on Christmas Eve from her first tour of England, where her success was so great that the houses for many of her concerts were sold out months in advance.

The soprano was amazed with the warmth with which she was greeted. She was met at Plymouth by the Lord Mayor of the city and officially welcomed to England. The English reserve of which one hears so much was not in evidence at her concerts, where these supposedly sedate people so far forgot themselves as to shout and stamp and surge up around the stage for a flower from her bouquet.

Lawrence Evans, of Evans and Salter, who accompanied Mme. Galli-Curci on the trip, was jubilant over their reception. "Our receipts, our audiences, surpassed anything in English musical history," he confided. "For months before the debut in Royal Albert Hall, the house was sold out. And what makes this all the more remarkable, where the usual price of a concert ticket in England ranges from ten to twelve shillings, we asked twenty-one shillings! Some tickets went as high as two guineas—about ten dollars.

"You can't appreciate the significance of that," continued Mr. Evans, "unless you know something of the condition of the concert industry in England. We were astounded at the poverty there. They were harder hit by the war than we realize—and they can't afford to support concerts. Why, in a city of a million population, they're fortunate if they can support a series of five concerts, whereas, in America, a city of that size is apt to hear from fifty to seventy-five concerts."

Mme. Galli-Curci was particularly enthusiastic over the concert halls in which she sang. Practically every town has a well-equipped hall, she said, with good acoustics. American halls suffer in comparison, according to Mr. Evans, who told of the difficulty in filling the big armories which are used in our small towns. P. W. W.

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The Musical Digest will seek unswervingly to serve only the best interests of music. It will build up; it will support steadfastly musical progress and just reform; it is pledged to the cause of whatever is musically meritorious in both composition and interpretation, regardless of nationality; it will stand firm for justice; it will belong to no musical "party" or "movement," but remain independent.

Artists and the Radio

As a consequence of the announced intentions of the two foremost phonograph companies to broadcast somewhat regularly their leading artists there has been created a situation which appears to require careful consideration.

Hard upon the Brunswick's introductory programs came the publication last week by the Victor of its decision to launch a somewhat similar plan. Details of the frequency of the purposed undertaking have not been made public, but there is a feeling that with both the Victor and the Brunswick thus active there will be made available—and free—a considerable quantity of very good music interpreted by some of the finest artists in the profession.

There is however one qualification: the foregoing will happen if no restraint is exercised by those managerial bureaus which control exclusively their artists, and thereby possess the authority (if they see fit to exercise it) to refuse the necessary permission for them to broadcast.

It is quite possible that a judicious broadcasting of great interpretative musicians would acquaint a vast public now ignorant of such matters with the value of marked music superiority. With rare exceptions the bulk of the music heard over the air is inferior and badly done.

But let the mass of concert-goers learn that they may tune in their radio sets on a given evening each week upon a first-rate effort and observe the effect upon the concerts given that evening by the numerous artists who are appearing publicly in all parts of the country. It would without doubt diminish the box-office receipts . . . as instances already have amply proven.

The objective of the phonograph companies mentioned is to stimulate the sale of records made by the artisis who are to be broadcast; and the sole compensation to those artists for services rendered is to come through possible increased record sales.

There would seem to be a basis on which an equitable compensation can be made for such a service: that is the payment of a fee proper in the circumstances . . . which means that it should be materially in excess of what an artist receives for an appearance either in concert or in opera.

The situation is one to be pondered carefully and at length. The material welfare of many persons is involved: wholesale bureaus and local managements as well as the men and women who make music for their livelihoods. None of them can afford to risk their futures by consenting to participate in an experiment which is to be conducted on any lines other than those of utmost conservatism.

A well arranged program by distinguished artists offered to the hundreds of thousands of radio-set owners between the hours of eight and ten of an evening is quite likely to keep at home many potential concert-patrons. Wherefore, too many such broadcastings during a concert season should be guarded against.

. . . TEMPO RUBATO . . .

THE fact that Serge Koussevitzky is himself a virtuoso of the counterbass seems to be reflected in the manner in which the double bass players of the Boston Symphony handle their instruments. The tastefulness and lack of brusqueness with which they draw their bows would indicate that there are forceful influences at work convincing them that the counterbass really is a musical instrument after all.

There was a passage in the lively third movement of the Rigel Symphony which the Bostonians brought with them to New York last Thursday evening in which the bull fiddlers had to play a brisk saltando figure quietly. All the thwack was left out of their bowing, and one could hear a clear musical tone.

The same care of tone was taken,—by all the string players in fact,—in pizzicati. It is pleasant to hear a string plucked in such a way that one hears a clear A flat or C sharp rather than a buzz with indeterminate pitch.

THAT same Rigel served the purpose of demonstrating many kinds of human frailty. The reviewers treated it in general with little respect. For the most part all that they knew about Rigel was that he has not distinguished himself by being particularly remembered. That settled it.

It can hardly be doubted that if Haydn's name had been attached to it, the customary "lively," "carefree," "charming," etc., would have been quoted. The symphony deserved all those names.

THE prize (there ought to be one if there isn't) for the most ingenious musical publicity of the year should go to the scribe who told the world that there were going to be nineteen celebrated pianists all at once on one stage at a benefit concert in the Metropolitan Opera House last Tuesday night.

The newspapers readily published the information that Walter Damrosch was considering conducting the players not with a baton but with a system of colored signal lights similar to that used for the direction of traffic on Fifth avenue because in a previous concert with only fourteen pianists he had "experienced considerable difficulty in making his baton visible to the musicians, both because they were partly hidden behind their instruments and because their work required close attention to the keys."

The same writer assured the musical world that the stage of the Metropolitan had been carefully tested to make sure that it could support safely the weight of nineteen pianos.

The first story may have been persuasive, but the second was obviously ridiculous. Everyone knows that the Metropolitan platform was built to hold even a German soprano, if necessary.

CABLE operators must all be cynical by now. They know that they can never have any rest. If all wars and rumors cease and both sides of the Atlantic calm down for a few moments on Sunday nights they are too well aware that they daren't take a nap. Immediately they have to transmit news about the Prince of Wales.

Some of the most recent carefully copyrighted information about the Prince has musical interest. It is reported that he is learning to play the banjulele. The Prince is not exactly a master of that instrument, any more than he is of the banjo or of the snare drums or trap drums, to all of which he has laid a dilettante finger from time to time, but he likes them all nevertheless.

It was rather lucky for His Highness that he was born a prince. It strikes one that had he not been, he would be rather an ordinary person.

FROM time to time a conductor gives a particularly well conceived and colorful performance of one of the Brahms symphonies. Immediately the music reviewers enthusiastically take up the refrain that the performance was marvelous because it actually made the symphony seem not dry.

For my part I find it hard to understand where the rumor started that Brahms' symphonies are austere, angular, forbidding, and predominantly intellectual. There is no music more melodious, more fervent, fuller of sentiment than the slow movement of the First Symphony, in my opinion, and that is not only Brahms at his best, but at his most characteristic, too.

It is true that his themes have a way of moving from the lower ranges of the bass voice to the top notes of a very good coloratura. It is also true that often they have not the periodic form, the question-answer, dominant-tonic structure of folk song themes. That simply makes them a little harder to sing aloud, a little more difficult to remember on first hearing, but they sing in the mind nevertheless.

In one recent Brahms controversy I read the flat statement of an Anti that no one ever hums Brahms unconsciously, or has musical reveries with his themes as material. That simply isn't so! Brahms has accompanied me down Broadway more than any other composer that I know, and I am neither a rabid nor exclusive Brahmin.

I CAN prove the truth of that last remark by reporting that without any semblance of a doubt the most thrilling musical experience I have had this season was the New Year's matinee Parsifal at the Metropolitan. The sentimentalists, with their loose literary interpretations, rule the kingdom of music (in numbers, at any rate), and I like to war with them with weapons of technique as cold as I can handle. But Parsifal disarms me.

ALEXANDER FRIED.

A Proverb and a Musical Public

Mme. Germaine Schnitzer Believes That to Learn is a Great Virtue, and One Which Must Be Taught

by ALEXANDER FRIED

"THERE is a German proverb," said Mme. Germaine Schnitzer, "which says that it is very good, when one lies in the road needing help, to be lifted by kind aid right into the saddle, but it's as bad as no help at all to be lifted clear over the horse so that one falls down on the other side.

"Sometimes the music situation in the United States puts me in mind of that proverb. Sometimes it seems to me that our music public, which like all other music publics needs support and adjustment in the saddle, is being boosted clean out of it."

Mme. Schnitzer cleared a great pile of music out of a chair for her visitor, explaining meantime that she was selecting the programs for her coming series of six concerts of Romantic piano music, which she will present in several cities.

"Perhaps you do not understand what I mean," she continued. "Let me begin back a little further. Do not think that I consider the American music public alone in needing this help. All music publics need guidance, here and abroad. The great mass of those who come to concerts have not spent many years in study of music. They go to it for comfort and pleasure in their spare time. When one takes a vacation and goes to Paris for a pleasure jaunt one recognizes the necessity of guides. Music is even more intricate than Paris. One needs guides in it too."

We reminded Mme. Schnitzer of the educational work of many of the music organizations, clubs, and orchestras.

"Oh, that is very true," she replied. "I am not minimizing the work which is being done. I simply should like to do my bit to encourage the increase of such activity. But to return to horses,—you can lead them to water, but you cannot make them drink, the saying goes.

"It is all very well to have a system of educational agencies. What is needed besides is a disposition to learn on the part of those who need to be taught. It is my experience that our public of music is apt to be too unwilling to learn. Folks are impatient; if what they hear is not immediately pleasant, they are inclined often to writhe in discomfort, or to flee."

"Don't you think," we asked, "that great music displays itself immediately with unmistakable persuasiveness?"

"I do not," was the emphatic reply. "If that were so there would be no controversy in music,—and we know that there is always controversy over the true qualities not only of new composers, but even of old. Take Brahms as an example: in Germany he is revered; in France he is neglected; in the United States we have both factions in the quarrel, with the pro's in the majority.

Reproduction of a portrait by Katz.

GERMAINE SCHNITZER

"Not that there is any way of settling these differences of opinion once and for all,—of course there is not. But there is one principle to which I think that we ought all adhere: music should be listened to, should be heard. Disregarding my own opinion concerning Brahms for the moment, I can have no respect for the opinion of the anti-Brahmsian who has never heard a Brahms symphony or concerto, who studiously avoids every performance of one, who hides in the lobby while Brahms is being played, waiting for the Beethoven or the Schumann or the Wagner to commence.

"And that is what I mean when I say that our music lovers 'have been lifted over the saddle.' Conductors and soloists and ensembles playing in the United States have been acceding too much to the wishes of the imperfectly qualified judge, to the demands of prejudice and incomplete knowledge. The music public should take more on faith. Catholicity is the only creed in music. One may believe in as little as one cares to, but one must be willing to hear everything. This is not time wasted, even if the music is bad. One hears the better for hearing much and varied music."

Mme. Schnitzer does not believe only in listening to music. To her music never can be as clear as when it is played,—read off the page—as well as heard.

"We know that it is so, and we must make up our minds to remedy the situation," she said, "American music lovers do not perform enough themselves. Amateur chamber ensembles are many, many, many too few. We cannot call ourselves really a musical nation until this is changed.

"This difficulty is daily becoming greater. The radio enthusiasm is having, in my opinion, a distinctly bad effect. It is making us lazy. We quit before the difficulties of mastering an instrument ourselves, and simply tune in. And when we tune in, what do we hear? For the most part very bad music.

"Even good music well presented is not heard to its best advantage over the radio. The mechanism is imperfect. The timbres are never as pure as in real life, and orchestration never sounds as clear and well balanced as it actually is in the concert hall. Yet it is easy to listen in, and so we remain at home, and take a poor imitation of music for the real thing. We can never learn to hear music better and to know it better if we are content to hear symphonies as concerti for first violins with indeterminate orchestral accompaniment."

Mme. Schnitzer does more than have opinions; she acts upon them. The artist's function is to display music as well as to play it, is her opinion. Walking down the corridor as we left her apartment, we heard her preparing for action: her historical cycle of Romantic music for the piano.

Flesch Arrives With Protege

Carl Flesch, head of the department of violin at the Curtis Institute of Music in Philadelphia, arrived from Europe on the Deutschland on December 29. With him was Mrs. Flesch and Isaac Briselli, twelve year old Russian violin prodigy, who was detained temporarily at Ellis Island awaiting guarantee of guardianship during his stay in the United States. The Flesches accompanied the boy to Ellis Island.

Also on the Deutschland came Friedrich Schorr, first baritone of the Berlin State Opera House, who has come to sing in Wagnerian operas at the Metropolitan, and Wilhelm Furtwangler, German guest conductor of the New York Philharmonic Orchestra.

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Washington Concerts Lag

Holidays Slack Season Though Early December Offers Many Recitals; Orchestra and Choruses Appear.

Washington, Jan. 1. — The Christmas season has had its usual deterrent effect on the concert activities of Washington, although the recital schedule was heavy early in December.

No major musical event was scheduled later in the month than December 12, when John McCormack sang in the Wilson-Greene series. Elena Gerhardt appeared in recital December 1 under the same local management before a large audience which was somewhat "lacking in warmth and encouragement," according to Kate Scott Brooks of the Herald, but this reviewer thought the program "one of great beauty" and the singing distinguished by "rich, even tones full of color, and beautiful phrasing."

Mrs. Wilson-Greene presented two other singers that week: Dusolina Giannini, called by one reviewer an artist of "temperament, grace, delicacy and beautiful finish such as would make it possible for her to sing almost any role should she go into opera," and Reinald Werrenrath, who gave what was termed by the commentator of the Evening Star "a generous and varied recital," enlivened by running comment adapted to the many school children present.

Concerts under the management of T. Arthur Smith included one of Anna Case, who "looked like a charming Dresden china prima donna," according to Jessie McBride of the Times. Miss McBride found Miss Case's "voice and personality particularly happy in the lighter things," her artistry "especially shown in the real musical values of the French songs," and her accompanist, Edouard Gendron, "so good one wished to hear him alone." Wanda Landowska and Hans Kindler appeared also in a joint recital. Helen Fetter of the Star was impressed by Mme. Landowska's individuality "both in technique and interpretation. She crooks her fingers and arches her wrists in defiance of the modern method of relaxed muscles and straight lines, yet the result is marvelous." Miss McBride wrote: "Such dialogue of the two hands! Lace-work in the tone patterns was here, with an elegance and a compelling rhythm that gave architectural form to her music." Hans Kindler "again captured his audience by the beauty of his playing, and, more than that, he came also as composer of most delicate yet sound musicianship in transcriptions for the cello." His presentation of Ravel's Habanera had to be repeated.

The New York Symphony Orchestra gave its customary monthly pair of concerts: one in the Fine Arts course, when the Franck Symphony and the St. Saens trumpet suite (expanded to orchestral proportions) were featured, and the other under Mrs. Wilson-Greene's local management, when Messrs. Kochanski and Salmond collaborated in the Brahms Double Concerto.

The Rubinstein Club gave a concert in which the women's chorus under Claude Robeson was assisted by the Dorothy Johnson-Beasler harp ensemble. There have also been concerts by the Federal Male Chorus, newly compounded of the Almas Chanters; Davison Glee Club and Interstate Male Chorus under their respective leaders, Messrs. Shaddick, Monroe and Aitchison; an organ recital on the Lutheran Choral Preludes by Edward Rechlin of New York, and a performance of The Messiah by the Washington Choral Society under Charles Wengerd, with Miss Netta Craig, Miss Richie McLean, Mr. W. F. Raymond and Mr. Frederic Taggart as soloists. The orchestra of the Navy Band furnished the accompaniment, seated behind the chorus and the balance and tonal combination thus obtained were excellent, but the difficulties of a proper co-ordination were not fully solved.

The first official White House dinner of the season, that in honor of the cabinet, was followed by a recital by two American artists, Albert Spalding and Ralph Errolle.

M. G. S.

Grainger Is Given Reception

Many persons prominent in the music world numbered among the 300 guests who welcomed Percy Grainger's return to New York at the reception tendered him by Mrs. Antonia Sawyer Sunday afternoon, December 21, in the Burritt Studios. A feature of the afternoon was the brief program presented by Vlado Kolitsch, the young Croatian violinist.

FLORA GREENFIELD
Soprano, Who Is Winning Success in Her Present Concert Tour.

Rosa Ponselle Sings Aida

Rosa Ponselle made her first appearance here in the title role of Aida in the presentation of the opera by the Metropolitan Christmas night. In the opinion of the Post reviewer, Miss Ponselle "is peculiarly fitted for the part. Not only does she lift it into stellar magnitude by the opulence of her wonderful voice, but she is physically perfect for the delineation."

Alison Smith of the World found her Aida "the same rich and generous outpouring of vocal expression" familiar in her other roles. She brought "new life and vigor to the entire cast," according to Miss Smith. The Times commentator said that "she looked the part and sang admirably in a role which was well suited to her." The only reviewer who did not evidence enthusiasm for her work was the one in the Sun, who said that the part, although "admirably sung, was not convincing."

To Play New Taylor Piece

A new composition by Deems Taylor, The Portrait of a Lady, a rhapsody for strings, winds, and piano, will be presented in manuscript by the New York Chamber Music Society at its Aeolian Hall concert on February 3.

Philadelphia Hears Press as Conductor

Girl Pianist Plays at Philharmonic Concert; Mme. Landowska Plays With Stokowski.

Philadelphia, Dec. 30. — Michael Press was guest conductor of the Philharmonic Orchestra at its concert last week in the Academy of Music. Lucie Stern, eleven year old Russian pianist, made her American debut as soloist at the concert.

The reviewers were as one in their amazement and admiration of the ability of the youthful soloist. The writer in the Record said she "exhibited a beautiful talent" and played with "technical command, great poise and with a finish almost uncanny in so young a student. She has a good tone, musical and full, a fine conception of what she does, musically." The Bulletin reviewer agreed that she had a "faultless technique, a comprehension of nuance and a beautiful singing touch which proved an inspiration to the orchestra as well as the audience." S. L. L. in the Public Ledger found her fully equal to the technical difficulties of Beethoven's Concerto in C major.

Mr. Press' reading of the Pathetique Symphony of Tschaikowsky was considered "individual" by the Ledger. The Bulletin commentator considered his reading of this and of Liszt's Tasso tone poem scholarly. He also conducted his own arrangement of Beethoven's variations on a theme from Mozart's Don Giovanni.

The holiday concert of the Philadelphia Orchestra conducted by Leopold Stokowski was composed of seventeenth and eighteenth century and was featured by the appearance as soloist of Wanda Landowska, harpsichordist. The composers represented were Purcell, Bach, Handel, Haydn, Mozart and Beethoven. On both the piano and harpsichord, according to Stanley Muschamp of the Inquirer, Mme. Landowska demonstrated in her playing beautiful tone quality, a keen sensitiveness to rhythm, fine appreciation of nuance and a good balance in dynamics." This remark is typical of the laudatory comments of other chroniclers.

Other musical events of interest were the presentation by the Choral Society of The Messiah, conducted by Henry Gordon Thunder, with Augusta Kohnle McCoy, James Price, and J. Helffenstein Mason as soloists; the second concert of the Society of the Friends of Music; and a recital by Charles M. Courboin on the Wanamaker grand organ.

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PIERRE KEY'S OBSERVATIONS

THE TIMES of New York was among the daily newspapers which "played up" prominently the news of the Victor Talking Machine Company's first broadcasting on New Year's night of two of its artists—Lucrezia Bori and John McCormack. The Times began its story on its first page, permitting it to run over to the extent of more than a column on page three.

It was an interestingly written account, with a well considered description of the scene in the New York broadcasting studio of WEAF. There followed then the feelings of McCormack during his first broadcasting, and finally a music reviewer's impressions of how the singing sounded to him via his radio set, and the opinions of some New York theatre managers who feared that their patronage will be affected by such admirable programs as the one referred to.

But it was not the "first" broadcasting by internationally famous artists, as the Times story declared. Several weeks before the Brunswick company broadcasted its first Hour of Music, with Florence Easton and Mario Chamlee, of the Metropolitan Opera, Elly Ney, the pianiste, and the Cleveland Orchestra, Nikolai Sokoloff conducting.

It was the pre-eminence of McCormack, coupled to able handling of the press end of matters by the Victor, which got the space and the consideration in the newspapers. All of which would indicate that prestige and effective procedure in publicity promotion are two factors which can be used to the advantage of those possessing them.

THE APPREHENSION which is being felt by both wholesale and local managers over the threatened damaging effect of the radio on concert patronage is perfectly natural. While a part of that feeling is justifiable it is doubtless true that some of the worry concerns bridges that never will have to be crossed. For the artists whose principal source of income is their concert engagements hold the balance of power. Even if some of them do consent to broadcast in an experimental test they will unquestionably refuse to continue if their own subsequent appearances are financially injured. So the matter is sure to work out satisfactorily.

What is momentarily disturbing is the element of uncertainty which prevails. One can only guess what will develop during the next few months. though it may require no more than a few weeks to shed some light. Calvin Child, of the Victor, said to me last Friday that his company might be able within a very short time to reach a decision on its future course concerning broadcasting. William Brophy, of Brunswick, stated that the broadcasting plans of his organization, when explained in full detail, would, he thought, reassure artists and managers, both.

ONE FACT, however, is inescapable: progress, no matter in what field, is not to be stemmed. The radio has passed from its stage of being a fad, or is passing therefrom. It is becoming more and more a staple, and the sale of sets during the next year promises to establish a new record. The broadcasting of fine music by fine musicians is as certain to come eventually as dawn after the night, but its coming would better be gradual and amply regulated.

The prevention of any upset in the concert industry is what everyone active in it should consider. Therefore, undue haste in coming to a decision should be avoided. This present opposition between the managers of artists and the phonograph companies will finally be smoothed out; such matters usually are. When that time arrives, and a sound working basis is reached, the broadcasting of any reputable concert artist will be on the basis The Musical Digest has recommended constantly from the first: The payment of an adequate fee to the artist who broadcasts. In addition to that, other measures will be required in order to aid instead of injure an artist's concert activities.

WISE artists will weigh well before consenting to broadcast (for perhaps more than once—if that even) for one excellent reason: the state of the broadcasting art is far from being perfected. Transmission is not yet unvaryingly of the best, nor is reception always excellent. The consequence is that, together with the not infrequent presence of static, the singing voice and any other music instrument are not always reproduced with reasonable fidelity.

Suppose, for purposes of illustration, an artist consents to broadcast and the conditions are not of the best. A relatively poor impression is made upon the hearers . . . hundreds of thousands, in any average broadcasting, and now and again millions. Can that not operate to the financial disadvantage of the artist? It can, for it already has.

There are many angles to this broadcasting situation. The cautious artists will have nothing to regret in thus conducting themselves. Let the project be worked out more completely before it is launched. Just now it smacks of a kind of haste which may leave a wake of regrets.

LAWRENCE TIBBETT, an American baritone, finds himself far more important today than he was prior to last Friday evening, when he "stopped the show" at the Metropolitan Opera House by some singing and acting that made a striking impression on those attending the first performance of Falstaff presented by the Metropolitan management in fifteen years.

Mr. Tibbett deported himself with commendable modesty in the matter of taking a curtain call. He is said to be a sensible young man, and married. That fact should prompt him to view his experience with a serious mind, because his future can be helped or marred by the way he turns to account the attention he has drawn to himself.

While this gifted artist deserved the recognition he received it is a fact that some of his singing (regardless of its effect upon the audience) was technically of a character dangerous to the beauty, security, and longevity of his voice. For Mr. Tibbett "opened" certain tones which should have been delivered in a "closed" position, and he forced those tones at times until it seemed as though they might break.

The "passage" of the baritone voice is as necessary to develop to a smooth and well ordered state as it is for the soprano, tenor, mezzo-soprano, contralto, or bass. Few singers effect their transitions smoothly, so that the blending of the tones on lower and higher pitches is accomplished as it rightly should be. Mr. Tibbett has far too fine a voice and too splendid a talent to overlook certain principles which he must recognize, understand, and conquer if he is to rise to real heights and stay there. And one of those principles, incidentally, is the exercise of vocal restraint.

NEW YORK is conscious no doubt of its indebtedness to certain individuals for some of the distinctive musical things which are put in its way. A novelty here, another one there; each for the most part unlike the others, yet part of the chain that links them all together.

During recent years Kurt Schindler and the Schola Cantorum which he trains and conducts in concerts have been contributing factors to the interesting music morsels accepted and partaken of eagerly. There has followed usually some reminiscence of the fortune thus bestowed; so Mr. Schindler has come gradually to assume a rather special place in Gotham quite his own.

The announcement of a performance of Rimsky-Korsakoff's opera-legend Sadko, and on the same program the more extended music drama Briseis, by Chabrier, held a Christmas-tide flavor . . . since the date set was soon after the late hanging of stockings—actual and metaphorical.

THE "SOLD OUT" sign greeted those late-comers who arrived at Carnegie Hall near the scheduled starting hour expecting to secure tickets. That was enough to stir the more the anticipations of those who were already assured of their places. Musicians and others who have the faculty of knowing pretty much what is excellent and the reverse were present, which gave Mr. Schindler enough stimulus to put forward his very best foot.

But try as he unquestionably did, things did not move with the degree of smoothness which was necessary to a satisfactory interpretation of either of the works. The opinions of the newspaper reviewers appear elsewhere in this issue of the Musical Digest, and they tell a reasonably accurate story.

I do not know whether sufficient rehearsals were had; it seemed, from the character of the performance, that uncertainty dwelled. Surely Mr. Schindler experienced difficulty in keeping his forces moving in their proper ways. And Briseis could have been cut materially . . . to decided advantage, so far as the auditors were concerned.

TWO of the numerous soloists who were outlined boldly in their accomplishments of the evening were John Charles Thomas and Dusolina Giannini. Such singing as Mr. Thomas offered last Tuesday evening is of a high enough order to dwell upon because so little as good is heard nowadays. His climax in the Song of the Venetian Merchant was made thrilling through means so legitimate that it will not soon be forgotten by those present who had discernment. It was vocalism and interpretative artistry far and away superior to what Mr. Thomas achieved only a few days before at a Plaza Hotel morning musicale.

If this baritone will adhere to the line he maintained so steadfastly throughout his Sadko endeavors he can make for himself a wholly unique place. He is preparing for a year of opera in Brussels (beginning next summer); and it is possible for him to take ultimately in the world of opera a most important place—provided he does certain specific things and refrains from indulging in vocal artificialities which cannot remain in the resources of a truly great artist.

MISS GIANNINI is manifestly endowed with voice. It is like rich cream and just as thick. Nor has the singing talent been withheld from this young woman. She has the inherent understanding of the meaning of a song, and as time goes on she will acquire, I am sure, that degree of authoritativeness which is now one of the elements which makes the best which Mr. Thomas offers so impressive.

Some of Miss Giannini's phrases caused sensitive spines to tingle; and occasionally, when a top tone got free, there was a hint at the natural soaring quality which this soprano's voice possesses.

I had hoped for more from Marguerite d'Alvarez, for where is there a finer contralto than hers? The late Jeanne Gerville-Reache had a similar one; but her use of it was altogether different . . . and there was a technical consistency which lately has been lacking in the singing of Mme. d'Alvarez.

Now and again she sent forth a phrase in the upper reaches of her voice that was of sterling fineness. Almost at once thereafter she lapsed again into big and improperly produced tones—many of them on low notes in which the singer resorted to the "open chest" in a fashion which prohibited her true resonance and, I regret to state, interfered somewhat frequently with the true pitch.

ENGLISH-TEXT devotees must concede that Mr. Schindler's version of the Russian original was not all they would have liked. But putting a foreign libretto into English, keeping it the while singable and otherwise appropriate, is a bit of a task. Finding equivalents in our tongue for words in another—and preserving at the same time the accents—is something of a trick, which is not always to be achieved even by the most capable who turn their hands to that form of work.

Briseis was sung in French, and did not suffer thereby.

KOCHANSKI

"A large house displayed increasing enthusiasm throughout the recital." —*Lawrence Gilman in the N. Y. Tribune-Herald*

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W. J. Henderson, Sun, December 15.

"There were opportunities in plenty for the display of Kochanski's vivacious talents. This artist's sound qualities of ripened musicianship blended with a rapier like temperament and an unusual program provided an afternoon of rare enjoyment."

Irving Weil, Journal, December 15.

His performance of this music (Suite Populaire Espagnole) was the high spot of the afternoon. The suite was played with a complete grasp of its difficulties and an equally full exposition of its spirit."

NEW YORK RECITAL

CARNEGIE HALL

DECEMBER 13th, 1924

Lawrence Gilman, Tribune-Herald, December 14

"Kochanski is rapidly making it clear to attentive concertgoers that he is to be ranked among the most admirable violinists now before the public. He is a superb technician. He plays with a tone that is most always transparent, distinguished and beautiful; his bow arm should be the envy of many a well-advertised fiddler; he responds to beauty and mood like a poet and he phrases like a musician."

Deems Taylor, World, December 14

"The young violinist brought his usual skill and artistry to a generous and exacting program."

Olin Downs, Times, December 14

"These melodies (Suite Populaire Espagnole) fiery, caressing, capricious as the case may be, are idiomatic for the violin and they were presented with feeling and brilliancy by Kochanski."

W. P. Tryon, Christian Science Monitor, December 15

"People who like violin playing, but who are willing to give their time and money only to the most accomplished kind, can count on that kind from Kochanski."

Journal of Commerce, December 15

"Kochanski once again demonstrated his masterly musicianship. It was an afternoon of good violin music interpretated by a genuine artist."

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Three Novelties Are Given in L. A. Concert

Rothwell Conducts Program of Goldmark, Honegger, Malipiero and Brahms.

Los Angeles, Dec. 24.—Walter Henry Rothwell introduced three novelties at the concert of the Philharmonic Orchestra last Friday afternoon. Rubin Goldmark's Negro Rhapsody, Honegger's Pastorale d'Ete, and Francisco Malipiero's Impressioni dal Vero were offered as a contrast to Brahms' Second Symphony, which closed the program.

The prevailing sentiment among the reviewers seemed to indicate that, although the modern works proved interesting, they served only to emphasize the value and beauty of the Symphony. The Goldmark piece, according to Carl Bronson of the Herald, is a "cleverly orchestrated piece," and Edwin Schallert of the Times found it "a sonorous and really beautiful composition" with a "good deal of emotional urge." Bruno David Ussher of the Express dismissed this work by a pupil of Dvorak as "a bright piece" needing little comment. It was called a "forceful, virile work in high color tension" by Jose Rodriguez of the Record.

This writer thought the Honegger Pastorale the best of the three novelties, possessing "unquestioned beauty and much poetry." The Examiner chronicler termed it "a bit of precocious urbanity." Mr. Schallert said it created a mood "unostentatious and very charming."

Of the Impressioni dal Vero, Mr. Bronson wrote that it was "a very beautiful piece of scoring and did not fall short of its composer's intent in the hands of orchestra and director." The reviewer in the Examiner thought it "an almost conventional nocturne." This chronicler's remark that the Brahms Symphony under Mr. Rothwell's baton, "became beautifully articulate, its complexities resolved into beauties" was indicative of the general enthusiasm with which the reading was received.

The fifth "pop" concert under Mr. Rothwell's direction was, according to the Daily News "a distinguished success." Three numbers were given for the first time in Los Angeles; Variations on a Russian Theme, Czibulka's Fly Minuet, and Rimsky-Korsakoff's The Bumblebee. Other numbers were Rabaud's Procession Nocturne, Mendelssohn's Wedding March, and Tschaikowsky's Marche Slav. Z. Earl Meeker, baritone, was the assisting artist.

Offer Choral Composition Prize

The People's Choral Union of Boston is offering a prize of $100 for the best part song for mixed voices with piano accompaniment which is submitted in conformance with certain conditions. The text and music must be spirited and joyous in character, singable, and not too complex. The length is to about ten minutes in performance. The competition is open to all American citizens, and the judges will be musicians of standing, whose names will be announced later.

Muri Silba Soloist With Hertz

Cecilia Hansen Plays at Pop Concert; Denishawn Dancers and Sophie Braslau Appear

San Francisco, Dec. 24.—At the fourth Friday concert of the season the San Francisco Symphony, conducted by Alfred Hertz, was assisted by Muri Silba, pianist, who played the E minor Concerto of Chopin. The program included also Beethoven's Pastoral Symphony and Respighi's Ballad of the Gnomides.

Mr. Woodman in the Call first of all praised Miss Silba, who, he wrote in his review, displayed "artistry" in her playing. Of the Ballad this reviewer said that he would like to hear it repeated. Mr. Woodman found the Beethoven fresh and pleasing as ever, and Ray Brown reported in the Chronicle that the Pastoral was never read more freshly by Mr. Hertz. Mr. Brown described the Respighi as a "polychromatic piece of Italian modernism, harmonic daring, and most original and interesting orchestration."

This commentator praised Muri Silba for her interpretation of the Chopin, and the Examiner writer, Mr. Mason, concurred, reporting Miss Silba as an artist with "a rare gift of expression." Mr. Mason said besides that the Pastoral was "admirably done," and that the Gnomides Ballad was "a musical treat."

The third municipal popular concert was given by Mr. Hertz and the orchestra last Friday evening. The interest of the occasion was centered in the soloist, Cecilia Hansen, violinist. Concerning her playing Ray Brown wrote in the Chronicle that Miss Hansen "won her audience, and scored a big success." The Herald reviewer called her a great artist, while Mr. Mason reported: "She played the Beethoven Concerto with a sort of spiritual fragrance." There was an audience of 10,000 in the Civic Auditorium to hear the popular program, which included also the Phedre Overture, Tschaikowsky's Francesca da Rimini, and Schubert's Unfinished Symphony.

Ruth St. Denis, Ted Shawn and the Denishawn Dancers opened a week's engagement at the Curran Theatre on December 15. That they made a deep impression on the public was shown by the large audiences which greeted them at every appearance. To quote Mr. Woodman, "Ruth St. Denis is a superb artist, and Ted Shawn gave an exhibition of plastic posing in the Adagio Pathetique which was as fine as could be done."

One of the leading recitalists who have recently appeared in San Francisco is Sophie Braslau, contralto. The reviewers and audience praised her in such a manner that her managers arranged immediately for a second concert for the end of December. Ray C. Brown said: "Her voice is as rich as ever in its gamut of color from a flaming red to a crystalline blue, and as broad in its range from the depths to the heights." Mr. Mason wrote frankly that "Braslau alone of our American contraltos has the absorbing interest and earnestness which goes with art of the highest kind."

"A singer of immense powers" was one of the phrases used by Charles Woodman in his report of the concert of Miss Braslau. M. J. C.

IN THE effort of the National Federation of Music Clubs to give the musical public a fuller knowledge of what the American composer is doing in the field of opera Clarence Gustlin, American pianist, is aiding with the "interp-recitals" which he is giving all over the country. The operas being presented in Mr. Gustlin's lecture recitals include The Echo, by Frank Patterson; Castle Agrazant, by Ralph Lyford; Alglala, by Cecil Fanning and Francesco de Leone.

The above photograph of Mrs. John F. Lyons, President of the Federation (left), Mr. Gustlin, and Mrs. Edgar Stillman Kelley, was taken before Mr. Gustlin started on his tour of New England.

Pianist and Violinist in Concert

A joint recital was given at Aeolian Hall, December 28, by Richard Singer, Hungarian pianist, and Andre Polah, Dutch violinist. The Sonata for piano and violin by Sylvo Lazzari, with which the artists opened the concert, made "a very effective ensemble," to quote the Times. This writer spoke of the warm applause with which Mr. Singer was recalled, and lauded Mr. Polah for his technique, as well as his "full, vivid tone coloring, spirited interpretation and expressiveness." The other newspapers did not carry analytical reports of the concert.

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Richmond Times-Dispatch.

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Musical Chicago En Courant

Choruses Take Place of Recitalists During Christmas Concert Lapse; A Pair of Modernists.

by HAZEL H. MOORE

Chicago, Dec. 30.

CHRISTMAS WEEK brought with it an unwonted quiet in the concert halls. The choral societies and the opera dared compete with the love of the home during the week, and the symphony orchestra also resumed activities after its pre-Christmas rest.

Annual performances of the Messiah by the Apollo Musical Club and the Swedish Choral Society drew large audiences. Owing to the illness of Harrison Wild, conductor of the Apollo Club, Edgar Nelson conducted the two performances of that group as well as of his own Swedish Club. A feature of these concerts was the engagement of local singers for the solo parts. This was a popular measure. Among those who proved their right to sing the difficult Handel music were Herbert Gould, Elsie Arendt, Anna Burmeister, Louise Harrison Slade, all well known in the local churches and concert halls.

ANOTHER Chicagoan who spent a busy week was Leo Sowerby. He played his own piano Concerto with the Chicago Symphony Orchestra. At the same time a jazz piece of his was in performance in New York under Paul Whiteman. As it was impossible to be at two places at once, Mr. Sowerby delegated the baton to the hands of Mr. Whiteman, and himself remained to receive the plaudits for his concerto with Mr. Stock.

Sowerby's growth as a composer has been of interest to all who have watched his progress. As the first beneficiary of the American Prix de Rome, he has just completed three years' residence in Rome. During that time he has composed much and played his own works in many places. These appearances have included recitals in London, Rome and Florence and a participation in the Salzburg Festival.

His piano concerto is a revised version of an earlier work which originally contained a part for solo soprano voice. Both the work and his playing thereof have improved immeasurably. A real modernist is Sowerby, with an almost uncanny knowledge of the modern orchestra, and a genuine individuality.

A SECOND modernist now in Chicago is Henry Eichheim, whose mode of thought as to the tempered scale is so untempered by his Oriental investigations that one is almost appalled at his reasoning. Not, however, at his music. His particular interest in Chicago at present is in the coming performance of some of his works by Allied Arts, Inc., an organization which includes Eric DeLamarter and some twenty-five players of the Symphony Orchestra and Adolph Bolm's Ballet Intime. Mr. Eichheim will conduct several of his own pieces and a ballet for which Mr. Bolm has arranged an old Chinese legend. For this latter composition Mr. Eichheim has brought a number of native instruments, many of whose names are entirely unknown.

AT THE Chicago Civic Opera things are looking up. Good performances beget good houses, and particularly choice Christmas fare was planned to beguile tired Christmas shoppers away from their comfortable firesides.

Louise was superbly done with a quartet including Garden, Ansseau, Baklanoff (for whose return Chicago is giving thanks) and Maria Claessens, best of operatic mothers. The character bits of the Noctambule scene were done in a way to make one regret the omission of the Atelier scene with its atmosphere and musical value. Incidentally it is so much a keynote of the Montmartre scene following that the story seems quite incomplete without it.

THE IMPORTANT debut of the week was Hidalgo, Spanish coloratura, last heard in Chicago fifteen years ago, when she was an immature girl with a voice of great promise. Her performance of Rosina in the Barber on Thursday last convinced all of the present maturity of her art. Her manner is quite free. In fact, no inhibitions of any sort were visible either in her acting or singing. Quite the most Spanish of the Chicago roster of Rosinas, Miss Hidalgo fitted into the merry whirl of the comedy cast—Chaliapin, Schipa and Trevisan—perfectly. Chaliapin added to the gaiety of the occasion by an interpolated "Merry Christmas" in his monetary arrangements with Dr. Barthalo.

Friday night brought a hearing of the Chicago company's most popular opera, Otello. There is a reason for this, or, to be exact, there are several reasons. Not only is the opera in itself a reason, but there was a cast to sing and enact it as Shakespeare and Verdi must have intended. Tenors with the voice and size to sing Otello are rare. Since Slezak, only Charles Marshall has succeeded in being completely satisfying in the part. . . . Add Raisa with her singing of the prayer in the last act. . . . And then there was the malign Iago of Joseph Schwarz.

Glenn Gunn called it the "world's best cast."

THE POPULAR priced children's performance of Hansel and Gretel on Sunday afternoon brought joy to the hearts of children young and old. Maria Claessens' witch was fearsome enough for all, and her transition into gingerbread was greeted with shouts of glee. The important event of the afternoon was the debut of two talented stage children, the Hansel and Gretel of the show. Helen Derzbach, just seventeen, was a most bewitching Gretel, with the aplomb of years to come. Edith Orens, scarcely older, was a quieter contrast to her (his) vivacious sister. The performance was the company's first production of the year in English.

Chicago Opera Bill

TONIGHT

Romeo and Juliet—with Mmes. Mason and Claessens; and Messrs. Hackett, Formichi, and Cotreuil; Mr. Polacco conducting.

TOMORROW

Lucia di Lammermoor—with Mme. dal Monte and Messrs. Schipa, Rimini, and Lazzari; Mr. Polacco conducting.

THURSDAY

Werther — with Mmes. Garden and Freund; and Messrs. Ansseau and Kipnis; Mr. Polacco conducting.

FRIDAY

Traviata — with Mme. Muzio and Messrs. Schipa and Schwarz; Mr. Cimini conducting.

SATURDAY

Trovatore (matinee) — with Mmes. Muzio and Homer; and Messrs. Lamont and Formichi; Mr. Weber conducting.

Rigoletto (evening)—with Mme. Macbeth and Messrs. Hackett and Formichi; Mr. Weber conducting.

Louise Has First Chicago Presentation of Year

Chicago, Dec. 25.—Charpentier's Louise was given its first presentation this season by the Civic Opera Company last evening with Mary Garden, Maria Claessens, Fernand Ansseau, and Georges Baklanoff in the leading roles. In spite of the fact that it was Christmas Eve, there was a large audience which applauded vigorously.

Glenn Dillard Gunn wrote in the Herald Examiner that years have failed to dim Miss Garden's "remarkable interpretation." He thought that never before had she been more convincing in the role, nor had she sung the part better. Of the same opinion was Edward Moore of the Tribune who said that she proved herself "just about the ideal Louise, so much better in the part than she was last season."

According to Mr. Gunn, Mr. Ansseau "sang brilliantly," Mme. Claessens "added to the remarkable interpretation of the part of the mother, which is one of the reasons for her enduring fame," and Mr. Baklanoff "quite consoled us for the loss of Dufranne." Mr. Moore agreed that "there was some remarkable co-operation by three other excellent artists."

The conductor was Giorgio Polacco.

Marshall and Schwarz Appear in Otello

Rosa Raisa Sings Part of Desdemona; Roberto Moranzoni Directs.

Chicago, Dec. 27.—The performance of Otello by the Civic Opera Company last evening with Charles Marshall, Joseph Schwarz and Rosa Raisa in the leading roles evoked warm and ringing applause from the newspaper reviewers. Karleton Hackett of the Post wrote that Mr. Marshall, who gave "a forceful and dignified" portrayal of the Moor, sang "with rich, solid tones." The performance of Iago by Mr. Schwarz was "superb," according to Mr. Hackett, marked by "imaginative force" and "vocal command that brought out every shade of meaning." Mme. Raisa, he continued, "played the role with a sincerity that gave it appeal."

The response of Glenn Dillard Gunn of the Herald Examiner was even more enthusiastic, and he did not hesitate to state that the opera was performed "by the finest cast that could have been assembled in the world." Of Mr. Marshall's work, he was particularly laudatory and said that but once in a generation is such a voice as his heard—"one with the power and range demanded by this role in the possession of an actor who comprehends the nobility of drama."

Mr. Hackett did not find Mme. Raisa, except in the last act, in good voice, but Edward Moore of the Tribune wrote that she was "lovely, gracious, of high breeding and serene manner."

Mr. Gunn found the smaller parts trusted to most efficient artists and other writers agreed as to the excellence of the whole performance. In the cast were also Maria Claessens, Jose Mojica, Lodovico Oliviero, Alexander Kipnis, Antonio Nicolich, and Gildo Morelato. Roberto Moranzoni conducted, to quote Mr. Hackett, "with authority and gave a richly colored reading of the score."

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Two Chicagoans Debut in Hansel and Gretel

Edith Orens and Helen Derzbach Sing Title Roles; Mmes. Claessens and Lenska Appear.

Chicago, Dec. 29.—Two young Chicagoans made their debuts with the Chicago Civic Opera Company in the title roles of Humperdinck's Hansel and Gretel yesterday afternoon. They were Edith Orens, seventeen, and Helen Derzbach, eighteen. Others in the cast were Maria Claessens, Augusta Lenska, William Beck, Gladys Swarthout, and Lucie Westen. Frank St. Leger conducted, and Glenn Dillard Gunn of the Herald Examiner congratulated him "on his fine reading of the score" and the orchestra "on their beautiful and sympathetic response." Maurice Rosenfeld of the News said that he "interpreted the difficult score with authority and musical insight."

Edward Moore of the Tribune expressed himself as delighted with the work of the two debutantes, and asserted that "they have possibilities quite out of the ordinary." Mr. Gunn was "astonished by their musical gifts, their vocal attainments and their pronounced talent for the stage." They were also congratulated by him for their "faultless English" and excellent diction. Agreed as to their vocal and histrionic ability was Mr. Rosenfeld, but Karleton Hackett, although expressing admiration for the attainments of Miss Orens and Miss Derzbach found their singing "came rather faintly to the ear" and cautioned them against taxing their voices until they had further matured.

Of others in the cast, Mr. Moore wrote: "Maria Claessens was a splendid witch, William Beck and Augusta Lenska made altogether human characters out of the father and mother; and there was some highly attractive singing in the single solos contributed by Gladys Swarthout as the sandman and Lucie Westen as the dewman." Mr. Gunn stated that Mme. Claessens "sang the part brilliantly;" that Mr. Beck sang with "fine and resonant tone;" that Miss Lenska displayed "tonal richness;" that Miss Westen made her solo "a beautiful moment;" and that the vocal honors of the performance went to Miss Swarthout for "the glowing tone, the detailed evaluation of the text, the appreciation for the beauty of the English in her song." On the other hand, Mr. Hackett considered the performance "unsteady" and the singing below average.

The opera was followed by a group of divertissements, under the direction of Serge Ourainsky, assisted by Mlles. Elisius, Milar, Nemeroff, Shermont, and members of the Pavley-Oukrainsky ballet.

AUGUSTA LENSKA

Whose Appearances in Contralto Roles in Her Present First Year With the Chicago Opera Are Creating a Deep Impression.

Elvira de Hidalgo Sings Role of Rosina in Chicago

Chicago, Dec. 28.—In the repetition of the Barber of Seville at the Opera on Christmas night Elvira de Hidalgo sang the role of Rosina. Edward Moore, reviewer of the Tribune, called this "a flashing performance" of the part. He recalled her singing of the part fifteen years ago on the same platform, and commented on the present maturity and personality of Miss Hidalgo. Mr. Moore added: "I have seldom heard such astonishing feats of coloratura singing performed with less apparent effort. Her voice runs higher, truer, easier than in almost anyone you would care to name. At that it is sub-acid in quality, belonging to the clarinet rather than the flute type." He referred to Miss Hidalgo's acting of the part as rather "rowdy."

Glenn Dillard Gunn of the Herald Examiner was "impressed most with this singer's ease. Nothing causes her to exert herself. In every range her voice is equal. It floats on the breath, the tone perfectly poised, instantly at her command in any volume required, as flexible as a clarinet and as brilliant." At the same time Mr. Gunn reported that the voice was not one of "sensuous beauty nor one of great potentialities of expression." He felt that the "edged tone" tended to be always of the same quality.

Reading Hears Messiah

Reading, Dec. 24.—The first concert of the Reading Choral Society, conducted by N. Lindsay Norden, presented Handel's Messiah last Thursday evening. The soloists were Grace Kerns, soprano; Nevada van der Veer, contralto; Judson House, tenor, and Fred Patton, bass. Carroll W. Hartline was the organist.

Sowerby Plays Own Concerto in Chicago

Is Soloist With Symphony; Swedish Choral Society Sings Messiah.

Chicago, Dec. 27.—Leo Sowerby played his piano concerto as soloist with the Chicago Symphony Orchestra nearly five years ago. Yesterday afternoon he played it again. In the interval, according to the Tribune reviewer, he has done "several things to the score and many to his piano playing, all tending toward betterment."

This writer found the concerto "audacious and jaunty" and interesting because of its "devil-may-care impertinence." Glenn Dillard Gunn of the Herald Examiner called it "adventurous." It had poetic appeal, said Mr. Gunn, although it avoided sentimentality, and altogether he considered it "wholesome music, too, with a stimulating humor." Maurice Rosenfeld wrote in the News that he discovered in the work "an unmistakable sign of emotional feeling . . . a warmer lyricism and a more intense manner of expression" which were not apparent at its first hearing.

"The lyric element has come out more strongly and there were moments of great beauty . . . it is vigorous, fresh and exciting," wrote the Post reviewer. This chronicler stated that Mr. Sowerby "played it brilliantly," and the Tribune reviewer observed that he had added to his playing "an easy, fluent manner to the rollicking energy that he always had before." Mr. Gunn asserted that he was "an exceedingly efficient pianist, well supplied with technique, tonally resourceful, authoritative in manner, a personality."

The other numbers on the program were Bach's D major Suite, Humperdinck's Overture to Hansel and Gretel, and Borodin's Second Symphony. Frederick Stock, to quote Mr. Rosenfeld, "conducted the program with his usual musical mastery, and gave Sowerby sympathetic support in the concerto."

The Swedish Choral Club gave a performance of The Messiah last night in Orchestra Hall. Edgar A. Nelson conducted. The soloists were Else Harthan Arendt, Alvene Ressegue, Arthur Boardman, and Herbert Gould. In the words of the Herald Examiner commentator, the chorus had "fine spirit and commendable technical qualities to commend it. Mr. Nelson is a conductor whose fine native gifts have been ripened by experience." The Post complimented the chorus and director for the way in which the parts were "clearly defined and firmly woven together."

Damrosch Returns to New York Symphony

Toti dal Monte Is Soloist; Ravel Work Has American Premiere.

The New York Symphony Orchestra started the New Year again under the baton of Walter Damrosch. and with Toti dal Monte, coloratura soprano of the Metropolitan and Chicago operas, as soloist. Tschaikowsky's Fifth Symphony, Saint-Saens' transcription of Schumann's Evensong, the entrance of the fauns from Pierne's ballet Cydalise, and Ravel's Alborado del Gracioso were played.

Herbert Peyser of the Telegram-Mail commented that Mme. dal Monte had "edited" Mozart in her singing of his Queen of the Night from The Magic Flute. F. D. Perkins of the Herald Tribune stated she again proved herself the possessor of a voice "of notable range, fluency and carrying power." To Caro Nome, according to the writer in the World, she brought "that quality of a genuine personality—eager and more than a little plaintive." The Times reviewer said in her voice, "ringing high notes, rapid runs, light staccati, and all the apparatus of the coloratura soprano are present, and are employed with musicianship."

The Ravel work received its first American presentation. "Exotic and modern," it was called by the Times, and Mr. Perkins liked its "variety of coloring and atmosphere, bright and vivid in the opening and closing sections, more veiled and delicate in the middle."

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GIANNINI

A GLANCE at her list of engagements this season and at t
to prove that Dusolina Giannini is one of the most sough

Press Comments from a few Cities in Giannini's

MINNEAPOLIS, MINN., NOVEMBER 4, 1924

If there is a singer of the gentler sex with a nobler voice than Dusolina Giannini or who has more perfect control of her instrument than this young American artist, she remains unknown to this community.

Let us hope that Giannini will become an institution with us, for she represents the highest development of American vocal art of the present time and there is no singer native or foreign who in sheer glory of voice can rival her.

Minneapolis Tribune.

She heads the list of American singers of today and is bound to lay the world at her feet.

Minneapolis Journal.

I shall never forget Giannini nor will anyone else who heard her last night.

Minneapolis Daily Star.

CINCINNATI, OHIO, NOVEMBER 7, 1924

Not within recent years has a dramatic soprano crossed the concert horizon whose upper register is so clear, so powerful, and so penetrating without that objectionable intonation that is the stumbling block of every ambitious singer. Fervor marks her rendition.

Cincinnati Enquirer.

Giannini fully justified the extravagant praise which had been lavished on her.

Cincinnati Times-Star.

MONTGOMERY, ALA., NOVEMBER 10, 1924

Her voice was more perfect than Farrar's, younger and more vibrant than Galli Curci's, the equal of Onegin's in power, as perfect in tonal quality as Jeritza's. In fact she was the best of those artists personified in one person.

Montgomery Journal.

NEW ORLEANS, LA., NOVEMBER 12, 1924

Few large voiced artists sing with such facility and frankness.

New Orleans Times-Picayune.

Her art in using her voice cannot be criticised. She is a facile and deeply emotional artist, with an individualistic interpretation that is stirring in its ferver.

New Orleans Item.

UTICA, N. Y., NOVEMBER 19, 1924

She has youth. She has personality. But over and above everything else she has the true ear for music and the voice for expression. She captivated the audience with her first tones and held them until the last encore was ended. She is Giannini.

Utica Daily Press.

CHICAGO, ILL., NOVEMBER 25, 1924

She sang with a voice which easily identifies itself as conspicuous, and with a spirit which we like to hear in the recital hall, and do hear whenever a born singer comes along.

Chicago Journal.

The interesting young Italian needs no press agent, for she is her own advertisement and propaganda.

Chicago Evening American.

In her diversified selection of numbers there was versatility of style, musicianship of high order and a vocal rendition that deserved much praise.

Chicago Daily News.

BOSTON, DECEMBER 1, 1924

She has a marvelous voice and what is more she uses it like a great musician. She proved the most admirable new singer heard here in many years.

Boston Globe.

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A list of Giannini's engagements 1924-1925

(her second season since her debut)

Morristown, N. J.	Morgantown, W. Va.
Oswego, N. Y.	Pittsburgh, Pa.
Oberlin, O.	*Philadelphia, Pa.
Kenosha, Wis.	*Pinehurst, N. C.
*Minneapolis, Minn.	Savannah, Ga.
Cincinnati, O. (2)	Columbia, S. C.
Montgomery, Ala.	St. Louis, Mo. (2)
*New Orleans, La.	Rochester, N. Y.
**New York City (6)	Aurora, N. Y.
Utica, N. Y.	*Syracuse, N. Y.
Poughkeepsie, N. Y.	Marietta, O.
Danbury, Conn.	Providence, R. I.
Chicago, Ill.	Northampton, Mass.
*Buffalo, N. Y. (2)	Montreal, Can.
Boston, Mass. (3)	Holyoke, Mass.
*Washington, D. C.	Havana, Cuba (3)
*Baltimore, Md. (2)	Troy, N. Y.

*Reengagements from the previous season.
**Including 5 reengagements from the previous season.

ss comments below is sufficient
rtists before the public today.

Itinerary

Miss Giannini made last evening a rarely favorable im-
ssion. May we hear her soon again, and often there-
r.

Boston Post.

he was adept with phrase, rhythm, accent, transition,
se and climax—the whole elaborate rhetoric of such a
sic. Her tones were shapely, full-throated, flowing and
tic.

Boston Evening Transcript.

WASHINGTON, D. C., DECEMBER 2, 1924

Dusolina Giannini, soprano, probably the youngest great
st now before the public, thrilled and enthused a capac-
audience yesterday afternoon in Poli's Theatre, when
gave a song recital, her first one here. Her voice is
born of Italy, with the golden quality, the warmth and
clarity found more frequently there than anywhere.

Washington Herald.

BALTIMORE, MD., DECEMBER 3, 1924

Giannini undoubtedly ranks among the foremost so-
nos on the concert stage. Her voice is strong, fresh
vibrant. Her tones are full and round. Her vocaliza-
is well nigh perfect and she is a versatile linguist, as
wn by her repertory of songs in six languages.

Baltimore News.

PITTSBURGH, PA., DECEMBER 11, 1924

Miss Giannini made her local debut in a manner that
es no doubt as to the singer's worth. Not for some
e has such enthusiasm attended the first singing of any
st in Pittsburgh.

Pittsburgh Press.

Booked

Hall, New York

VICTOR RECORDS

THE BALANCE OF OPINION

The Beethoven Association

An extra-subscription concert was given by the Beethoven Association in Aeolian Hall the evening of December 29. The artists who appeared were the Flonzaley Quartet; Harold Bauer and Myra Hess, pianists; Louis Graveure, baritone; Bronislaw Huberman, violinist; and Felix Salmond, cellist. Mr. Graveure was accompanied in a group of Brahms' songs by Arpad Sandor.

Ernest Newman of the Post asserted that "it is too rarely that one hears ensemble playing so perfect in its finish as this." The same high standard established at the beginning of the concert by the Flonzaley Quartet, he continued, was maintained by the other artists. The Haydn Quartet in D minor was played, according to Deems Taylor of the World, with their "wonted flawless skill" by the Flonzaley Quartet. W. J. Henderson wrote in the Sun that they brought to the work "their well known richness of tone, warmth of style and clarity of enunciation."

Bach's Harpsichord Concerto in C minor, transcribed for two pianos by Mr. Bauer was, said Mr. Henderson, "excellently performed" by Miss Hess and Mr. Bauer. Deems Taylor referred to it as a "beautiful performance" and Olin Downes of the Times wrote that they "collaborated with admirable agreement, with musicianly enthusiasm, and tone that matched well in sonority and color."

In spite of a "limited tone color," Mr. Newman found in Mr. Graveure's singing "the nicest feeling for style and the finest phrasing." Olin Downes felt that he sang "with understanding and sincere feeling," while the reviewer in the Herald Tribune found him in good voice, "accentuating the high lights of his numbers and producing a tone of caressing softness for quieter passages."

Mr. Huberman, Mr. Bauer, and Mr. Salmond closed the program with the Beethoven D major Trio. Mr. Henderson wrote that they "gave themselves with devotion to the performance of this work," and Mr. Downes called them three "virtuosos, who however exalted the composer in a manner not always the virtuoso's custom. The pianism of Mr. Bauer and the noble, rich tone of Mr. Salmond were especially worthy of praise." Pitts Sanborn of the Telegram-Mail considered it "an orthodox program" with orthodox performers. He did not care for Mr. Bauer's transcription of the Concerto.

Ruth Breton With Philharmonic

Henry Hadley conducted the Philharmonic concert the afternoon of Dec. 28, at which Ruth Breton, violinist who made her debut here earlier in the season, was soloist. Miss Breton played the Glazounow Concerto, and the orchestral numbers were Ballantine's Garden of Hellas, Berlioz's Roman Carnival, and Rachmaninoff's Second Symphony. These numbers, according to the Times reviewer, were "conducted with authority and eloquence" and were warmly applauded by the audience.

The concerto was rendered by Miss Breton, to quote the Telegram-Mail chronicler, "with exquisite finish." The World writer said that the work "could only emphasize her finely tempered, full throated tone and her calm, unswerving belief in herself and her instrument" and that the young artist met the tests of this show piece "brilliantly." Miss Breton brought to the piece, wrote the Sun commentator, "much more interest for the listener than is usually the case when it is heard. Her tone was rich, though infrequently there was some loss of color, and her double stopping, as in the long cadenza, of clarity and correct pitch."

The reviewer in the Times found evidence of "her temperament and her inborn talent for her instrument and thought that she redeemed much of the conventionality of the piece "by her feeling and her warm and brilliant tone." In the Herald Tribune she was lauded for "the musical quality, her poised and modest bearing, and the sincerity of her artistic attitude." Ernest Newman of the Post thought the playing of both orchestra and soloist in the concerto "dry and labored."

Concert Course in Ridgewood

Ridgewood, N. J., Dec. 28.—Sylvia Lent, violinist, will be the next artist in the Ridgewood Recital Course, managed by Edwin B. Lilly. Miss Lent will play on January 20. Elly Ney, pianist, opened the series on December 5. On February 17 Mr. Lilly will present the Opera-Comique in Flotow's L'Ombra, and a joint recital of Ruth Rodgers, soprano, and Carlos Salzedo, harpist, will close the course on March 20.

Florence Easton as Elsa

The third performance this season of Lohengrin at the Metropolitan Dec. 26 was marked by the first appearance of Florence Easton in the role of Elsa. Pitts Sanborn commented in the Telegram-Mail that few of Mme. Easton's parts "suit her so well vocally, temperamentally, physically, and rarely does any singing woman get so completely into the skin of a part as Mme. Easton does. . . . A large share of her success in imposing the illusion of Elsa comes from the quality of her voice and her skillful and sympathetic treatment of the music."

Alison Smith of the World considered that her appearance, as usual, "brought a perfectly poised and technically excellent interpretation with all the resourcefulness which belongs to a skilled singer who so perfectly understands her business." The writer in the Herald Tribune praised Mme. Easton's performance "both from the point of view of voice and action; her Elsa was vividly lifelike, convincingly emotional and her singing, if not absolutely flawless, preserving a high standard."

Inga Orner-Giuseppe Lombardo

Inga Orner, soprano, and Giuseppe Lombardo, tenor, gave a joint recital the evening of December 28 in Aeolian Hall, New York. Miss Orner, who sang among others a group of songs by Grieg, "sang with not a little artistry of phrasing and expression, but a voice somewhat subject to tremolo," to quote the writer in the Herald Tribune. The Times reported that, although Miss Orner was suffering from a cold, "which prevented the full use or appreciation of her voice," she made up for this by "infusing plenty of expression into her numbers."

This observer found Mr. Lombardo's lyric tenor used "in the most sentimental manner." According to the Herald Tribune, he displayed "a strong voice, rather rough as to tone." The Sun commended both singers for their interesting program of operatic airs and said that it was well received by a large audience.

Concert of Italian-Americans

Five young Italian-American artists were heard in a concert, under the direction of Frank Salerno, at Town Hall Dec. 28. Those who took part were Frank Cirillo, violinist, Astolfo Martini, baritone, Anna Lodato, soprano, Josephine Guaiano, soprano, and Pasquale Ferrara, tenor.

Paul Whiteman's Orchestra

Two novelties were offered by Paul Whiteman at his concert for the benefit of the Maternity Centre Association at the Metropolitan Opera the afternoon of December 28. These were Leo Sowerby's new work, Synconata, and Rudolf Friml's Chinese suite, Po Ling and Wing Toy.

Deems Taylor wrote in the World that the Sowerby piece "gives evidence that its composer has studied the possibilities of the jazz orchestra with good results," although he considered its substance "not nearly so interesting as its color. It lacks definiteness and clarity and seems wanting in melodic invention." The Sun reviewer thought the new work revealed "little originality in thematic material or construction, but there were suggestive possibilities of sardonic humor and some fine weaving of rhythmic elements." According to F. D. Perkins of the Herald Tribune, it "was effective in its syncopation, and skillfully and variously used."

In the opinion of the writer in the Sun, Mr. Friml's score "was a skillful treatment of some pleasant and not very impressive themes."

Sasha Culbertson

In Carnegie Hall December 29, Sasha Culbertson, violinist, gave his first recital here this season. The Times reviewer commented on his "fine, wholesome technique, thoroughly dependable, spirited and sensitive" and added that he played the Beethoven Kreutzer Sonata "with remarkable veracity and pliant strength." According to this writer, Mr. Culbertson "spared no pains" to keep his performance "on the level of high artistic interpretation."

The World commentator lauded his "tone of exceptional volume and good technical command" but found no "overwhelming distinction" in his performance. His "full and sonorous" tone, the "smooth quality of his legato," and the "dignity and restraint" of his style were accorded due praise by the Sun chronicler, although "his interpretation did not convey any great sense of breadth or distinction." Herbert Peyser of the Telegram-Mail considered Mr. Culbertson "not without musical feeling" and with sufficient technical ability, but gained no impression from the concert of "virtuosity, emotional warmth, or prevailing distinction." Max Rabinovitch, accompanist, proved "an able associate" according to the Times.

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The hour of the tryout—it may be at eleven in the morning, when the doors of the theatre are still closed, or at midnight, when they are locked for the night—the would-be Pavlowas and Carusos are at hand, waiting in their costumes, or rehearsing privately for the grand moment. Here is a girl of sixteen with long limbs and the sprightliness of a colt. There is one of life's tragedies, a woman who has been trying out for about fifteen years in various theatres without success. A pianiste with a shock of black hair talks earnestly with her companion. A Russian baritone glances through his press notices for assurance.

At last Mr. Zuro arrives. There is an expectant buzz of conversation.

"Who is first?" The little girl dancer. She whirls on her bare toes, her scant red tunic clinging to her. She extends her foot, higher, higher, but she is nervous, she trembles and the pose is spoiled. She is finished.

"Thank you," Mr. Zuro calls. The child looks pleased.

Next is the oldish woman. Her voice is unpleasantly cracked, but she sings Solvejg's Song with a daring befitting a Galli-Curci. To her, too, he calls a "thank you." By this time the other applicants know it for a phrase.

The Russian strides on the platform and surveys his tiny audience with an assurance that is something like contempt. He has chosen to try out with a song about a flea. His gestures, his facial expressions, are more animated than those of Chaliapin, but the voice —only too painfully agsent.

The black haired piano player kisses her friend for luck. She plays a Chopin waltz, as soothing as moonlight. Mr. Zuro, who has been talking with his secretary, stops to listen. It is over, and by request she plays a mazurka, a lively little thing that sets feet to tapping. The secretary is dispatched to ask the girl to wait after the tryout.

Now three dancers appear, the pupils of a famous ballet master. They dance the pathetic story of Columbine and Harlequin, the girl fluttering like a pale blue butterfly. They, too are asked to wait.

Of the three or four thousand who try out in the course of a year less than forty are adjudged worthy of a position, though this does not mean that all of the small number will find steady employment at any of the three theatres.

We asked Mr. Zuro, after the tryout, why so few qualify.

"It is no discredit to American singers and dancers that so small a percentage of them gain recognition," he said, "since most of them have no right to the name. Many of the singers have what I call a vocal complex. They want to sing, they are bewitched by the glamour of singers and they think that they can sing. So they spend many years and dollars on a fruitless search for a voice.

"Once I was young and foolish enough to tell some of them the truth. I don't any more. It is useless.

"The stage of the motion picture theatre offers to singers an opportunity that no other playhouse can give. In one week a singer appears before twenty-eight different audiences. In an entire season of opera he may appear about fifty times. In the movie theatre there is no time for nerves. A song lasts no more than three or four minutes. There can be no warming up, no preliminaries. It must be spontaneous combustion. A concert singer usually opens his program with a song familiar to him so that he may regain his poise. Here he must make his impression with the first note.

"Every motion picture theatre has on hand a small group of performers who can be worked into prologues at the short notice we sometimes get. Some of my best prologues were conceived, rehearsed and presented in less than four days. Unless I had beside me a force on whom I could call I would be absolutely lost. This training is invaluable to the artist because it teaches him adaptability."

The motion picture theatre is an excellent stepping stone to opera, Mr. Zuro believes. In fact, some of the shining lights of the Metropolitan and Chicago Opera companies have appeared under his direction at the Rivoli and Rialto. Mario Chamlee, Greek Evans, Jeanne Gordon, Anne Roselle, Mary Fabian and Emanuel Liszt are only a few of them.

Photo by Elzin Studio
JOSIAH ZURO

Three Artists at Next Plaza Concert

Nina Morgana, Elsie Janis and her company, and George Liebling will be the attractions at the fifth of Andres de Segurola's artistic mornings at the Hotel Plaza on Thursday, January 8. Miss Morgana will sing the waltz song from Mireille and a group of shorter numbers including Mr. Liebling's Thou. Miss Janis, assisted by Walter Verne-Pidgeon, baritone, and Robert C. Farley, pianist, will offer character songs, duets and impressions of stage favorites. Mr. Liebling, who will make his second New York appearance of his short visit here from abroad, includes his own composition, Nocturne, on his program.

The sixth and last artistic morning of the year will take place on January 22.

Brooklyn Music Reviewer Dies

John N. Brockway, dramatic and music editor of the Brooklyn Standard Union since 1892, died on December 28 in the Masonic Hospital at Utica, where he had been a patient for several months. He was seventy-eight years old.

Fritz Reiner Leads Bartok Suite No. 1

Flutist Is Soloist in Cincinnati Pop Concert; Thuman Course to Start.

Cincinnati, Jan. 1.—Bartok's Suite No. 1, which last season was presented by Fritz Reiner for the first time in America, was repeated in Cincinnati at the popular concert of the orchestra last Sunday afternoon. The reviewers were unanimous in approval of the Hungarian moods and characteristics of the Bartok work, and they wrote also that Mr. Reiner was again most happy in its interpretation.

Carl Adams, writing in the Enquirer, called the harmonic structure of the modernist's suite "daring and uncanny." The other numbers on the program were popular in spirit, Weber's Euryanthe Overture, Strauss' Wienerblut Valse, the Bacchanale from Saint Saens' Samson, and the Fantasie Caprice on themes from Rigoletto, arranged by Mr. Lovreglio. In this last composition Ary van Leeuwen, flutist of the orchestra, was soloist. The applause of the audience made it necessary for him to play an encore.

The artist series of concerts arranged by J. Herman Thuman is to commence here this month. The course comprises a performance of Tosca by the San Carlo Opera Company on the 8th, a recital by Reinald Werrenrath on the 13th, and a concert by the Bauer-Huberman-Tertis-Salmond quartet on the 21st. B. G.

Nineteen Soloists at Metropolitan

Nineteen soloists, the opera chorus, orchestra, and stage band, all under the direction of Giuseppe Bamboschek, appeared at the Metropolitan Opera Sunday evening concert on December 28. The singers were Mmes. Peralta, Roeseler, Ryan, Telva, and Ruth; and Messrs. d'Angelo, Schutzendorf, Picco, Tibbett, Didur, Rothier, Gustafson, Wolfe, Altglass, Chamlee, Oehman, Bada, Meader, and Paltrinieri.

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RE
JOHN McCORMACK

"Musicians must admire McCormack for one thing in particular, and that is his constant effort to maintain in his singing of classics the purity of art. Had he been content to follow easily the caprices of a public which prefers him in lighter songs, it would have been sad. We are glad to say that although Mr. McCormack draws the most applause for his singing of ballads, his greatest and most enduring triumph has been, and is, mastery of Bach and Handel."—*The Syracuse Herald.*

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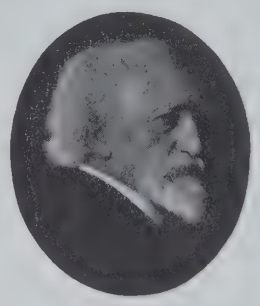

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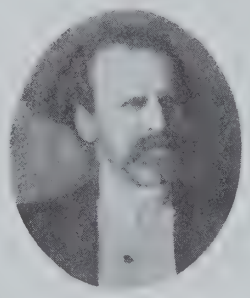

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Metropolitan Offers Year's First Africana

Rosa Ponselle, Gigli, and Danise Sing in Leading Roles; Serafin Conducts.

Meyerbeer's L'Africana was performed December 27 by the Metropolitan Opera Company for the first time this season, with Rosa Ponselle and Beniamino Gigli in the leading roles. Others in the cast were Adamo Didur, Paolo Ananian, Queena Mario, Angelo Bada, Giuseppe Danise, Leon Rothier, Marion Telva, Vincenzo Reschiglian and Max Altglass. Tullio Serafin conducted with "facility and finish," in the words of the World reviewer.

Ernest Newman wrote in the Post: "It speaks volumes for the intelligence of Mme. Rosa Ponselle's acting (one takes, of course, her excellent singing for granted) that she could keep us interested in such a character as Selika." She won the applause of Olin Downes of the Times "first because of the superb quality of her voice, secondly because, although her artistry does not match her natural vocal endowments, she has improved as a singer in late seasons and has, at moments, hints and flashes of the grand manner." Pitts Sanborn of the Telegram-Mail found her in "particularly good voice." The writer in the Herald Tribune said Miss Ponselle sang with "marked effectiveness" and "proved in excellent voice."

In the opinion of Mr. Downes, Mr. Gigli "preserved in a vital, plausible, even beautiful, manner the traditions of the opera." Mr. Newman thought he sang his music "very agreeably," but noted "signs of strain in fortissimo passages." According to Mr. Sanborn, the tenor is "singing better and better." Mis Ponselle, Mr. Gigli, Mr. Danise, and Mr. Rothier received laudatory comment in the Sun.

This writer added: "In fact, the opera was generally well sung, and all the value its music possesses was disclosed under the capable baton of Tullio Serafin." The World agreed that the conductor, "through sheer force of musicianship, managed to give the production form and continuity." This reviewer considered that it was "beautifully sung" by Messrs. Gigli and Didur and Mmes. Mario and Ponselle.

Mr. Danise and Mr. Didur, wrote the Herald Tribune chronicler, were "thoroughly at home in their parts, vocally and otherwise." Mme. Mario was "vocally acceptable" and Messrs. Rothier, Didur and Ananian "fulfilled the duties of the bass roles with conscientious artistry," in Mr. Sanborn's opinion. Mr. Downes thought that Mme. Mario "sang with intelligence, but the role requires a greater voice." Mr. Danise received particular mention from Mr. Newman for his "excellent study."

The settings by Joseph Urban and the ballet received due praise for their effectiveness from the reviewers.

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Two Novelties Sung By Schola Cantorum

Kurt Schindler Conducts and Five Singers Are Soloists With Chorus.

The Schola Cantorum, Kurt Schindler conductor, gave the first concert of its season in Carnegie Hall on December 30. The soloists were Dusolina Giannini, Marguerite d'Alvarez, Mario Chamlee, John Charles Thomas, and Leon Rothier. The program was made up of the fourth act of Rimsky-Korsakoff's Sadko and the first and only act of Chabrier's Briseis.

The reviewers liked the Rimsky-Korsakoff excerpt, which received on this occasion its first presentation outside of Russia, better than Briseis, which has had one previous presentation here. Olin Downes of the Times wrote that the first "fascinated the audience by its prevailing freshness and folk-spirit, by the strength and savor of the choral writing, and by the orchestration." Of the other, Deems Taylor of the World said: "The scoring is good, sometimes brilliant, and the music bears the stamp of sincerity in every bar; but it somehow does not 'get there.'"

Dusolina Giannini, according to W. J. Henderson of the World, knew her music and sang it well; Mme. d'Alvarez was "excellent" in Sadko, and "quite in her element" in the other; and Mr. Thomas sang with "sweep and vigor." Mr. Downes wrote that "the soloists were in most cases highly accomplished;" Miss Giannini's "art and talent" were displayed to excellent advantage; Mr. Chamlee was more fortunate in Sadko than in Briseis, where his tone was poor; Mr. Thomas was in good voice; and Mme. d'Alvarez inclined to a "too open tone." Ernest Newman of the Post wrote that Mr. Chamlee, Mr. Thomas and Miss Giannini "sang fluently and agreeably." According to Mr. Taylor, Miss Giannini and Mr. Chamlee sang "earnestly and mellifluously;" Mr. Thomas showed "fine authority and carrying power of projection;" and Mr. Rothier, "of course, had fine diction and style."

Pitts Sanborn of the Telegram-Mail thought Mr. Thomas' voice "magnificent" and said that much of Miss Giannini's singing "equalled in beauty the rare gift of voice." Mme. d'Alvarez, he thought, delivered some of her phrases "with a beauty indeed memorable."

Mr. Schindler's forces, "kindled by his own devotion and enthusiasm," to quote Lawrence Gilman of the Herald Tribune, "gave a performance of both works, the Russian and French, that was remarkable for its zeal and its vitality. There was nothing perfunctory in the singing of either chorus or soloists or in the playing of the orchestra." Mr. Taylor wrote that "the chorus did superbly . . . singing with freshness, enthusiasm, and impeccable intonation," and that Mr. Schindler conducted "with excellent authority and effect." Other writers were in accord with these statements.

MORIZ ROSENTHAL
Gave His First New York Recital of the Season Last Sunday Afternoon.

New Year's Eve Students' Concert

Henry Hadley made his last appearance of the season as conductor of the New York Philharmonic Orchestra when he led the fourth students' concert in Carnegie Hall on New Year's Eve. The program included Tschaikowsky's Fourth Symphony, William H. Humiston's Southern Fantasy, Edward Ballanetine's From the Garden of Hellas, and Mr. Hadley's Salome.

Musicians Honor Damrosch

New York musicians of the Bohemians' Club, one hundred members of the New York Symphony Orchestra, together with their wives, and other musical artists were among the seven hundred persons present at a dinner at the Hotel Biltmore on December 28, which was given to celebrate the fortieth anniversary of Walter Damrosch's conductorship of the Symphony Society.

Queena Mario's Mother Dies

Rose Tillotson, the mother of Queena Mario, soprano of the Metropolitan Opera Company, died suddenly last Tuesday in her apartment at the Hotel St. James, New York. Funeral services were held on Friday and many artists of the Metropolitan roster atttended.

Hutcheson Plays Chopin

In the fourth concert of his series of seven historical recitals Ernest Hutcheson played a program of music of Chopin in Aeolian Hall, New York, on the afternoon of December 28.

Two Soloists Play at Sokoloff Pop Concert

Merle Alcock Is Praised by Reviewers in Cleveland Recital Appearance.

Cleveland, Dec. 29.—At the popular concert yesterday afternoon of the Cleveland Orchestra, conducted by Nikolai Sokoloff, Elvin Schmitt, pianist, and Jascha Veissi, violinist, were the soloists. The novelty on the program was Rimsky-Korsakoff's Overture to The Czar's Bride. A potpourri of themes from Puccini's La Boheme was Cleveland's first tribute to the memory of the composer. Other numbers played were the Wedding Music from Lohengrin, a Strauss waltz, and Sibelius's Finlandia.

Mr. Schmitt played Schumann's Concerto in A minor and overcame its technical problems, according to Wilson G. Smith of the Press, "with an ease and brilliancy which forecasts a highly promising future." Archie Bell of the News found "color in his interpretation, a fine reading of values." James H. Rogers of the Plain Dealer agreed that Mr. Schmitt evidenced great pianistic ability. Mr. Veissi was called by this writer "a distinctly gifted young man" and Mr. Smith lauded his "ample and facile" technique, his tone, "while not large, which, nevertheless, has the quality of smoothness, and withal a certain vibrance that gives expression to the subtler moods of interpretation."

Merle Alcock, contralto of the Metropolitan Opera Company, was the soloist at the first concert of the thirty-second season of the Singers Club, under the direction of its new conductor, J. van Dyke Miller. In the words of Mr. Bell, Miss Alcock "repeated former successes in Cleveland. She has a fine voice of velvety texture, and she uses it to advantage. Also it might be noted that her stunning stage appearance is no disadvantage." Mr. Smith was of the opinion that her singing of Annie Laurie was "her most finished and artistic work. Her voice is one of voluminous quality and makes its appeal more through its sonority than any warmth or sympathetic quality."

There was much commendation in the papers for Mr. Miller's work. Mr. Smith found the success of the concert largely due to his "personality and dynamic force" which inspired the men to vocal accomplishments above anything they have previously done.

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On The Music Highway

JOSEF LHEVINNE will give his final New York concert of the season at Carnegie Hall next Monday evening. Among the numbers on the program will be Joseph Marx's Albumblatt and Walter Nieman's Singende Fontane, which will be played for the first time in America.

The sixth Biltmore Musicale will be held in the ballroom of the Biltmore Hotel, New York, Friday morning. The artists appearing are John Charles Thomas, Mary Mellish and Alberto Salvi.

A concert in May at Carnegie Hall will bring to a close the season of Rhys Morgan, Welsh tenor, now on tour in the West.

A third New York recital by Flora Negri will be given at Aeolian Hall on February 1.

The Schola Cantorum of New York at its second subscription concert in Carnegie Hall on February 24 will present a program of a capella music from Great Britain, Spain, Germany, Sweden, Switzerland and America which will include many novelties. The soloists will be announced later.

Jeanne de Mare gave the last of three lecture recitals on Present Day Musical Paris (with comparative glances toward the past) last Tuesday at the home of Mrs. Dunlevy Milbank, New York City.

Abingdon, Va., and High Point, N. C., will hear Cecil Arden on January 21 and 23 respectively.

Among the January concerts of Emily Stokes Hagar are appearances in Atlantic City next Thursday and in Johnstown, Pa., January 22.

Lionel Tertis, English violist, has arrived in the United States to fill a concert tour which consists of twelve engagements in January with the Instrumental Quartet made up of Harold Bauer, Bronislaw Huberman, Felix Salmond and himself; five appearances with the New York Symphony Orchestra, two with the Chicago Symphony and other recital engagements.

This evening at Town Hall, New York, Marguerite d'Alvarez will give her first recital of the season with Morton Howard at the piano.

In the Artist Series Course of the Florida State College for Women, May Peterson, soprano, recently appeared as recitalist.

Ruth Rodgers will give her first New York recital of the season in Aeolian Hall on January 27, assisted at the piano by Isidore Luckstone.

Anna Carbone will give an organ recital at Aeolian Hall Thursday evening. Bach, Palestrina, Fontana, Yon, Debussy and Wagner will be represented on the program.

Olga Samaroff has been engaged for a concert at the Waldorf-Astoria on January 28 for the benefit of the Diet Kitchen Association. This will be Mme. Samaroff's fifth appearance in New York during the current season. In January she will appear with three orchestras, the Chicago, the New York Philharmonic and the Philadelphia.

A recent arrival in New York was Chevalier Marco Enrico Bossi, Italian organist and composer, who came to this country as a guest of Rodman Wanamaker to play a series of recitals on the Wanamaker organs in Philadelphia and New York.

The Rubinstein Club of New York, of which Mrs. William R. Chapman is president, are presenting William Wade Hinshaw's Opera Comique Company in The Marriage of Figaro this afternoon at the Waldorf-Astoria Hotel. There are to be present 150 music club presidents from the various music organizations of New York and its vicinity.

The Students' Association of Vassar College, Poughkeepsie, N. Y., has just booked Georges Enesco, violinist, for its concert on February 21.

Berta Morena, soprano of the Munich Royal Opera, sailed for America on the Majestic on December 31. Mme. Morena will make a concert tour as well as being guest artist at the Metropolitan Opera House in Wagnerian roles. Her debut will be made as soloist with the New York Symphony Orchestra, Walter Damrosch conducting, in Washington, Baltimore and Philadelphia on January 13, 14 and 15 in a special Wagner program.

This will be Mme. Morena's first appearance here since she appeared with the Metropolitan Opera Company in 1912.

Sylvia Lent, violinist, who has been heard this season as soloist with both the Chicago and the New York State Symphony Orchestras, has been invited to play at the White House in Washington on January 29.

Arriving last week on the Olympic was Julia Claussen, mezzo-soprano of the Metropolitan and Swedish Royal Opera. Mme. Claussen returned to America to fulfill both opera and concert engagements. In addition to her appearances with the Metropolitan, she will have several guest performances with the Philadelphia Civic Opera.

Ernest Schelling will make his Boston debut as a conductor of concerts for children on January 10. His New York series with the Philharmonic Orchestra starts on January 24.

The Musical Art Society of Hampton Institute, Newport News, opened its season December 9 with a recital by Hans Kindler, cellist, who was assisted by the Hampton Institute Choir of sixty voices and the Hampton Institute Glee Club of thirty voices under the direction of Dr. R. Nathaniel Dett. Emanuel Balaban accompanied Mr. Kindler.

Nevada van der Veer, contralto, will give her annual New York recital at Town Hall on January 14. The program will be made up almost entirely of modern works.

Tomorrow afternoon in Aeolian Hall, Ellen Ballon, pianist, will be heard in recital. She will give groups by Liszt, Bach-Busoni, Jonas, Chopin and Liadow.

Royal Dadmun recently sang in three performances of The Messiah in four days. He appeared with the New York Oratorio Society on December 25 and 27 and in Providence on December 28.

The January concerts of Flora Greenfield begin in Waterbury, Conn., next Sunday. She will be heard in New York the following Friday, in Cleveland on January 25, in Erie, Pa., two days later, in Rochester on the 29th and in Pittsburgh, Pa., on January 31.

Marion Hovey Brower will give a song recital at Town Hall on the afternoon of January 10. Her program includes songs by Handel, Mozart, Haydn, Schumann, Saint-Saens, Verdi, Rachmaninoff, and Tschaikowsky.

In her American debut as an orchestra conductor, Ethel Leginska will lead the New York Symphony Orchestra at Carnegie Hall Friday evening in the following program: Weber's Oberon Overture, Beethoven's Seventh Symphony, Bach Concerto in F minor for piano and orchestra (with Miss Leginska at the piano), her own Two Short Poems for orchestra after Tagore (first time in America), and Wagner's Overture to Die Meistersinger.

Under the auspices of the Bureau of Lectures of the Board of Education, of which Dr. E. L. Crandall is director, Oliver Denton, pianist, gave a recital Sunday night at De Witt Clinton Hall, New York City. Charles D. Isaacson, founder and sponsor of these free concerts, presided. Other artists on the program were Astrid Fjelde, young Norwegian soprano, who will make her concert debut at Aeolian Hall later in the month, and Charles Bennett, tenor. Walter Golde and Ida Nachmanowitz were the accompanists.

Gustavo Carranza will give his first New York piano recital in Aeolian Hall this afternoon. In addition to Beethoven, Chopin, and Brahms, there will be on the program a group entitled Four Cuckoo Clocks, by Daquin, Arensky, Godowsky, and Carranza.

Fraser Gange has made four appearances in New York during December, two of them with the New York Symphony Orchestra. He will be heard again in New York with the same organization on January 22 and 23 in Beethoven's Ninth Symphony.

At the Elk's Memorial Concert in Port Chester, N. Y., December 7, Amy Ellerman was heard and on December 14, Miss Ellerman appeared in New York in Verdi's Manzoni Requiem.

Richard Hageman will make his second appearance this season as guest conductor of the Philadelphia Philharmonic Orchestra on January 25.

Early in February, Helena Marsh will make a tour of the Pacific coast.

A few weeks ago, Henri J. van Praag, violinist, gave his first public recital at the Shakespeare Clubhouse, Pasadena, Cal. The occasion marked the twenty-fifth anniversary as a conductor in the life of Mr. van Praag, who is one of the leaders in local musical circles. There were two groups of solos by George Shkultetsky, Russian basso cantante.

The Junior Branch of the Washington Heights Musical Club held an open meeting on December 20 at which William Seeber, Lucy Palermo, Anne Hopkins, Irene Griffiths, John Blumers, and Mary Palermo appeared.

Louise Homer started the New Year with a joint recital with her daughter, Louise Homer Stires, at Springfield, Mass., on January 1. On January 7 Mme. Homer appears in Lansing, in Urbana on the 14th, Toledo the 16th, and Booneville on the 19th.

The date of Robert Imandt's violin recital in Plattsburg, N. Y., for the benefit of the Children's Home of New York State has been changed from this Saturday to Friday. This recital will precede the one to be given in Montreal on January 12. On January 22, Mr. Imandt will be heard in his second New York recital.

LOUIS GRAVEURE
Metropolitan Musical Bureau—Aeolian Hall—New York City

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FOREIGN MUSIC ACTIVITIES

Give Faure Opera as Memorial

Film Outdraws Music at Paris Opera; Meistersinger and Moiseiwitsch Recital Feature Week.

Paris.

In commemoration of the death of Gabriel Faure the Opera-Comique produced his Penelope entirely restudied. Despite the fact that the whole presentation was gone over in fresh rehearsal, the shortcomings which were reported in previous performances cropped up again.

The faults of scenery were most notable. The acts were not given an atmosphere which fitted the action during them. Not sufficient advantage was taken, particularly in the third act, of the possibilities presented by the animation and movement of the score, so that despite the liveliness which the composer intended the result was merely dullness.

The reviewer of Comoedia criticized severely the choice of cast, and wrote that the majority of the ensemble were so unsuited to their parts both vocally and histrionically that detailed judgment of their singing was out of the question.

Composer's Friend in Title Part

As an act of esteem for the late composer, the management gave the title role to Mme. Croiza, the original Penelope, who was a very intimate friend of the composer. In the premiere of his opera Faure chose this singer because she combined the singing and impersonation of her roles so perfectly. She always has been praised for the care with which she keeps from sacrificing expression to effects of display. Besides she has specialized in the singing of Faure's music. Her Penelope was emotional, sympathetic and well sung.

The other exception to the remarks of the unfavorable Comoedia commentator was the leading tenor, Lapelleterie, who was new to the role of Ulysses. Muratore has usually sung this part in Paris. His voice was in excellent form, and he received rounds of applause at the end of each act. It is rumored, incidentally, that Lapelleterie is studying the part of Tristan for the next presentation of the Wagnerian opera at the Opera-Comique. Verdier, who otherwise would have sung in Tristan, is at present seriously ill.

M. Ingelbrecht was the conductor, and he brought out the effects of the score with feeling and understanding.

Paris Public Favors Cinema

Figures given out by the box offices of the Paris Grand Opera and the Opera-Comique would indicate that the Parisian public is more willing to spend money on motion pictures than on opera. During the last week in November there were six opera performances at the former theatre and two displays of the Government motion picture, Le Miracle des Loups. The matinee performance of Le Miracle had the highest box office receipts of the week, 45,155 francs, and the presentation that evening was next, 44,144.

Oddly enough Wagner's Meistersinger ran the cinema the closest race of all the operas given. The box office took in 40,652 francs at that performance. That week Faust drew 35,750 francs, Aida 30,834, and L'Heure Espagnole together with Giselle 33,121. Samson and Dalila had the poorest house of all at the opera that week, with only 19,163 francs taken in at the box office.

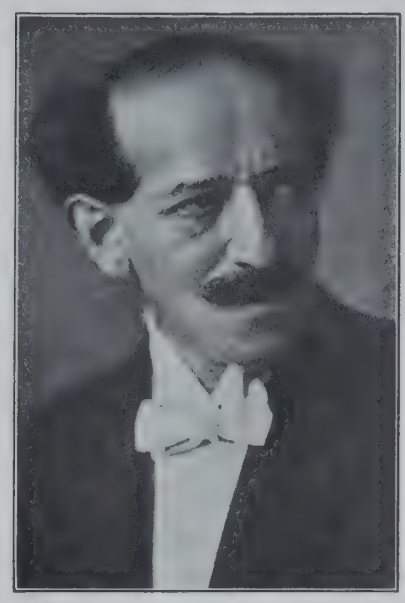
At the Opera-Comique the best house of the week was that which attended Bizet's Carmen. The receipts amounted to 25,870 francs. At the performance of Lorenzaccio at a Thursday matinee only 13,942 francs were taken in.

Meistersinger Popular

The figures indicate that the estate of Wagner and particularly of his Meistersinger has changed much since before the war, when it was not one of the most popular of the operas in the opera repertory. The revival of the work last week which drew such a large audience deserved the success which it made. It was given in all its grandeur and splendor, and nothing was stinted by the management toward making the presentation worthy of the composer. The large stage was used to its best advantage, and it would be difficult to say in which act the scenic effects were finest or most appropriate. Nuremberg could hardly have been painted more vividly than the scenes at the Grand Opera portrayed.

The singing also was of a high grade, and in particular Yvonne Gall distinguished herself with her ingenuous interpretation of the part of Eva and with her good singing. The interpretation of the role cleverly avoided the sickly sentimental. Yvonne Gall depicted a jovial country lass devoid of any profound sentiments.

Paul Franz as Walter von Stoltzing sang his old role in a masterly manner, and was convincing in his acting. The veteran Wagnerian, M. Delmas, has often been heard at the Grand Opera in the part of Hans Sachs, and he has almost always showed to his best advantage in it. Delmas' Hans Sachs is not an ordinary, crude cobbler with a certain amount of education and idealism; he is a refined and gentlemanly artisan, a practical philosopher, whose thoughts and dreams are far from his worldly work, who inwardly does not submit to his fate of continual drudgery.



GEORGE LIEBLING
Pianist, Will Be One of the Artists on the Program of Mr. de Segurola's Next Artistic Morning at the Plaza Hotel in New York on Thursday.

Delmas Vocally Good

Vocally M. Delmas is quite at home in the score of the Meistersinger, and his baritone is excellently suited to the music. His singing in the third act was worthy of all the credit which it won, and it was admirable in the delicacy of its sentiment and expression.

M. Couzinou stood with his colleagues in the excellent quality of his singing and acting. His unusually interesting and amusing interpretation of the part of Beckmesser won the audience. This interpretation of the well known role is also unusual The Beckmesser of Couzinou is by no means an old crabbed nuisance devoid of brains. He is rather a poor musician with a tenacity for misled ideals.

In his singing M. Couzinou excelled anything that he has done at the opera this season so far. His beautiful baritone was at its very best, and gained from the part almost every effect of which it is capable. The applause at the end of each act was as great for him as for any of the other leading members of the cast.

In the role of David a young tenor by the name of Rambaud made a good impression. His acting was easy and unrestrained, and his singing revealed a voice of pleasant timbre and resonance.

The performance was directed by Philippe Gaubert, and in no respect did he appear to better advantage than in the orchestral part of the opera. The entire performance indicated that Wagner has returned to the French stage in full force; there are few companies which could have put last week's performance at the Grand Opera in the shade.

Moiseiwitsch in Recital

Prominent among the recitalists of the week was Benno Moiseiwitsch, who gave the first of his scheduled series of three concerts in the Salle Gaveau. At his first concert the pianist played Bach's Chromatic Fantasy and Fugue in a manner which the reviewers judged remarkable, and displayed similar mastery in Beethoven's Appassionata. The reviewer of the Paris Daily Mail said of his playing of a Schumann Fantasy, "The music was particularly well suited to M. Moiseiwitsch's style, and he brought out admirably its poetic side."

The program was closed with a Liszt transcription from Wagner which caused great applause. The pianist was compelled to add a number of encores before the audience would disperse.

K. H. STOTTNER.

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OLD-WORLD HIGHLIGHTS

Music Conditions Bad in Vienna

State Opera Shaken by Strauss Resignation and Volksoper Lacks Support; Concerts Continue.

Vienna.

The resignation of Strauss, reported in detail in the last Vienna letter, appears to stand, but unofficially it seems that the case is not yet closed. Franz Schalk now functions alone as Director of the Staatsoper, but there are voices in growing numbers which are calling for a speedy return of Strauss. At present Director Schalk avoids showing what he can do as sole ruler of the State Opera, his ill health being offered as the reason for his inactivity.

The search for more conductors continues. It is impossible for the State Opera to get along with only three leaders, especially now that it is giving performances in two theatres. The difficulty is particularly great since the State Opera is not able to pay very much even for the best man. Despite everything negotiations continue to be carried on with Egon Pollak, of Hamburg, and with Bruno Walter. Egon Pollak is shortly to visit Vienna as guest conductor of the State Opera in a revival of Verdi's Falstaff. Karl Muck will be here during January, 1925, also, and he will be guest leader in a whole Wagner cycle.

Volksoper in Difficulties

At the Volksoper the situation is worse than ever, if that is possible. The private persons who are supporting the theatre have had lately to give contributions anew practically every week, and they wish to pay no more money. Contracts are being neglected, the orchestra is threatening to go on strike, and it is hardly understandable that opera is being played there at all.

Lately the Volksoper has begun negotiations with a new group of supporters, who demand as part of their agreement that Leo Blech take the place of Director Stiedry. This proposition may not go through, since the new group has not too much money at its disposal.

During the last few weeks Pietro Mascagni has led several guest performances at both the leading Vienna opera houses. He showed himself again serious and thoughtful, if not too pronounced in his abilities or methods. The public, consisting largely of Italians who prize Mascagni highly as a composer, gave him ovations on all of his appearances.

Puccini Mourned

Incidentally both the Volksoper and the Staatsoper are planning shortly to give memorial concerts for Puccini. He was very highly considered in Vienna where he lived for a time and where his works had their established places in all the operatic repertoires.

The only recent operatic novelty presented in Vienna was the revival of Weber's Die Drei Pintos. Mahler some years ago worked over this work together with a grandson of Weber, Karl, who at that time was an officer in the Austrian army. Mahler worked the score out of sketches of the composer and themes of others of his compositions, and Karl Weber altered the text to fit. To a certain extent Mahler did some original composing, but he wrote strictly in the fluent, genial style of Weber. At this most recent performance Gottfried Kassowitz was the leader, and he produced the work with distinct and strong ensemble although there was from time to time a dilettante strain in it.

The Austrian Republic finally decreed that the centenary of the birth of the native composer, Anton Bruckner, be celebrated officially. The memorial concert was given jointly by the Municipal Chorus, which for more than one hundred years has been celebrated for its quality and tradition and for which Bruckner was once official organist, by the University, by which he was given an honorary degree, and by the Philharmonic Orchestra of Vienna.

Recitals Poorly Supported

The meanness of the music situation in Austria at present continues. The economic situation in the country is such that our conductors and musicians can make livings only if they go abroad for their tours. The concerts in Austria are very poorly attended. Full houses are the exception and empty ones the rule. The people are reluctant even to accept free tickets because of the incidental expenses that the trip to the concert halls entails.

The most popular concerts at present are the orchestral subscription programs of the Philharmonic and the Konzertverein. Dirk Foch is conducting at the latter and has made an excellent impression ever since he took the place of Loewe. As guest conductors we have been hearing Knappertsbusch from Munich and Dr. Rudolph Siegel from Krefeld. The latter has proved himself a leader of technic and spirit, and he adds interest to his program by always bringing with him something novel.

His most recent importation was the Pfitzner Violin Concerto, a pleasing piece of music which was ably played by the sixteen year old violinist, Max Rosthal.

New Hindemith Cello Sonata

The novelties of the other recent concerts are quickly reported: a cello sonata by Hindemith which was played at the first concert of the season of the Austrian Society for International New Music; new songs and piano pieces of I. M. Hauer; and, most important of all, the new (third) String Quartet of Zemlinsky. The last piece was played excellently by the Buxbaum Quartet, and it displayed great boldness of harmony and form. Nevertheless it was approved by the critics whose bias is usually in favor of conservative music.

A concert of the Vienna String Quartet proved that that group, consisting of Kolisch, Rothschild, Dick, and Stutschewsky, has still its old following, and deserves it too. The first violinist became lately the son-in-law of Arnold Schonberg.

Together with Stutschewsky, Kolisch appeared in an evening of music for violin and cello too, and played among other things an interesting duet for violin and cello by the temperamental and talented young composer Hans Eisler.

A number of repeat concerts by artists of international reputation were also among the recent musical fare of Vienna. Among them were Battistini, the seventy year old singer, Maria Ivogun, and Jadlowker. Battistini not only drew a full house at his recital, but also he is a great drawing card at the Staatsoper.

Considerable praise was given Kathleen Parlow on her return, and there were concerts also by the singer Maria Ranzenberg; the cellist, Cassalo, a student of Casals; the German pianist Frida Kwast-Hodapp, who played again many works of Reger and Pfitzner; the Swiss organist Karl Matthael, and the pianists Isserlis, Paul Emerich, and Friederich Wuhrer.

PAUL STEFAN.

Busoni Work Played in Mainz

Mainz, Dec. 14.—Ferruccio Busoni's Piano Concerto, Opus 39, for piano, orchestra, and men's chorus, had its premiere here this week with Edward Weiss as soloist. The orchestra was directed by Herr Konig, and the chorus was the Mainzer Mannergesangenverein. The performance will shortly be repeated in Mainz and in Weisbaden.

Cyril Scott Writing Opera

London, Dec. 18.—Cyril Scott is engaged in writing a second opera entitled The Saint of the Mountain. The libretto is his own. The work is designed to be a sequel to The Alchemist, which is to be produced in Essen in January. Mr. Scott is planning to compose a violin concerto also.

Foreign Notes

Vienna, Dec. 12.—Pietro Mascagni has signed a contract with the Vienna State Opera, his engagement to extend over two months, during which he will conduct various Italian works, among which La Traviata, Aida, Le Trouvere and L'Ami Fritz.

He will also during his sojourn in the Austrian capital conduct his new operetta Si at the Burg Theatre.

Paris, Dec. 14.—Ganna Walska has just signed a contract with Messrs. Durano and Audier, managers of the Nice opera, to appear at that opera during the present season in Madame Butterfly and Tosca.

London, Dec. 4. — Elgar's The Shower and Granville Bantock's Awake, Awake, were the test pieces at the fourth annual Cumberland Festival held at Millom in November of which Harvey Grace of London was adjudicator. There were 800 entered in the competition.

London, Dec. 8. — Theodore Otscharkoff conducted the first Westminster popular concert of the new London Orchestra on November 27. The Prelude Dramatique by Frederick d'Erlanger was given its first performance.

London, Dec. 20.—Herbert Howells is at work on a piano concerto for Harold Samuel, to be produced for the first time at the concert of the Royal Philharmonic Society next April 27.

Paris, Dec. 21.—Serge Prokofieff has just finished a quartet for oboe, clarinet, viola and double bass.

Paris, Dec. 21.—Maurice Ravel is about to finish an opera-comique in two acts, called L'Enfant et les Sortileges.

London, Dec. 21.—Mark Hambourg, pianist, suffered a slight accident the other day in which he sprained his left ankle. He was billed to appear in concert at the Queen's Hall here, and in order not to disappoint his audience he had himself carried to the piano on the platform in a wheelchair. Immediately after this recital Mr. Hambourg left for Maidstone to play at another concert.

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EUROPEAN NEWS AND VIEWS

British Opera Accepts Endowment

Company Closes Annual Tour; Reported Loss of $100,000 for the Season.

London.

The British National Opera Company has weathered another serious crisis—involving a deficit of £19,147 for the year ending last August—by putting on foot a new scheme for a "trusteeship" and accepting substantial aid from the Carnegie United Trust. The guarantee to be provided by the Carnegie fund—already a large benefactor of British music in other fields—is said to be the first subsidy ever given to opera in the history of English music. As to the new "trust" plan, as far as appears from statements of the company officials, it will be much along the lines of the Chicago opera reorganization which resulted two years ago in the formation of the Civic Opera Company.

The B. N. O. C. has been on tour in the midlands, Scotland, and Wales since October, finishing up at Leeds a few weeks ago. The first hint of serious trouble took the form of adverse reports as to receipts in Glasgow, where a local guarantee had to be called on. After the close of this season—the sixth in the company's history—a report was issued embodying this ominous statement as to prospects:

"Whatever steps may be taken to place opera in English in this country on a firm financial basis the fact remains that, without a subsidy or a substantial increase of public support in the shape of regular patronage, reinforced by donations or subscriptions with or without local guarantees in addition, the B. N. O. C. must inevitably find it difficult to pursue its policy of seeking to augment the national appreciation of all that is best in music without undue regard to box-office returns."

Trust Comes to Rescue

Within a day or two came the rumor that the Carnegie Trust had agreed to guarantee the company against loss in the production of a number of approved operas which could not be produced with any hope of commercial success, but which, it was felt, were of educational value. Confirmation took the form of a statement transcribed from discussion among certain directors of the company.

"The B. N. O. C. has already submitted to the Carnegie trustees a list of six such operas," it was announced, "which they wish in the interests of musical education to produce, but which it would be inadvisable to produce without some protection against loss. The question of finance is a very uncertain problem. One can never be sure from one visit to another what will take on with the public of a town. If we could be sure which operas would draw the public we could make a financial success of every visit, but the public changes. We have to pay our way as a commercial company, and we are up against all this. Of course, opera has long been subsidized in other countries. This is the first thing of the sort here, however."

Then, at the annual general meeting of the company on Dec. 19, reports were made showing the full seriousness of the crisis, but at the same time setting forth the hope of the company in its new trusteeship plan and in the aid granted by the Carnegie funds. The loss for the year, which has been cited above, is very nearly $100,000; but the total losses of the company from its inception to date come to £33,789, or, roughly, $1,500,000.

Refused to Lower Standards

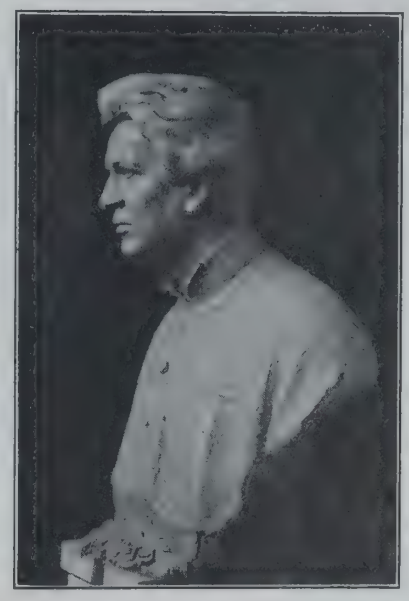
In presenting this disheartening report to the shareholders, Mr. Paget Bowman, the advisory director, said that the Board had rejected the alternatives of giving up the venture or of greatly lowering the standards of production, in favor of setting on foot the foundation of a National Trust for the furtherance of British opera. They hoped that its very nature would make a wide appeal, and that many would be willing to entrust their money to distinguished and impartial trustees, who would retain the capital of the fund and apply, ordinarily, the income only for the furtherance of the work.

The scheme had been favorably received by persons in high and influential positions, and he had great hopes that before long the fund would be a substantial one and firmly established. It must necessarily be a very large one—£500,000 at least—and as time must elapse before it was big enough to provide a substantial income, there would be opened very soon a "Trust Income Endowment Fund" into which all small sums of money would be paid.

In addition, the Board of Directors had started a system whereby each city that the company visited would ultimately form an annual guarantee fund against loss on the periodical opera seasons which were given there.

A few days earlier another bid for popular financial support in the interest of a music venture was made in a public meeting by Mr. Isidore de Lara, who is still promoting his scheme for a great Imperial Opera House in London, to cost £2,000,000, and designed to seat 4,000 people at prices ranging from one to five shillings ($0.25 to $1.25). I have already recounted how Mr. de Lara believes that such an auditorium would draw large enough audiences to make opera in the capital self-supporting. The meeting was enthusiastic, but how much actual cash has flowed into the coffers of Mr. de Lara's trustees is not known.

P. L.



THROUGH the initiative of Maria Carreras, a pupil of the late Ferruccio Busoni, a movement is under way to collect funds to place in the Liceo Musicale of Bologna a bust of the great Italian pianist. The sculptor chosen to model this bust, which is represented in the photograph above, is Valmore Gemignani. Mme. Carreras has sought the aid of nearly all the leading pianists of the present day in this project of a memorial for Busoni and already has been assured the support of George Boyle, Ossip Gabrilowitsch, Rudolph Ganz, Percy Grainger, Ernest Hutcheson, Vladimir de Pachmann, and Ernest Schelling.

Pizzetti Directs Memorial

Milan, Dec. 18.—Ildebrando Pizzetti directed a concert to celebrate the twenty-fifth anniversary of the founding of the House of Rest for musicians by Giuseppe Verdi here not long ago. The funds of the home have benefited by several million lire tnrough the performances of Verdi's works.

Italians Honor French Basso

Paris, Dec. 20.—Marcel Journet, French basso who is at present appearing in leading roles at La Scala in Milan, has just had conferred upon him by the Italian Government the rank of Chevalier de l'Ordre de la Couronne.

Lauri Volpi Sings in Two Operas in Bologna

Bologna.

The leading tenor roles in Andrea Chenier and in Favorita at the Teatro Comunale here have just been sung with success by Lauri Volpi. In Chenier, in which he sang on its first presentation of the year at the Comunale, Lauri Volpi was supported by a cast which included Margherita Sheridan and Carlo Galeffi. The conductor of the evening was Failoni. Although all the principals and the setting were praised and reported equal to anything which Bologna has seen or heard in the past, Lauri Volpi especially won the plaudits of the audience and the reviewers.

The commentator of the Resto del Carlino said: "How the tenor sang the classic music of Andrea Chenier it is difficult to describe. Adjectives reporting it must all be extreme. One can merely report the event. Lauri Volpi sang, and the public could not once await the end of his selections without bursting into applause."

In the third act Signora Sheridan shared approval with Lauri Volpi in the duet with Gerard, and Galeffi also pleased with the warmth and richness of his voice.

Lauri Volpi made a similar impression in La Favorita, and received from the Mayor of Cesena a personal letter of appreciation of his singing of the role of Fernando.

Russian Opera to Tour Germany

Berlin, Dec. 18.—In February, 1925, a Russian opera troupe, under Issai Dobrowen, will tour Germany, performing Boris Godunoff, Eugen Onegen, Pique Dame, Damon, Zarenbraut, Schneeglockchen and Dubrowsky.

Give Zemlinsky Novelty

Berlin, Dec. 12.—A musical comedy in one prologue and two acts by Alexander Zemlinsky, Kleider Machen Leute was recently produced at Dusseldorf. It was written before the war and is not modern in style.

Dutch Conductor Guest in Paris

Paris, Dec. 18.—Two concerts by the Pasdeloup Orchestra of Paris were directed by Albert van Raalte, director of the opera at The Hague this month.

Mme. Landowska's Mother Dies

Paris, Dec. 30. — Eva Landowska, mother of Wanda Landowska, pianist and harpsichordist, died suddenly here today in her apartment.

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THE STUDIO EASY CHAIR

THE American Academy in Rome has announced its fifth annual competition for its Walter Damrosch Felllowship in Musical Composition. This is the fellowship which was awarded three years ago to Randall Thompson. Candidates must file with the Secretary of the Academy not later than April 1 two compositions, one either for orchestra alone or for orchestra with a solo instrument; and one for string quartet, or for some ensemble combination, such as sonata for violin and piano, a trio for violin, cello and pianoforte, or possibly for some less usual combination of chamber instruments. The compositions must show facility in handling larger instrumental forms, such as the sonata-form or free modification of it. A sonata for pianoforte or a fugue of large dimensions will be accepted, but not songs or short pianoforte pieces.

The competition is open to unmarried men who are citizens of the United States, but the Academy reserves the right to withhold an award in case no candidate is considered to have reached the desired standard. The stipend is $1,000 a year for three years with an additional allowance of $1,000 a year for traveling expenses in visiting the leading musical centers of Europe. The winner will have the privilege of studio and residence at the Academy, and opportunity for six months' travel each year.

Guy Maier, pianist and teacher, photographed with a group of his students in repertory and interpretation at the University School of Music, Ann Arbor, Mich., where he is head of the piano department. Mr. Maier is standing in the center (rear), and at the extreme right are Albert Stanley and Earl V. Moore, past and present musical directors of the school.

The first Symphony Concert by the orchestra of the Kansas City Conservatory of Music was given in Ivanhoe Auditorium on December 14. The orchestra, which consists of seventy members, was conducted by Arnold Volpe, director of the Conservatory. The assisting soloists were Helen Swan, soprano, and Carl Zimmerman, pianist. Beethoven's Sixth Symphony and Massenet's Scenes Napolitaines were among the numbers played.

According to the writer in the Kansas City Times, it was a most creditabe performance and Mr. Volpe "held his forces together remarkably." In the Journal he was [illegible] praised "both for his reading and Leo conducting of the whole performance." The soloists also received commendation in the press.

The Christmas concert given by and for the older pupils of the David Mannes Music School on the evening of December 20 was under the direction of Giulio Silva, whose ensemble singing class and solo vocalists were assisted by Melville Smith at the organ and the senior string orchestra. There were played nine excerpts from Haydn's Creation Oratorio, beginning with the orchestral overture and ending with the chorus The Heavens Are Telling. Thirteen excerpts from the Bach Christmas Oratorio were given as the second part of the program. The children's concert and party on the following Monday afternoon brought forward ten little soloists, one of whom had had her first lesson in October, and the elementary and junior string orchestras, which played the Pastoral Symphony from The Messiah and also Haydn's Toy Symphony. In the latter the string players were assisted by the younger piano students, who manipulated toy drums, horns, cymbals and other toy instruments.

The Schola Cantorum of Lawrence College, Appleton, Wis., gave its first concert of the season on the evening of December 14. One hundred and fifty selected singers comprise the membership of this organization.

Under the leadership of Dean Carl Waterman they sang the Saint Saens Christmas Oratorio and several choruses appropriate to the Christmas season.

Soloists were B. Fred Wise, tenor, of Chicago; Mrs. R. E. Widrig, contralto, of Green Bay; Isabel Wilcox, soprano, and Carl McKee, baritone, of Appleton.

Lawrence Memorial Chapel was filled to capacity, and the audience gave evidence of keen enjoyment of the Christmas music. The Lawrence Conservatory orchestra supplied accompaniments.

The Easter Music Festival will take place April 12-13. The Festival Chorus of three hundred singers will sing The Messiah and Haydn's Creation, accompanied by orchestra.

Handel's Messiah was presented by the University Chorus of the University of Wyoming, assisted by the University Orchestra, on December 14. George Edwin Knapp conducted, and the soloists were Agnes Clark Glaister, soprano; Vera Neely, contralto; George Edwin Knapp, tenor, and Samuel E. West, bass.

Pupils of Isidore Braggiotti gave a recital December 8 in Steinert Hall, in Boston. Frances Burr Mitchell, soprano, and Henry Lynskey, tenor, were, according to the Globe, "especially effective" in the duet from the balcony scene of Romeo et Juliette. Others appearing were John S. Codman, baritone; Marion Stanley, soprano; Aimee Spurr, mezzo-soprano; Roger A. Nye, tenor; Leland Gates, tenor; Philip Wadsworth, bass; Celia W. Eames, soprano; Charles A. Henry, tenor; Morris L. Brown, baritone; Pauline S. Machie, soprano; Grace Purinton, soprano; Harry Marcou, baritone; Isabel Parkman, soprano; Annie Howard Stubbs, mezzo-soprano; Helen Harris, soprano; William Ellis Weston, R. Percival Parham .and Ernest Harrison, accompanists.

A recital of songs and original monologues for the benefit of the Hospital Music Committee of the New York City hospitals was given a few weeks ago by Mr. and Mrs. Francis Rogers. Justin Williams was at the piano. Mr. Rogers sang two Ravel songs, and others by Massenet and Clayton Johns.

The week before Mr. Rogers was heard in a song recital at Miss Porter's School, Farmington, Conn.

A Miracle Play, based on the old Miracle plays of the twelfth century, was produced on December 16, 17 and 18 in Cincinnati by Miss Minnie Tracey for the benefit of the new Victory Boulevard Catholic High School.

The production began with a prologue, called Four Women of Holy Writ, portraying Miriam, Rebecca, Ruth and Deborah. The Birth of Christ was announced by the Angel of the Annunciation, played by Lillian Sherman. Tableaux of the Birth of Christ, posed after paintings by Corregio and Raphael, were given, and the music from Paul Bliss' Miracle Play was played by the Symphony Orchestra, under the direction of Walter Heerman. The epilogue was a vision of Christ saying, "Suffer little children to come unto me." The performance ended, as was customary in the old plays, with the cast joining in singing praises.

W. Otto Miessner, director of the Miessner Institute, Chicago, gave twelve hours' instruction in his Melody Way Method of piano playing to teachers and music supervisors on January 2 and 3.

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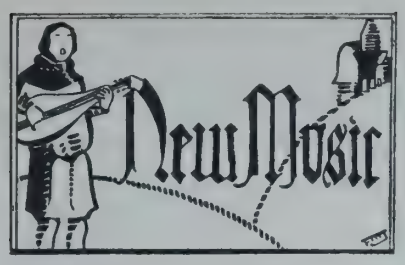

A NUMBER of new vocal compositions have been issued by the Theodore Presser Company, Philadelphia. Two of the new songs are by Charles Wakefield Cadman, his Reeds, and In the Garden of Sahara, both for high voice. The former is a melodious ballad of love, with considerably more rhythmic subtlety and device than is usually to be found in pieces of this sort. The latter is Oriental in its flavor, and includes a wordless passage for voice of marked individuality and impressiveness.

Mana-Zucca's Love You Are My Keeper has the qualities of seriousness and profundity which have marked this composer's other compositions of the sort, with an accompaniment which is skillful in its suggestion of harmony by chromatic figurations. This also is for high voice, as is the last of the new quartet of Presser issues, Eternal Light, by A. Buzzi-Peccia, a composition of religious fervor, supported by an accompaniment that is diatonic in harmony and even in rhythm.

Two more numbers in the extensive Schirmer Scholastic Series have been received. Pascual Roch's Modern Method for the Guitar consists of three volumes of over one hundred pages each, and takes up the study of this instrument with a completeness usually applied only to major orchestral instruments. Besides, technical studies the work contains a number of accompaniments for well known melodious songs, mostly of Spanish origin.

Angela Diller and Elizabeth Quaile edit the Fourth Solo Book for the Piano. It is an anthology of compositions for pupils of middle grade. Schumann, Krebe, Czerny, Rebikof, Handel, Corelli, Haydn, Bach, Grieg, Heller, and Rameau are among the names which one reads in the table of contents. Aside from the excellence of the selection from the point of the musical and educational quality of the works selected, the editors have displayed good judgment and pedagogical knowledge in the phrasing, dynamics, and fingering. Teachers will find this work uncommonly useful.

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Eighteen Pianists Give Benefit Concert

Eighteen pianists under the direction of Walter Damrosch appeared in an ensemble recital at the Metropolitan Opera House, New York, last Tuesday evening in a concert for the benefit of The Association for Improving the Condition of the Poor. Those who played were Guy Maier, Ernest Schelling, Lee Pattison, Sigismund Stojowski, Guiomar Novaes, Josef Lhevinne, Alexander Brailowsky, Ethel Leginska, Myra Hess, Ossip Gabrilowitsch, Harold Bauer, Germaine Schnitzer, Yolando Mero, Mischa Levitski, Carl Friedberg, Ernest Hutcheson, Alexander Siloti, and Elly Ney. Olga Samaroff, who also was announced to play, was not able to be present.

The program commenced with Saint-Saens' Variations on a Beethoven Theme in which the pianists played the parts singly, and joined together for the fugue. The concert took on an air of humor when Mmes. Hess, Leginska, and Mero played the overture to La Dame Blance at a single piano, with Messrs. Bauer, and Schelling hovering behind them to turn the leaves of their music. From then on the audience divided its mood between enjoyment of the music and amusement at the banter on the stage.

The program included Chabrier's Espagna in a two piano version played by Messrs. Maier and Pattison; Schumann's Carnival, in which each of the pianists was soloist in a number and all joined together for the Davidsbundler March; variations by Liadow, Borodin, Rimsky, and Cui on a Chopsticks Theme, played by successive couples; Rossini's Gazza Ladra and Schubert's Marche Militaire, played ensemble.

A player piano and a piano roll of the playing of fourteen artists were auctioned off with Walter Damrosch and Joseph P. Day functioning as auctioneers. The piano was bought by Thomas Cochran for $22,000, and the roll by Cornelius N. Bliss for $2,000. The latter sum was sent to the pianist and composer Maurice Moszkowski, who is an invalid in Paris. The house was filled to capacity.

MME. MARIE GABRIELLE LESCHETIZKY
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Russian Choir With N. Y. Symphony

At the younger people's concert of the New York Symphony Society on the afternoon of December 28 at Carnegie Hall, New York, Vladimir Golschmann conducted, and the Russian Symphonic Choir, directed by Basile Kibalchich, assisted.

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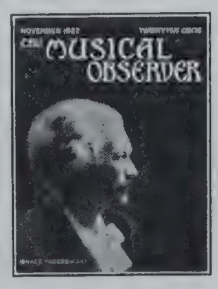

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COVENT GARDEN AND THE ROYAL OPERA, by Richard Northcoat (published by the Press Printers, Long Acre, London), is a detailed history of the leading opera houses of the history of music. The chronological data are prefaced by a historic sketch of the three Covent Garden Theatres since the first was opened on December 7, 1732.

These dozen pages of history, amply and colorfully illustrated, combine the facts of the career of Covent Garden with interesting incidental material of human interest: more or less detailed accounts of the riots, fires, ovations, criticisms, popular tastes, and managerial difficulties of which the history of that interesting theatre is full.

After this prefatory material comes the body of Mr. Northcoat's work, a summary from season to season of all the performances presented at Covent Garden from 1888 until the winter of 1924. Besides the statistics reporting the works given each year and the number of performances, there is supplementary information concerning the more important events each year, the opening of a season, the advent of a great singer, a gala cast, and so on. The information is limited to facts about complete performances. The ballet activities of the theatre are little considered; the stress is upon the singers.

"In the annals of Opera and Drama," writes Mr. Northcoat, "there is no more interesting history than that of Covent Garden. At one or other of the buildings that have occupied the site the world's leading singers have been heard in the foremost operatic compositions; and practically all the great actors and actresses have appeared on its stages, where also numerous English plays—now regarded as classics—have been seen for the first time."

The fascination of this "interesting history" Mr. Northcoat has reproduced even in his short historical preface, and although the rest of the material is statistical the freshness and interest of the book is maintained by the intrinsic magic of the names which are written on every page, and by the completeness of the gallery of illustrations in which are included in costume nearly all the operatic celebrities of the periods in which Covent Garden flourished.

B. Z.

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Photo by Mishkin.

Radio Music Stirs Managers

(Continued from page 1.)

The Musical Digest, "that this is a matter between the Victor Talking Machine Company and the artist with whom it has a record-contract. We have no knowledge except by hearsay of the specific broadcast reservation clause in any contract between an artist and the artist's manager.

"It is true that I have gone to several managers, though not all, to inform them, as an act of courtesy, of our intentions in this experiment. We have approached the artists direct because we felt it was fitting for the artists to secure the consent of their managers to broadcast, and failing in that to do as the artists deemed best.

"When the period is reached which produces proof that the broadcasting experiment has increased business to such an extent that we would feel so warranted, we would say to an artist: 'We would now like to make a proposition for further broadcastings, not of an experimental nature, on a sound financial basis.'

"In that event," continued Mr. Child, "and if the artist thus approached were to say 'yes' we would ask the artist to arrange the business details with his manager.

"The attitude of the Victor Company in this experimental broadcast matter has been one of business courtesy, to inform the concert manager of the Victor's new plans and its desire to carry out such an experiment. We have had and still have the feeling that we had and have the right to take up the matter with the artists themselves, leaving to them the adjusting of the details with their managers."

New York managers interviewed by a representative for The Musical Digest all coincided in the general expression of their views. They hold that the time of broadcasting, the period of the year, and the frequency are the three elements chiefly at issue.

It has been suggested that the safest time for broadcasting, during any regular concert season, would be at an hour prior to eight o'clock in the evening. Several managers believe that broadcasting could serve many constructive interests if it were conducted between May 1 and September 15 each year, or on Sunday evenings, when concerts throughout the country are practically nil.

The New York managers, members of the National Musical Managers' Association, held a meeting Saturday afternoon. President George Engles had no statement to make.

Incidentally, the statement of theatre managers concerning the threatened danger to their business was followed, last Friday, by a rise in several radio corporation stocks, in one instance—that of the Radio Corporation of America—by an advance of thirteen points.

Neither Miss Bori nor Mr. McCormack had ever sung into a microphone previous to last Thursday; and this is said to have caused the early portions of what they sang to be less effective than their later selections. The presence of static, it is said, interfered with perfect broadcasting conditions.

The experiment was nevertheless keenly interesting to vast numbers of persons. It is not yet known how completely the Victor company will be able to carry out its advertised plans to broadcast in the future those artists whose services over the radio are controlled by their managers.

The next Victor broadcasting will take place the evening of January 15 next with Frances Alda and Miguel Fleta, soprano and tenor of the Metropolitan Opera Company.

Theatres under direction of Hugo Riesenfeld

RIVOLI Broadway at 49th Street
POLA NEGRI in
"EAST OF SUEZ"
RIVOLI CONCERT ORCHESTRA

RIALTO Broadway at 42nd Street
"TOMORROW'S LOVE"
With AGNES AYERS and PAT OMALLEY
FAMOUS RIALTO ORCHESTRA
Riesenfeld's Classical Jazz

CAPITOL Broadway at 51st Street Subway to Door
World's Largest and Most Beautiful Motion Picture Theatre
Edward Bowes, Managing Director
"WIFE OF THE CENTAUR"
With JOHN GILBERT, ELEANOR BOARDMAN and AILEEN PRINGLE
PRESENTATIONS BY ROTHAFEL
Capitol Grand Orchestra
Capitol Ballet Corps

Lines o' News AND Chatter

The wind bloweth and listeth (the radio wind) . . . stirred up, it might be said, by Calvin Child of the Victor.

* * *

Are you a music artist? If so do you favor broadcasting? All in favor say "aye;" contrary "no." The ?'s have it.

* * *

Yes, John McCormack and Lucrezia Bori admit they experienced stage fright at the outset of their introductory broadcast efforts—when they looked at the microphone and realized suddenly that a few million people formed their unseen audience. It appeared, however, to wear off as they went along.

* * *

Written and oral managerial refusals of permission for the Victor Company to broadcast artists scarcely carry the weight which an injunction might. Eh, what?

* * *

In the midst of all the fuss comes Erich Siemon of the Wolf and Sachs Concert Management of Berlin bringing Willem Furtwangler to this country. Mr. Siemon admits he likes this country and its progressive methods. He will remain here for two months.

* * *

It begins to look, from reports received from this same Berlin, as though Eleanor Painter had made a pronounced impression in her two appearances at the Staatsoper, in Madama Butterfly and Oberon. Miss Painter, by the way, has deserted for good the light opera stage. She will remain in serious opera, which, by the way, was her first professional love.

* * *

Another New York visitor during the past few days has been Conductor Fritz Reiner of the Cincinnati Symphony. And also, it should be said, Mrs. Reiner. They attended, incidentally, half a dozen New Year's Eve supper parties.

* * *

The New York Philharmonic Orchestra musicians took to their hearts, and at once, Mr. Furtwaengler. The real test of a conductor comes, by the way, at his first rehearsal . . . not during his first public appearance.

* * *

Dynamic Phil Miner has another mark to his credit—The Miracle production in Cleveland. Some of his friends advised against so huge an undertaking, but—and now there is every indication that the income will meet the very large budget of expense.

* * *

Florence Easton's death scene in the finale of Madama Butterfly at the New York Metropolitan last Wednesday evening was one of the most convincing pieces of acting seen in opera in a long time.

* * *

Busy Sigmund Spaeth is busier these days than ever. He has taken further responsibilities in broadcasting each week, from Station WOR in Chickering Hall, a resume of New York music activities during the preceding seven days and telling what interesting is to happen during the week to come.

* * *

Dr. Lindsay Norden and Mrs. Norden of Philadelphia ran over to New York last week to hear the Boston Symphony, and to observe Conductor Koussevitzky in action.

* * *

Speaking of conductors, Mme. Ethel Leginska has become one. Thus do we have another pianist who is able to lead an orchestra.

* * *

Seen on Broadway Saturday morning—snow piled six feet high in the gutter in front of the Metropolitan Opera . . . a few blocks away a shop window displaying men's straw hats.

* * *

Willem Willeke and his associates, the Elshuco Trio and South Mountain Quartet, are planning to present all of Schubert's chamber music next summer at their Sunday afternoon concerts at Pittsfield, Mass.

* * *

The Chicago Opera Company has secured an injunction restraining the Dollars-for-me Feodor Chaliapin from appearing in Washington prior to his scheduled engagement there with Samuel Insull's organization. Perhaps the Russian singer may learn a lesson through that experience.

* * *

Rufus Dewey, one of the best known publicity promoters in the music profession, has gone to Cleveland to take charge of matters there for the Chicago company which were to have been performed by Ben Atwell, whose illness made it impossible for him to carry them out.

* * *

The Prussian Academy of Arts and Sciences has conferred on the Munich composer, Hans Pfitzner, the decoration Pour le Merite.

* * *

A Stamford, Conn., preparatory school for boys offers scholarships to athletes and musicians. Music would seem to be getting on.

* * *

Lawrence Tibbett has received from Chairman Otto H. Kahn, of the Metropolitan Opera Company, a congratulatory letter. Lawrence can preserve it . . . for his grandchildren, if one fine day he should come to have them.

* * *

The Workers' Educational Orchestra (a New York organization) has places for one hundred men and women—who must be working people—who will receive instruction and practical opportunities. The business address of this orchestra is 151 East Eighty-third street.

* * *

Igor Stravinsky arrived in New York last Sunday. More froubles for Arthur Judson.

MUD

Impartiality
Fairness
The Facts

The Musical Digest

Ships and Shoes---
and the Violin
See Page 5

VOL. VII. NO. 13 (Published Weekly) NEW YORK, TUESDAY, JANUARY 13, 1925 (Copyright, 1925, by MUSICAL DIGEST, Inc.) 15 CENTS A COPY

Wilhelm Furtwaengler, conductor of the Berlin Philharmonic and Leipzig Gewandhaus orchestras, is winning distinguished successes in his American debut in a series of appearances as guest leader of the New York Philharmonic Society.

Bulletins of News

Last Sunday evening's Metropolitan Opera concert, in New York, provided a feature in the first public appearance on the stage of that institution of Carmela Ponselle, sister of Rosa Ponselle who has for some years been a member of the Metropolitan company.

Miss Carmela Ponselle's devotion to the career of her sister, which prompted her to forgo her own ambitions in order to advance those of her sister, has occasioned praise, and her appearance in a Metropolitan Opera concert is one of the measures of her reward.

In the O Don Fatale aria, from Don Carlos, Miss Carmela Ponselle evoked from the audience warm applause, and more applause was forthcoming after her singing, with her sister, in a duet for soprano and mezzo-soprano from Aida. There were several recalls for the Misses Ponselle. Lawrence Tibbett, the American baritone who made such a fine impression in Falstaff, roused his auditors and was frequently recalled. Ralph Errolle, American tenor, likewise impressed well.

Cyrena Van Gordon, a leading contralto of the Chicago Civic Opera Company, received recently three letters demanding money. The final communication asked that $500 be delivered to the messenger, a taxi-cab driver. When brought before the police and questioned he pleaded innocence in the matter. Miss Van Gordon is reported to have engaged a bodyguard to protect her.

A reception in honor of Josef Hofmann, the pianist, was given Sunday evening by Frederick T. Steinway in Steinway Hall, New York. It was for men alone, and served as a sort of farewell to the historic Steinway Hall, in East Fourteenth street, where many of the greatest music artists were first heard in this country in earlier days. The guests included one hundred seventy-five of the foremost musicians and others active in representative music affairs.

Dinorah, the sixth among the eleven novelties and revivals planned for the New York Metropolitan, will be sung on the evening of January 22 with a cast including Mmes. Galli-Curci, Alcock, and Ryan; and Messrs. Tokatyan, de Luca, d'Angelo, and Altglass. Although Mme. Galli-Curci made her New York debut in this opera at the Lexington Opera House in 1918, it has not been sung at the Metropolitan since 1892, when Marie Van Zandt had the leading coloratura role.

Giovanni Martinelli, tenor of the Metropolitan, who is ill with typhoid fever in his New York home, has passed the crisis of his sickness, and is steadily improving, his physicians announce.

Hoogstraten Re-engaged For Next Stadium Season

WILLEM VAN HOOGSTRATEN has been engaged by the New York Philharmonic Orchestra for his fourth season at the Stadium this summer. He will conduct for five weeks and his engagement will be supplemented by that of several guest conductors with whom negotiations are pending.

Mr. Van Hoogstraten has also been engaged as guest conductor of the Philadelphia Symphony Orchestra for five concerts during Leopold Stokowski's coming winter vacation. He will lead the Philadelphia organization in its own city on January 16, 17 and 19; in Washington, January 20, and in Baltimore, January 21.

Splendid Artists Are to Broadcast

Continuation of radio broadcasting by the Brunswick and the Victor companies is announced by those organizations, from New York stations controlled by the Radio Corporation of America and the American Telephone and Telegraph Company.

The Brunswick Hour of Music will take place this evening, and will be linked by land wires with Washington, D. C., and Schenectady stations. Karin Branzell, contralto, and Fredrich Schorr, baritone (both leading-role Metropolitan Opera artists), Max Rosen, violinist, and the Brunswick Concert Orchestra, Walter Rogers conductor, will furnish the program.

William A. Brophy, Director of Laboratories for the Brunswick, stated that following Brunswick's broadcasting of internationally famous artists (the first done by any phonograph company) there had been received numerous letters from listeners-in commending highly the quality of transmission and reception. "As a consequence," declared Mr. Brophy, "Brunswick will continue broadcasting."

A change in the Victor broadcasting set for Thursday evening next—which will be linked with seven other stations—will provide the appearance of Frank La Forge, pianist, in place of Miguel Fleta, the Metropolitan Opera tenor previously announced. Frances Alda, a leading Metropolitan Opera soprano principal, the Victor Concert Orchestra, and the Florentine Instrumental Quartet will also be on the program.

Several New York managers stated to The Musical Digest that they had been assured by their artists—most of whom have contracts with Victor to make records—that those artists would not broadcast, for the present at least.

Injury Postpones Singer's Debut

Owing to an injury to her foot suffered in a fall with her horse yesterday in a rehearsal at the Metropolitan, Mme. Nanny Larsen-Todsen, Swedish soprano, will not make her debut as scheduled in Tristan and Isolde this Thursday evening. The injury is not serious.

Stravinsky Conducts N. Y. Philharmonic in His American Debut

Russian Composer Arouses Varied Comment in Program of His Own Works.

PREMIERE OF SCHERZO

One of the most brilliant concert audiences of the season filled Carnegie Hall Thursday night at the first American appearance of Igor Stravinsky, Russian composer, in the role of conductor. Mr. Stravinsky led the Philharmonic Orchestra through a program of his own works, which included the transcription of the Song of the Volga Boatmen, the Fireworks Fantasy, Le Chant de Rossignol, the L'Oiseau de Feu Suite, the Pulcinella Suite and Scherzo Fantastique (marked first time in America).

Lawrence Gilman wrote in the Herald Tribune that Mr. Stravinsky "conducted his scores with complete confidence, of course, and with rather more of technical competence and address than one had looked for . . . he has a clear and forcible beat, and an admirable sense of rhythm." His readings, continued Mr. Gilman, were traditional. "They excelled in their extraordinary vitality, their rhythmical power and flexibility; in finesse and clarity, in tonal balance, in nuance, they left something to be desired."

Other reviewers were even less enthusiastic. Ernest Newman was surprised that he did as well as he did. "Conducting is obviously not his metier, but he generally managed to get the broad effect of a passage." Of the man as a composer, Mr. Newman wrote "the plain truth is that he is no longer in front of us but, in a great many respects, very much behind us." In the opinion of Olin Downes of the Times, he conducted "in a dull and uninteresting manner, with nose in the score." W. J. Henderson of the Sun stated that "Mr. Stravinsky is a highly interesting personage in the world of music, but he is not a good conductor" and added that he is "without question now the foremost man in the realm of music" and that his best compositions "have magnificent virility, amazing picturesqueness and dazzling orchestral splendor."

The Scherzo and Pulcinella Suite did not evoke any great enthusiasm on the part of the reviewers. Mr. Gilman dismissed them as having little value, and Pitts Sanborn of the Telegram-Mail agreed that the latter is "music of little importance, poaching on circus preserves." The Scherzo, according to Mr. Downes, is "a piece of brilliant instrumentation by a student mastering his business with precocious rapidity." Deems Taylor of the World, thought it "a charming orchestral tour de force, with little of the savage intentness or sardonic remoteness of the later Stravinsky."

The orchestra was praised by several writers. Mr. Gilman wrote that "the orchestra played the difficult, tricky music with virtuosity, sensitive responsiveness and tonal beauty."

Bruckner Symphony Is Played as Memorial

Stokowski Conducts Joslyn and Eichheim Compositions in New York Concert.

At the concert of the Philadelphia Orchestra in Carnegie Hall last Tuesday evening Leopold Stokowski observed the centenary of Anton Bruckner by playing his Seventh Symphony. The novelty on the program was the War Dance from Henry Joslyn's suite, Native Moments. Another work by an American composer was the Japanese Nocturne from Henry Eichheim's Oriental Impressions. Sibelius' tone poem, Finlandia, concluded the program.

The following statement made by Olin Downes in the Times exemplifies to a great extent the analytical comment of the symphony: "The Seventh Symphony is a stirring and at the same time an almost vexatious experience to a listener. Uplifted by the lofty ascent of the theme, which is like celestial portals opening to reveal wonder, he suddenly descends to futilities, to fussing, to the piling up of sonorities to tremendous climaxes, with apparently nothing to say when the top is reached; to the endless repetition of things not worth the saying, cheek by jowl with great bursts of power and a vision at times apocalyptic."

In spite of this feeling, the reviewers commended Mr. Stokowski for playing the work, and enthused over his reading. Deems Taylor wrote in the World that "Mr. Stokowski's penetrating and sympathetic reading and the fine playing of his orchestra could not manage to write Bruckner's music for him." The first two movements have "splendid stuff" in them, according to Ernest Newman of the Post, and "Mr. Stokowski—who was in excellent form last evening—and the orchestra made them very beautiful and very impressive." Pitts Sanborn of the Telegram-Mail considered the reading generally "vital and spirited." Lawrence Gilman said that it was played "devotedly and with eloquence."

Mr. Newman considered the War Dance " a vigorous piece of work that seemed to me—so far as a stranger is competent to speak on such a point—refreshingly American." Mr. Gilman referred to it as "brief and amusing—a not particularly adventurous experiment in syncopated rhythms and mildly jazzed scoring." To Mr. Taylor it was "primitive, brazen, and at times engagingly vulgar; nothing very momentous, but the work of a musician who is not afraid to be himself, and who knows his orchestra." W. J. Henderson of the Sun observed that it seemed to him like good dance music, and Mr. Sanborn scored it as "poor jazz, lumbering, ponderous."

The Japanese Nocturne was called "really lovely" by Pitts Sanborn, and Mr. Henderson remarked that it was "good music, with picturesque color and insinuating charm" and should be heard oftener. To Mr. Downes it is "a very charming patch of color" with Mr. Eichheim's impression interpreted with "rare tonal felicity."

JOHN DOANE
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7 East 44th Street, New York
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Metropolitan Opera Bill

TOMORROW

Fedora—with Mmes. Jeritza, Guilford, Alcock, and Dalossy; and Messrs. Gigli, Scotti, and Martino; Mr. Papi conducting.

THURSDAY

Tristan and Isolde—with Mmes. Larsen-Todsen (debut) and Branzell; and Messrs. Taucher, Schorr, and Bender; Mr. Bodanzky conducting.

FRIDAY

Rigoletto (matinee)—with Mmes. Galli-Curci and Gordon; and Messrs. Fleta, de Luca, and Mardones; Mr. Serafin conducting.

Jenufa (evening)—with Mmes. Jeritza and Branzell; and Messrs. Laubenthal, Meader, and Schutzendorf; Mr. Bodanzky conducting.

SATURDAY

Falstaff (matinee)—with Mmes. Alda, Bori, and Telva; and Messrs. Gigli, Scotti, Tibbett, and Didur; Mr. Serafin conducting.

Andrea Chenier (evening)—with Mmes. Ponselle and Bourskaya; and Messrs. Fleta and Danise; Mr. Serafin conducting.

MONDAY

Marta—with Mme. Alda and Messrs. Gigli, Didur, and Malatesta; Mr. Papi conducting.

Taucher and Schorr Make Metropolitan Season Debuts

Curt Taucher and Friedrich Schorr made their first appearances of the season at the Metropolitan on the afternoon of December 3. The rest of the cast was the same as in previous performances. Jeanne Gordon, who was scheduled to take Frances Peralta's place as Venus, was ill, and Mme. Peralta returned in her part. The Sun reported that Mr. Taucher impersonated Tannhauser admirably, and the Post reviewer found him "most satisfactory." The latter review spoke of Frederick Schorr as a "most pleasing Wolfram."

According to the Times both the tenor and baritone returned in good voice, and the Telegram-Mail reported that although Mr. Taucher did not start at his best he improved as the evening proceeded. In the opinion of this commentator "the lyric quality of Mr. Schorr's rich baritone is always heard to advantage in Wolfram's music." The World observer said, "Mr. Schorr as always made a tender and sympathetic figure from the luckless Wolfram and Mr. Taucher was vocally touching as Tannhauser." The Herald Tribune spoke of the beautiful singing and acting of Mr. Schorr.

Tovey Leads in Edinburgh

Edinburgh, Dec. 18.—In the second concert of the sixty-second session of Reid Orchestral Concerts Professor Donald Francis Tovey conducted the Reid Orchestra, now in its ninth season, in a program which included Haydn's Salomon Symphony No. 2 in D, Glazunoff's Scene Dansante, and Brahms' Second Symphony. George Parker was the assisting artist in a Bach aria and in Gustav Mahler's Kinder-Totenlieder.

May Korb Sings in Newark

Newark, Jan. 7.—May Korb, soprano, was heard in recital recently at Wallace Hall under the auspices of the South Park Presbyterian Church. The Newark Evening News lauded her refinement of style, and excellence of technique.

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Furtwaengler Makes U. S. Debut

Leads N. Y. Philharmonic in First Guest Concert; Pablo Casals Is Soloist.

The first appearance of Wilhelm Furtwaengler, conductor of the Leipsic Gewandhaus and the Berlin Philharmonic Orchestra, as guest conductor of the New York Philharmonic Orchestra, took place in Carnegie Hall January 4. According to Pitts Sanborn of the Telegram-Mail, he "achieved one of the most substantial successes in the history of local music." Pablo Casals, cellist, was the soloist in the Haydn D major Concerto. The other numbers were Strauss' Don Juan and the Brahms C minor Symphony.

Olin Downes wrote in the Times that the performance of this symphony "swept everything before it by reason of its vitality, the irresistible and unbroken current of its rhythms and the spirit of greatness and heroism that informed every measure." It was, wrote Mr. Downes, the "most thrilling" performance in his experience. W. J Henderson of the Sun asserted that "it was a noble reading of a noble symphony," and that the conductor set out to reveal Brahms, and not himself. It was to Mr. Sanborn "genuinely a re-creation—an experience like hearing and completely grasping a master work for the first time."

Mr. Furtwaengler's reading of Don Juan, in Mr. Henderson's opinion, was "brilliant" with "passion, splendor, even tempestuous climax." In it Mr. Downes discovered "fire, freshness, and youth." His sincerity as a musician was agreed upon by all the reviewers, even Ernest Newman of the Post, who thought him lacking in imagination. "He represents," wrote Mr. Newman, "the best type of German Kapellmeister—soundly schooled, thoroughly master of everything in his art that can be taught or learned, but without anything that could be called genius, or even, in the more critical sense of the word, individuality."

In direct opposition to this was the prevailing opinion of the conductor. Mr. Downes wrote that he was not, in any sense, "a man of routine. There was a communicative fire in everything that he did, flame that burned clear and bright within." Although slightly more reserved, Lawrence Gilman of the Herald Tribune said that Mr. Furtwaengler "is one of those rare conductors who possess the great style . . . he has the stride, the gesture, the address, of a major prophet." Mr. Henderson wrote that he gave the "conviction of solidity, learning, temperament and the power to lead men," and in the entire program his rhythm "was admirable in its sharpness and correctness. His sense of balance seemed impeccable, and his phrasing was fastidious in its articulation."

Mr. Casals, wrote Mr. Sanborn, played the concerto "with that consummate art for which he is renowned." In the words of Mr. Downes, the cellist played "with the warmth and transparency of tone, the ease and finish, the feeling for the fine proportions of the score and for the bonhommie of this delightful composer, which were to be expected of such an artist." W. J. Henderson said he played it in "perfect Haydn style" and "received from Mr. Furtwaengler and the orchestra an excellent accompaniment." This writer also commented that the orchestra "played as if inspired" in the Brahms symphony.

Nina Morgana, Chamlee, and de Luca Sing in the Barber

Nina Morgana as Rosina, Mario Chamlee as the Count, Giuseppe de Luca as the Barber, and Mr. Rothier as Don Basilio were the leading members of the cast which sang Rossini's Barber of Seville for the second time this season at the New York Metropolitan under the direction of Gennaro Papi on the evening of January 3. Pitts Sanborn wrote in the Telegram-Mail that the performance was lively, and the Post reviewer agreed that the cast "kept the fun going and everybody seemed pleased."

This commentator called Miss Morgana "a vivacious and tuneful Rosina," while the Telegram-Mail reported her as being "dainty and spirited in action and of a charming vocal freshness." The Herald Tribune writer agreed that the singers and Mr. Papi presented "a lively, most appreciated performance," and described Miss Morgana as "an agreeably vivacious Rosina in very creditable voice."

The cast included also Mme. Mattfeld and Messrs. Malatesta, Reschiglian, and Paltrinieri.

Varied Program at Metropolitan

Erna Rubinstein was the guest artist at the Sunday evening concert at the New York Metropolitan on January 4. She played Mendelssohn's Violin Concerto and a group of solos. The program included also excerpts from Rigoletto and Romeo and Juliet, sung by Mmes. Morgana and Guilford, and Messrs. Tokatyan, Ballester, and Mardones. Mr. Bamboschek conducted.

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FREEMANTEL

Metropolitan Revives Falstaff

Presentation Is Hailed Unusual Success; Settings and Direction Share Praise With Cast.

The revival of Verdi's Falstaff at the Metropolitan on January 2 proved the outstanding success of the New York operatic season thus far, was the consensus of both the audience and the reviewers. In the cast were Antonio Scotti, Lawrence Tibbett, Beniamino Gigli, Angelo Bada, Giordano Paltrinieri, Adamo Didur, Lucrezia Bori, Frances Alda, Marion Telva and Kathleen Howard. Tullio Serafin conducted.

W. J. Henderson of the Sun called it "one of the triumphs of Mr. Gatti-Casazza's administration" which brought glory to all concerned in it. It was not only "a fine revival," wrote Deems Taylor in the World, "it is a rattling good show and ought to have a prosperous career . . . Last night's production was a triumph of expert stage direction." Lawrence Gilman of the Herald Tribune was agreed that it was one of the organization's "finest achievements . . . The cast, the resourceful and efficient stage direction of Mr. von Wymetal, Mr. Urban's tasteful settings, the orchestral performance under Mr. Serafin all contributed to an ensemble that was full of life and color and variety."

According to Pitts Sanborn of the Telegram-Mail, Mr. Scotti brought to the role "his long experience, his artistic authority, his command of style." His performance, said Mr. Gilman, was a "masterpiece of rich and subtle characterization" and Deems Taylor found his characterization "consistent and extraordinarily detailed," conveying the impression of the "pompous and amorous old scoundrel" with "grace, simplicity and economy of means." Mr. Scotti's voice, continued Mr. Taylor, "took on a mellowness and richness that were a revelation." To quote Mr. Henderson, the role "presents one of his most successful characterizations."

Lawrence Tibbett, young American baritone who sang the role of Ford, received an extraordinary ovation at the end of the second act, when the audience demanded that he take a curtain call alone. As Mr. Taylor put it, he "suddenly came into his own last night with a performance of amazing vocal richness, vitality, and dramatic resourcefulness . . . His acting was even more of a revelation." Mr. Gilman wrote that "his magnetic and authoritative performance in the Inn scene of the second act took the audience completely captive" and added that he deserved his ovation for a performance that was "irresistible in its fire and grace and skill." In Mr. Sanborn's opinion the impersonation was "worked out with penetrating intelligence to the minutest detail; it was as notable for distinct, unforced, expressive diction, for artfully varied tone color, and for skillful phrasing of the music, as for its dramatic accomplishment, and it all hung together." Olin Downes of the Times was impressed with the sincerity, dramatic feeling, and "excellent vocal quality" of his work. In the opinion of Ernest Newman of the Post, it was one of the "subtlest" pieces of acting this season at the Metropolitan.

Full praise was accorded Mr. Gigli by Mr. Taylor for singing "delightfully" and acting "with becoming self-effacement." Mr. Henderson stated that he "showed his artistic quality by assuming the part and performing it excellently." Mr. Sanborn agreed, and Mr. Downes referred to "his customary beauty of tone." Marion Telva received several commendatory notices for the excellence of her work. According to Mr. Henderson, she has progressed "in vocal art as well as in acting" and was a competent Dame Quickly. Mr. Taylor said that she made the character a "fetching soubrette." According to Mr. Downes, her impersonation was "admirably sung, acted with utmost humor," and gave "further and important evidence of her unusual talent . . . Her voice and histrionic ability were conspicuous."

Mme. Alda's voice "was delightful in the music of Nanetta," wrote Mr. Sanborn, and Mr. Taylor thought she sang "exquisitely." The "relishing impersonation" of Mrs. Page by Mme. Howard delighted Mr. Sanborn. To quote Mr. Taylor, she proved that "a good actress can make a good part out of almost anything." This writer found Miss Bori "charming." More enthusiastic was Mr. Henderson, who wrote that she was an "entrancing vision of beauty and grace. The adorable soprano was created for this role. She looks it, sings and acts it. She is the very champagne of the comedy, and in no other opera has she acted with such a sure command of technique. The music is all favorable to her style and she sings it delightfully." On the other hand, Mr. Sanborn found her voice unsuited to the role.

Of the others in the cast, Mr. Taylor wrote: "Mr. Bada was a capital Caius, and Messrs. Paltrinieri and Didur had an uproarious time as Bardolph and Pistol." Agreed was Mr. Henderson that their work was praiseworthy.

The sets, wrote Mr. Taylor, "may be placed among Mr. Urban's best work." The other writers agreed as to their charm. Mr. Serafin received due praise for his conducting, which, in Mr. Taylor's words, was done "with pace and precision, and skillful balance that were the life of the evening." Mr. Downes said he "exerted an authority, a flexibility and incisiveness of style in his reading which seemed to leave nothing in the score unrevealed."

MARION TELVA

Added to the General Success of the Recent Revival of Falstaff at the Metropolitan by Her Portrayal of the Role of Dame Quickly.

Ganz Conducts Christmas Concert

St. Louis, Jan. 1.—At the Christmas concert of the St. Louis Symphony Orchestra, conducted by Rudolph Ganz, Giuseppe Martucci's Notturno and Novelleta were heard here for the first time. The other numbers were Schumann's Manfred Overture, Brahms' Fourth Symphony, and Casella's Italia Rhapsody. Richard Spamer wrote in the Globe-Democrat that the Martucci numbers deserved "a permanent place in the orchestra's repertoire; the first as an inspiring tone painting, with the true nocturne atmosphere, the second as an example of recent orchestral structure, acceptable in form, sensible in intent and grateful to the ear."

Verbrugghen Leads Messiah

Minneapolis, Jan. 4.—Henri Verbrugghen conducted the St. Paul Municipal Chorus on the evening after Christmas here in a performance of Handel's Messiah. The Minneapolis Symphony Orchestra assisted. The soloists were Grace Kerns, soprano; Amy Ellerman, contralto; Judson House, tenor; and Fraser Gange, baritone.

Montemezzi Sails for New York

Genoa, Jan. 6.—The composer Italo Montemezzi was a passenger on the steamer Conte Verde, which sailed for New York today. Signor Montemezzi is the composer of The Love of Three Kings and other operas. He is accompanied by his wife.

To Play Primitive Music

Harriette Cady will give a program of primitive music at the Princess Theatre, N. Y., January 20. Old instruments will be shown and descriptions of them given.

Spalding Is Soloist With Gabrilowitsch

Detroit Hears Borodin's Third Symphony; Handel's Messiah Is Sung.

Detroit, Jan. 2.—Albert Spalding, violinist, was soloist at the New Year's Day concert of the Detroit Symphony Orchestra, conducted by Ossip Gabrilowitsch. C. J. R., writing in the Times, lauded him as "a finely gifted musician, an artist of imagination, great power and glittering brilliance." His rendition of Mozart's Fourth Concerto, and the Saint-Saens Introduction and Rondo Capriccioso was done, according to this reviewer, "with consummate skill and served admirably to display his virile and polished technique."

In the same vein were the remarks of Charlotte M. Tarsney of the Free Press, who wrote that "his range of technique, his poise, his intellectual grasp of a number, his beautiful quality of tone, and the refinement of style he displays in his work, all mark him the thorough artist." Cyril Arthur Player wrote in the News that he believed Mr. Spalding to be a "virtuoso who enjoys making music more than he cares to show off his adequate technical proficiency."

The novelty of the concert was Borodin's unfinished Third Symphony. Other numbers were Dvorak's Carnival Overture and the Overture to Strauss' Die Fledermaus. In the orchestral sense, wrote Mr. Player, the Borodin number "was admirably done." C. J. R. and Charlotte M. Tarnsey disliked the insistent reiteration of the theme which became monotonous.

Last Sunday evening Handel's oratorio, The Messiah, was given its first presentation as an annual event by the Symphony Choir under the direction of Mr. Gabrilowitsch. The soloists were Richard Crooks, tenor, Jeannette Vreeland, soprano, Nevada van der Veer, contralto, and Fred Patton, bass. To quote C. J. R. "all proved themselves well schooled in this particular branch of music." Other reviewers commended their work. Victor Kolar, assistant conductor of the Symphony Orchestra, trained the organization, which, with the assistance of the Musical Art Society of London, Ont., gave the concert.

N. Y. Again to Hear Borovsky

A recital will be given at Aeolian Hall on January 29 by Alexander Borovsky, Russian pianist, who made his debut in New York last season.

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The Musical Digest will seek unswervingly to serve only the best interests of music. It will build up; it will support steadfastly musical progress and just reform; it is pledged to the cause of whatever is musically meritorious in both composition and interpretation, regardless of nationality; it will stand firm for justice; it will belong to no musical "party" or "movement," but remain independent.

Contractual Rights

The late J. P. Morgan once said that he often loaned money on his faith in personal integrity. The word of some men is as good as their bond; and that fact, becoming widely known, has on occasions become a priceless asset.

Among persons and organizations who conduct their relationships honorably a contract is regarded largely as a memorandum in writing of an agreement, available to be referred to in the event that something arises over which there is a misunderstanding. In any such circumstance a reading of the contract—if all that should be included in it has been clearly defined—usually settles the dispute.

Contractual rights are generally respected by men of business. They are recognized as of fundamental importance to the stability of a nation; they must be upheld if the foundations of a people are to be preserved.

It has come to the notice of The Musical Digest that the Victor Talking Machine Company regards as of minor consideration agreements which certain music managers assert they have with their artists wherein the former are granted the authority to accord or to refuse permission to those artists to broadcast their art over the radio.

Calvin G. Child, a Victor director, stated to the editor of The Musical Digest that he was aware only by hearsay of the existence of such broadcast reservation clauses in contracts between managers and artists; and that even where they obtained he "felt it was fitting for the artists to secure the consent of their managers to broadcast, and failing in that to do as the artists deemed best."

Certain artists who were first approached by Mr. Child to cooperate with the Victor company in its broadcast experiment consented without consulting their managers. They did so, they later explained, on the assumption that they were conferring a courtesy to an organization with which they were doing business. It did not occur to them that consequences viewed as carrying large import might be involved.

Mr. Child seems to hold that a consent, thus pledged, binds the artist to fulfilling the oral agreement to broadcast for the Victor company . . . despite any managerial objections, based on a clause in the manager-artist contract which requires the latter to secure the consent of the former to broadcast. He takes the stand that an artist, who happens to have in the contract with his manager a broadcast reservation clause, has no just reason for withdrawing a consent to broadcast, regardless of subsequent managerial interposition. Mr. Child's contention is that the failure of the Victor company to broadcast an artist after a published announcement so to do will place that organization in an embarrassing position (and Mr. Child as well).

It would appear that all this difficulty might have been avoided had Mr. Child consulted first with the managers of the artists whose services were desired in the Victor broadcast experiment. If managers who control the broadcast privileges of their artists object to their broadcasting (for reasons deemed for the best interests of the manager, the artists, and local managments which give concerts throughout the country) such objection deserves to be respected.

There is involved apparently a matter of contractual rights. If they are clearly set forth in a contract, and legally sound, no difficulty should be met with in upholding them.

. . . TEMPO RUBATO . . .

THE newspaper representatives present at Stravinsky's first American interview who had expected to find in the Russian composer an eccentric personality were immediately and completely surprised. He showed a genial disposition and friendly hospitality.

By all odds the most striking thing about the Russian composer is the lucidity of his thought. Never in an hour of answering questions did he cease to be clear, logical, and thoroughly sensible. And he was witty too. It was a pleasure to listen to his conversation, for from beginning to end he knew what he was talking about.

THE remark that made the biggest hit with those present was Stravinsky's assertion that he hates modern music. The writers hailed it with glee, and promised to use it next day for their leads.

"The term," said the composer, "is merely a formula. It is a principle which compromises those who subscribe to it."

The natural question then was about the status of the music of Stravinsky himself. "It is not futurist," he said, "or modern. It belongs to our own day. I write the way one must write now. I have no moral or political ideas in mind. The 'modernists,' many of whom are said to be disciples of mine (they are very nice and very foolish) write to shock the Bourgeois. I don't aim to shock the Bourgeois any more than to please the Bolsheviki. I can imagine Bourgeois persons liking my music and Bolsheviki disliking it, and vice versa. That isn't the point. I write my way, the way that my material at the moment demands, and the result is what counts."

THEN in a double-barreled burst of French and German (Stravinsky knows no English) he explained what is the rhythmic style of the present day. He spoke of the minuet with its pleasant, even rhythm; a sort of march. Then he turned to Chopin: "If one were to ask Chopin of what an octuple meter consists he would reply, 'One, two; one, two; one, two; and one, two; or one, two, three, four; and one, two, three, four.' All that is different now," continued Stravinsky. "We simply don't do music that way any more, as much as we may be able to appreciate what is already written.

"In our day an octuple rhythm is nothing so simple as it was with the Classical and even the Romantic composers. A series of eight beats now can be grouped one, two, three; one, two, three, four, five; or one; one, two, three, four, five, six, seven; or one; one, two; one, two; one, two, three,—anything that added up will make eight.

"The poets write free verse with longer and shorter lines; so do the musicians write longer and shorter measures."

STRAVINSKY illustrated again the folly of grouping all radicals and "incomprehensibles" in one hazy class. He showed that the distance between himself and the composers of quarter-tone music, for example, is perhaps as wide as between the latter and Tschaikowsky.

"I am not qualified to speak about quarter-tone music," said the Russian. "I was brought up with the ordinary diatonic scale in my ears, and I cannot hear these quarter-tone distinctions. I have listened to some of the music of Haba, but—I don't know. . . . It was like Brahms—Brahms a little out of tune.

"What is the limit to this experiment? I hear that already they are writing music for eighth tones, for sixteenth tones."

The question is valid for Stravinsky too. What is the limit of his rhythmic complication and novelty of instrumentation? It is not a very good question. There are no limits in music except what the listener can learn to like. And that can be even the sound of a choir of steam whistles blowing fortissimo.

FEW composers seem to have calculated as much and as consciously as has Stravinsky regarding each of his compositions in turn. He explained clearly his motivation in the Symphony of Wind Instruments. He was composing an elegy to Debussy. He wished the music not to lament, but to sing with the clear cold voice of the a capella choir in hollow medieval cathedral vaults.

"The philosophies of religion are uncompromising," said Stravinsky. "Good is good, and evil is evil. God is the basis of a fixed solid world. It was this religious solidity that I wished to suggest in the Symphony (which is not a classical symphony, but simply the singing together of a number of instruments). Therefore the music was written to be played without arbitrary nuance or interpretation. It must simply sound out clear, balanced, and unemotional.

"You know," said the composer further, "there are many kinds of errors in music. Sometimes one sounds a wrong note; that's too bad, but it is not very important. But errors of accent and of phrasing, misinterpretations which make a composition sing differently from what the composer intended—they are very grave."

STRAVINSKY spoke at length of his plans here and abroad. At present he is not composing. For that he needs time, care, privacy, and lack of any distraction. He has a new piano sonata, which, according to his custom, he is withholding from publication for some months, but of his future plans he would say nothing.

Also he expressed no favoritism among his compositions. "What I am writing at any given moment is what absorbs and interests me most. Then I think that it is the only and the greatest thing in the world."

INCIDENTALLY, in the interview which appeared in The Musical Digest a fortnight ago in which Carlos Salzedo spoke of Igor Stravinsky, the impression was given that Mr. Salzedo was doing preliminary work to aid in the preparations for the first New York concert of the composer which took place last Thursday. In fact Mr. Salzedo has been aiding in the preparation of the presentation of Stravinsky's Renard at a concert of the chamber music of the Russian at Aeolian Hall, New York, late this month. At this concert, which will be managed by the Auxiliary Board of the New York Philharmonic Society, the composer will play the piano, and a number of members of the Philharmonic Orchestra will take part.

ALEXANDER FRIED.

Ships and Shoes—and the Violin

Carlos Sedano Is a Versatile Artist Whose Thoughts Often Stray to Automobile Racing and Tennis

by KAY KENNEDY

A YOUNG MAN who likes tennis, fox-trotting, American girls, cross-word puzzles, and whose ultimate ambition in life is to race in the Indianapolis Speedway—this is Carlos Sedano, Spanish violinist, who has, in the last few months, made New York and Boston debuts.

Sports were the first thing of which Mr. Sedano spoke. It was not hard to see that this subject absorbed a great deal of his attention. Apparently not even the demands of his art have kept him from the lighter interests of ordinary youths. He is particularly fond of tennis (he has won a tennis championship in San Sebastien), but it is auto racing that is dearest to his heart. When he spoke of it his face lighted.

"Auto racing—ah, that is glorious! Afraid? Why should I be? When one is racing there is no time to think about being afraid. No time to think about anything—just to feel yourself rushing through the air. Some day I hope to have a concert in Indianapolis so that I can at least see the speedway. Think of racing there!" His quick smile and boyish enthusiasm are well calculated to make one forget that this eager, dark-eyed young man who carries the burden of his twenty-one years so lightly is an honorary member of the Circle of Beaux Arts, has played three times by royal command before the ruling house of Spain, and once before the King and Queen of Belgium. Tall, broad-shouldered and lithe, he is an ideal type of athlete. In fact, he confided that he has just the same measurements as Georges Carpentier.

"Of course, I like New York—no, it is not my first visit. I was here for a while when I was studying. But in the winter here I cannot play tennis." His eyes roamed sadly to the window, from which could be seen a few listless flakes of snow fluttering past, only to die a watery death under the automobiles which purred up and down Fifth avenue. It was one of those half-hearted winter days with which New Yorkers are only too well acquainted, and certainly one not suited to tennis or any other sport. The young Spaniard did not allow himself to be depressed by the weather for very long.

"But," he continued, and he straightened the perky little polka-dot tie which matched the handkerchief protruding from his pocket, "after all, one can dance in the winter as well as in the summer. One can always dance! Tango? But, of course." Mr. Sedano, we learned later, has won two medals with his sister for tangoing. "It is the fox-trot that I like though." His shoulders swayed. "Is it strange that I love your country? I have had such a good time here, and people have been so kind to me. And the American girls"—he threw up his hands in his enthusiasm.

And Sedano has enthusiasm. It bubbles forth in his conversation and makes each subject under discussion take on vitality and importance. He possesses not only the lively exuberance of youth, but an intense interest and joy in life. It is this zest for living which enables him to throw himself with equal avidity into his music and—let us say, auto racing. In spite of his complete poise and charm of manner, there is in him an entire lack of that air of sophisticated ennui so popular with young men in their early twenties.

CARLOS SEDANO

Leaning across the table eagerly, Mr. Sedano continued: "The American girls are so attractive, so beautiful, so unusual! But it is hard to understand them. Coming over on the same boat with me there was a young girl—a flapper, you say—traveling alone. She drank and smoked.

"It is not becoming that a young girl should do these things. And that they should work"— Sedano spread out his hands, which, in spite of their slenderness, give the impression of physical strength, in a gesture of complete and final bewilderment.

"The trouble is," he continued in a confidential tone, "your American men do not appreciate their women. In Spain our girls stay home to be admired and taken care of and married."

Although these sentiments have the faint, yet unmistakable tang of mid-Victorianism, Mr. Sedano is distinctly modern. He even confessed to the pastime of cross-word puzzling, a pastime unmastered because, although his English is excellent, it does not embrace such obscurities as a two letter word for a two-toed sloth. Remembering a wasted hour of a recent evening, I seized my opportunity to ask him for a seven letter Spanish word for work. I was rewarded with "travajo."

"Just what do you plan to do this winter, Mr. Sedano?" I asked, as the conversation threatened to become just another of those "what is a three letter word for a—"

He smiled broadly. "Why, have a good time, of course. Seriously? Well, I have my third New York recital February 2, and then I shall go to other cities. I will be going home in May to spend the summer with my family and to finish my law course."

My astonishment must have been apparent, for again he smiled. "Oh, yes, I am almost a lawyer. My father had intended that I should have a diplomatic career, and I have been studying law privately in accordance with his wishes. You know, I did not come over here with the plan of making a concert tour. My father is director of the Spanish mint and came to America to buy machinery. I came, too, renewed my acquaintance with musical people—and here I am!"

Carlos Sedano was born in Madrid and from the time he was three years old has played the violin. First under his mother's tutelage until he was seven and then, having passed the severe tests, at the Royal Conservatory at Madrid. Here he stood at the head of his class of thirty pupils, and at the final examination he was awarded first prize. When he was fifteen years old he played the Wieniawski Concerto with the Madrid Philharmonic.

About a year and a half ago Sedano came to this country to study. Last summer he returned to Spain for a series of concerts, but came back to the United States after a few months.

Chaliapin Injunction Modified

Chicago, Jan. 9.—Feodor Chaliapin was given the sanction of the courts to appear in the opera Faust in Washington January 26, as the result of a ruling last Thursday by Judge Hugo M. Friend.

The ruling modified a temporary injunction granted a week ago by Judge Ira Ryner at the request of the Chicago Opera Company, and which restrained Chaliapin from appearing in Washington on that date.

Chaliapin and his agents, however, are restrained in Judge Friend's order, from advertising his appearance in Washington between now and the date he sings there.

The temporary injunction was asked by the opera company on the ground that if Chaliapin sings there January 26 he would violate his contract with the company and would hurt his drawing capacity when his opera company appears in Washington in February.

Stoessel for Worcester Festival

Worcester, Jan. 7.—Albert Stoessel, conductor of the New York Oratorio Society, violinist and composer, has been engaged to succeed Henry K. Hadley, recently resigned, as conductor of the Worcester Music Festival. Mr. Stoessel is a native of St. Louis, where he was born in 1894 and where he obtained his early musical training, which he followed with study under masters in Europe.

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at the recent Ainslee Gallery Exhibition on Fifth Avenue

THE COMMENTS OF THE PRESS

"Her rich dark voice and her beauty of face and form were ravishing. What a lovely picture Miss Gordon made as the center of this never-to-be-forgotten scene."

New York Post, December 22, 1924.

"Jeanne Gordon gave out some noble contralto utterances as Laura, and was especially felicitous in her observance of musical phrasing."

New York American, December 20, 1924.

"Jeanne Gordon's Laura is nicely conceived, and the second act prayer was a bit of fine singing."

Brooklyn Eagle, Brooklyn, N. Y., Dec. 24, 1924.

"Vocally fresh and youthful, a quality of the slenderest Delilah in some years."

New York Times, December 21, 1924.

"Miss Gordon, Venus, made a clear voiced and a beautiful one."

Deems Taylor, The World, November 6, 1924.

"A stunning and vocally opulent 'Dalila.'"

New York Commercial, December 22, 1924.

"She was able to employ the sensuous beauty of her tone in a way that gave an interest to the lines they did not inherently possess."

New York Times, November 7, 1924.

"It was in the garden scene . . . as Marina, most charmingly sung by Jeanne Gordon, that the audience arose to enthusiasm."

New York Mail-Telegram, November 7, 1924.

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PIERRE KEY'S OBSERVATIONS

A BIT OF LIGHT needs to be let in on the recent Lawrence Tibbett episode at the New York Metropolitan Opera House. The Metropolitan management hasn't a particularly easy row to hoe. Criticism is thrown at it from every direction. Accusations, many of them having no basis whatsoever in fact, are made. One of them, it now appears, is that the aforementioned management did its best to keep young Mr. Tibbett from taking a curtain call alone after he had impressed his auditors so vividly during his big scene in Falstaff, in the role of Ford.

That subject is still being discussed in various quarters. The Know-It-Alls maintain that nothing save the insistence of that Falstaff audience to "have" Tibbett, finally brought the baritone before the footlights while the curtain was being held for the succeeding scene.

Perhaps the situation may have suggested, to the imaginatively inclined, some such things; there had been an even twelve minutes of curtain calls, participated in by Antonio Scotti, Mr. Tibbett, and Marion Telva; Mr. Tibbett, stepping aside on several occasions to allow Mr. Scotti to make his exit, had been the recipient of instantly increased applause; murmurings had begun to become audible from different parts of the half darkened auditorium.

SUCH EXPRESSIONS as, "You see, no American has a chance in an institution dominated by Italians," and "What did I always tell you?" were heard. So the applause swept on, until the desire of the assemblage was gratified.

I hold no special brief for the Metropolitan Opera Company. It has been the object in the past of adverse comment in this column, and it will continue to be—when further such occasions arise. But those of us who are Americans, and who plead for fair play, should not be unwilling to extend it where it is due . . . and this instance happens to demand it.

What of Miss Telva, who sang and acted a Dame Quickly which was so admirable that in point of strict merit it deserved recognition prior to that accorded Mr. Tibbett? Did that Falstaff audience appreciate the quality of her vocalism, the smooth and warm timbre of her voice, the excellence of her acting?

It did not.

It was impressed chiefly by Mr. Tibbett's tour-de-force at the close of his monologue. There had been finer singing done before that by this artist . . . phrases splendidly delivered, which were far and away superior to most of those in his concluding effort. Yet these were not the qualities provocative of the hand-clapping outburst. It was the high notes, and the loud tones, which "brought down the house."

Let there be no misunderstanding as to the ability of the majority in any Metropolitan audience to differentiate keenly between what is truly fine and what is not. They simply do not know. Give them something with a sensational twist and they go mad. But a bit of bel canto singing appears beyond their abilities to appreciate. It must be so, otherwise we would have more fine singing at the Metropolitan and less downright yelling.

NOW as regards the chances given Miss Telva and Mr. Tibbett. Who gave them their opportunities to appear in the characters of Dame Quickly and Ford? Who indeed but Mr. Gatti? Nor was that opportunity supplied without opposition. Both Conductor Serafin and Stage Director von Wymetal were dubious concerning the capabilities of these young artists to perform satisfactorily the tasks which Mr. Gatti decided to assign to them.

That, I happen to know, is the truth.

I also happen to know that at the general rehearsal several of the New York daily newspaper music reviewers, who were present, heard and observed what these singers did. They must have realized that those roles had been sung at the last previous Metropolitan revival of Falstaff by Louise Homer and Antonio Pini-Corsi, the latter creator of Ford when Falstaff was first produced.

Did those newspaper men say an approving word to Mr. Gatti for having opened the doors to two Americans? They did not. Nor did they give to Miss Telva in their reviews the credit due her.

All of which indicates that there usually are two sides to every story, that the one dished up to the public is often the wrong story.

CATCHING FLIES with vinegar is a tedious and not always successful undertaking. Sugar generally serves as a better lure. Vinegar perhaps for the stubborn insects—once they are cornered where a quantity of the fluid can be poured over them.

It looks as though Cal Child, of the Victor, came recently to New York carrying a big stick. He came temporarily out of his retirement as head of the Victor artists' department to put over its broadcast experiment; and he appears to have been, and still to be, bent on doing that little thing, regardless of whose head he swats with that big stick.

He has succeeded, at any rate, in antagonizing thoroughly most of the New York managers of artists. That isn't like Cal; not at all like him. His methods usually are smooth and quiet, and accompanied by dulcet and pleading tones. He appears to have used them to advantage with the artists, then, when he looked in upon the managers—a few at least—to have beetled his brows and indulged in ominous growls tantamount to warnings that whoever interfered with his particular, pet, and choice project to make Victor pre-eminent in the radio broadcast field would be in for trouble with one Cal Child.

WELL AND GOOD so far. But what is the answer to be? Does the Victor imagine that it can hog-tie the New York managers? Does it nurse the belief that the radio is suddenly and mysteriously to replace concerts? That with its sale of talking machine records, it can develop a position to enable it to offer the leading artists whose record service it controls some such proposition as: "Broadcast exclusively for us and we'll pay you as much money as you make in concerts"?

If such an offer ever were made, and accepted, it would be equivalent to the artist's farewell as a future public attraction. It might work for a year, possibly for a longer time, then—.

Nothing of permanent value is going to be gained by the Victor's pursuing a dictatorial attitude in this radio broadcasting experiment of theirs. Nor by disregarding any just contractual rights held by a manager for the broadcasting services of the artists.

The New York managers could take their case to the people of this country in the public press and by a clear presentation settle the issue, forever, with dispatch.

One other little piece of Victor tactics: It announced the John McCormack-Lucrezia Bori broadcasting on New Year's night as the first hereabouts by artists of international fame. Mr. Child made that statement for public print knowing, full well, that the Brunswick company had previously broadcast Florence Easton, Elly Ney and Mario Chamlee . . . all artists who have appeared under foremost auspices in this country and in Europe.

Respect for the rights of others and truthfulness would better be given a free rein in this radio broadcast situation. If they are not there is likely to be a fight, one likely also to go to a finish.

WHATEVER difficulties exist in the present radio broadcast situation will—as I observed in this column last week—eventually be ironed out. So potential a field as this one must in time be harnessed adequately, and in a manner dispensing justice to all.

Indiscriminate broadcasting, by too many organizations, will gradually, no doubt, give way to a more orderly procedure. A few companies should broadcast, and they should reach an agreement as to time and methods which will serve and protect the needs of all concerned.

Let Sunday nights as suitable occasions be considered.

Also, during any music season in this country, the afternoon hours.

And—the period from May 1 to September 15.

Lastly, it is imperative to decide upon adequateness of fees to artists, and how they are to be distributed.

THERE is danger in permitting the radio-set-owning public to become convinced that when they purchase, or build, radio-sets that they acquire with such ownership the privileges of being entertained gratuitously.

For to allow that assumption to prevail means the creating of an army of dead-heads. The concerns which make their profits from the manufacture and sale of radio-sets would do relatively little business if they could not provide entertainment. So theirs is the first in the distribution of the expense which must be attached thereto.

Perhaps the government will finally take a hand in matters. At the moment the radio field is not organized, in so far as broadcasting in a systematic and economically satisfactory way is concerned.

It has been suggested that one possible means of payment by the public using radio-sets is by placing a tax on tubes and crystals. That might work at present, or until there is found some substitute for them . . . if that were to happen.

One day the few interests then active in radio and broadcasting will probably meet and agree upon a program satisfactory to the majority. In the meantime there will be endless discussion, a multitude of theories and much predicting that must be largely a matter of guessing.

A CONFERENCE on co-operation was held last Wednesday afternoon in New York's St. Regis hotel. Mrs. Harold Vincent Milligan, chairman of the department of music of the New York State Federation of Women's Clubs, presided. The guests of honor were Mrs. John S. Sherman, recently elected president of the General Federation of Woman's Clubs, and Mrs. Charles Dickinson, president of the New York State Federation of Women's Clubs.

The purpose, as I understood it, was to agree upon a starting basis for cooperation amongst the various music and art organizations with the view to bettering the conditions of artistic understanding throughout the country, to encouraging and aiding in providing opportunities for those Americans justified in striving for careers, and in otherwise helping in practicable ways our music artists and stimulating a further sense of discrimination amongst the public at large.

Nothing definite so far as I was able to learn, was agreed upon at the meeting. There were some interesting talks—by Miss Emma Dunn, of the American Society of Arts and Letters, Franklin Robinson, chairman of the American Orchestral Society, Howard Barlow, conductor of the American National Orchestra, Havrah Hubbard, of the American Institute of Operatic Art, Mrs. Abram Wolbarst, of the City Music League, and Arthur J. Morris.

WILHELM FURTWAENGLER appears to have made one of the strongest impressions, at his debut appearance as a conductor in this country. A final estimate upon his versatility can scarcely be reached until the visiting musician has appeared under various sets of conditions, and has conducted works by different composers of various schools and periods.

By the end of his engagement with the New York Philharmonic the extent of Furtwaengler's resources should have been made apparent. If he holds the ground he has gained there may be an interesting outcome to his experience here.

FEW MUSIC SEASONS in New York have offered so much variety, so much in the way of novelty of all kinds as this season. Newcomer personalities, unexpected situations, and the presentation of compositions altogether intriguing have come forth.

Yet some people assert, and persist now and again in emphasizing, that there is nothing new under the sun.

AFTER EXAMINING the statistics gathered from the member clubs of the National Federation of Music Clubs by Mrs. William Arms Fisher, chairman of the board which has made a survey of Federation accomplishments, one is moved to believe that very definite progress is being made musically in this country.

This data indicates a substantial growth in various fundamental ways. Yet there is talk to the effect that music is not in its best estate throughout the nation.

Every indication points to the most generally prosperous year—for 1925—which the United States has known since the armistice. Music is certain to be benefited as a consequence. It would not be in the least surprising if decided gains were to be recorded during the coming few months, and that 1925-1926 is to make a record to crow over.

THE CRITICAL SCALES

Mme. Yolanda Mero

Yolanda Mero, Hungarian pianist, returned to New York for her first recital of the season on the afternoon of January 5 in Aeolian Hall. The program, which was devoted entirely to Chopin and Liszt, was rewarded with applause and flowers by the large audience. Mr. Herbert Peyser in his review in the Telegram-Mail represented the opinion of the commentators: "Mme. Mero's art has prospered with the years. Her playing, without losing its invigorating exuberance, has acquired a grace, a fluency and a poetry of nuance it did not formerly possess."

Alison Smith wrote in the World also that Mme. Mero "has gained immeasurably in subtlety and shading and lost none of the buoyant Hungarian vigor" which she had in the past. In the opinion of the reviewer of the Post there was displayed in the recital "understanding expression ably supported by a faultless technique. She proved her mastery of the mechanics of the piano, bringing forth the contrasting tone values of the compositions in their fullest beauty."

The Times report shared this enthusiasm, but included the belief that Mme. Mero showed to better advantage in the Chopin than in the Liszt, while in the Sun it was reported that "brilliant technical powers, good tone and intelligence were displayed in all she did." The Herald Tribune report was in accord in substance with the other reviews, although this writer found the dynamics at times abrupt.

Miss Lea Epstein

Lea Epstein, a violinist from Argentina who appeared in a New York recital last season, returned for a concert at Aeolian Hall last Wednesday evening. She was accompanied by Adelaide Zardo. The Times observer gave her credit for a "nice round tone," and said that she reached an effective finale. He held out hopes of her being a "capable artist" with a little more experience. The Herald Tribune reported: "Miss Epstein produced a tone of good size in sustained passages, generally smooth, but not always free from cloudiness. Her interpretation of the Grieg sonata seemed ever reserved."

"She has a commendable finger technique and a confident if not desirably elastic bow," said the reviewer of the Sun. "But her tone was dry and frequently cloudy. She played without spirit or imagination, so that she seemed to us as one repeating a lesson." The reviewer of the Telegram-Mail dismissed the performance of the evening as "amateurish and insecure" in a program which "would have tested the abilities of any seasoned violinist."

Mme. Marguerite d'Alvarez

Marguerite d'Alvarez, contralto, gave her first recital of the season at Town Hall last Tuesday, with Morton Howard at the piano. According to the Sun reviewer, Mme. d'Alvarez was in very good voice and did the program "full justice." Especially the French and Spanish numbers, wrote this chronicler, were "admirably sung . . . colorful and rich in the weaving of unusual rhythmic designs."

This writer found her tone coloring "exceptionally opulent," although her voice was, at times, "uneven in the transition from one register to another." The Times considered her voice "very effective" in its lower and middle registers, but uncertain in its upper reaches.

The Post commentator admitted that Mme. d'Alvarez's voice was not at its best, but added that her interpretative skill and the "richness and volume" of her tone made amends for moments of uncertainty regarding the pitch. Herbert Peyser of the Telegram-Mail was disappointed in the recital. "Here and there," he wrote nevertheless, "the greater d'Alvarez broke through the vocal handicap and the preposterous program."

Alison Smith wrote in the World that "her voice again cast its familiar spell of provocative charm and exotic glamour; there were moments, especially in the higher intervals, when she sacrificed perfect intonation to the intensity of her expression."

Miss Ellen Ballon

"Her recital of piano music in Aeolian Hall yesterday (Wednesday) revealed Ellen Ballon as the possessor of a fluent technique and a good sense of pianistic style. Her touch is firm and generally clean cut, and she manages an excellent volume of tone without pounding," wrote Deems Taylor in the World. Still, this writer believed, Miss Ballon can and will improve, for he found her "dynamic range limited" and matter-of-factness in her pianissimo.

The reviewer of the Telegram-Mail found "no lack of energy in Miss Ballon's playing," but he qualified that she played better later in the program than in the beginning. The Sun report agreed with Mr. Taylor's opinion regarding the pianist's range of shading and dynamics, but it summarized the recital as follows: "Miss Ballon displayed a few deficiencies in matters of temperament and a lack of color in some of her phrasing, but her playing as a whole was sound and intelligent, marked by authority and confidence."

An improvement over her playing in her last New York appearance was observed by the Herald Tribune reviewer, who approved Miss Ballon's technique, but found her interpretative powers not equal to it.

Mme. Anna Carbone

Anna Carbone gave an organ recital at Aeolian Hall last Thursday evening. Her concert included works by Bach, Palestrina, Debussy, Fontana and Pietro Yon. Alison Smith of the World observed that this program "gave ample evidence of the comprehensive musicianship of this really excellent performer." The writer continued that "from the Bach Toccata and Fugue she drew the fullest warmth and one color of this noble instrument and the Sonata in D minor by Fontana and Le Petit Berger by Debussy were achievements of subtle interpretation and technique, particularly in the deft and skillful pedal work."

Mme. Carbone was spoken of as having "marked talent" by the Herald Tribune writer, who wrote that her playing was "marked by thorough knowledge of her instrument, technical skill of hands and feet and expressive ability."

Percy Grainger

Percy Grainger played in his only New York recital of the season at Carnegie Hall on the evening of January 5. His program included in the way of novelty four small pieces of Balfour Gardner which the reviewers found of little importance. Mr. Henderson summed up his impression in the Sun: "Mr. Grainger's art remains sturdy and even aggressive. His style is more lyric than it was in his early days here, but without doubt his playing is at its best in pieces with clear cut and incisive rhythms."

Both Mr. Henderson and Mr. Peyser, the latter of the Telegram-Mail, thought that Mr. Grainger did not show to best advantage in the Bach Fantasia, although they believed that he improved in the following fugue. Mr. Newman wrote in the Post that the pianist adopted a light staccato which gave the fugue a "girlish" character, but he added that nevertheless he liked the entire recital because "Mr. Grainger's gusto is always infectious, and his playing is so clean and lucid."

Writing in the World Alison Smith commented, "Mr. Grainger played with eager, characteristic power and command," and she found the recital "invigorating." In the opinion of Olin Downes, commentator of the Times, there was in the playing "the same admirable clarity and singing quality of tone, the same supple wrist and finger mechanism, the same clear understanding and sure delivery," but nevertheless he felt a certain grandeur and depth missing from the interpretations. The writer of the Herald Tribune felt that Mr. Grainger "was in fine form" with his "usual blend of crisp clarity and notable power."

Shattuck-Maier-Pattison

Arthur Shattuck, Guy Maier and Lee Pattison, together with an orchestra composed of sixty members of the Philharmonic Orchestra, conducted by Ernest Schelling, gave a concert in Aeolian Hall January 4. Three first performances in New York were given: Selim Palmgren's The River, played by Mr. Shattuck; a Concerto for two pianos, wood-wind, brass and percussion, by Arthur Bliss, composed for Messrs. Maier and Pattison, and played by them; and a Scherzo for two pianos and orchestra, by Edward Burlingame Hill. The program opened with C. P. E. Bach's Concerto for two pianos and orchestra, played by Messrs. Maier and Pattison, and ended with J. S. Bach's Concerto in C minor for three pianos and strings, played by the three soloists.

In the World, Alison Smith referred to the "smoothly unified hands" of Messrs. Maier and Pattison. The Times writer wrote that the Bliss work "skyrockets brilliancy, vivacity and humor . . . a technical tour de force, this piece is distinctly audacious and amusing. The performance was equal to the music. The pianists gloried in its extravagance and brilliancy."

The Palmgren Concerto, according to this reviewer, was marked by "too great length, lack of conciseness and proportion, and, after all, the infrequent presence of a really original musical style." This writer, however, praised Mr. Shattuck for playing it with "excellent musicianship, with modesty and scrupulous respect for the composer and, particularly in the late pages, as the pianist's confidence grew, with abounding virtuosity." The Herald Tribune commentator remarked on the "scarcity of ideas for the length of the music" and added that Mr. Shattuck played it with "skillful zest." This reviewer found the Bliss Concerto "a spicy work of distinctly modern flavor" played "excellently" by Messrs. Maier and Pattison.

The Hill Scherzo was called "a light, agreeable piece" marked with jazz flavor, by this writer. The Times reviewer labeled it the most "polite jazz" he ever heard. In this writer's opinion "this was an entertaining evening first and last." This seemed to be the consensus of the other chroniclers.

Singer Obtains Divorce

Kathleen Howard, contralto of the Metropolitan Opera Company, has obtained a divorce from Edward Kellogg Baird, lawyer and former president of the Century Opera Company, it was learned last Thursday. The report was confirmed by Mme. Howard, who said she obtained the decree last December in New York State.

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THE BALANCE OF OPINION

New York Symphony

Myra Hess, pianist, made her first New York appearance of the season at Aeolian Hall the afternoon of December 28 as soloist with the New York Symphony Orchestra. Vladimir Golschmann, guest conductor, again led the orchestra. The program included Weber's Freischutz Overture, excerpts from Rameau's Castor and Pollux, Beethoven's G major piano Concerto, with Miss Hess at the piano, Roussel's The Spider's Banquet, and Stravinsky's L'Oiseau de Feu.

Pitts Sanborn wrote in the Telegram-Mail that Miss Hess played with "her customary musical skill," and W. J. Henderson of the Sun found that she played the concerto with "much beauty of tone and crystalline clearness. It was a reading admirable in conception and artistic in presentation . . ." Her interpretation, in the opinion of Mr. Downes, was marked by "consummate refinement and sense of proportion, with the truest poetic feeling in the slow movement, and with a rare sparkle and humor when these qualities were called for."

The reviewer in the Post remarked on "her wonted clarity of tone, sparkle, brilliancy and poetic feeling." Deems Taylor of the World spoke of "that vaguely defined quality commonly called musicianship—the interpreter's attitude toward the music" that made for the distinction of Miss Hess' performance. Mr. Sanborn and Mr. Henderson found an occasional discrepancy between orchestra and soloist.

Mr. Golschmann was lauded by Mr. Henderson for continuing "to disclose a genuine gift for wielding the baton." His reading of the Berceuse, according to the Herald Tribune reporter, "was one of the best things he has done here—a little masterpiece of tenderly imaginative interpretation." Olin Downes wrote: "The orchestral performances were distinguished by more brilliancy, technical precision and fineness of nuance than Mr. Golschmann had attained at previous concerts of his present visit."

Two Artists in Russian Program

Andre de Prang, Russian violinist, who made his debut last season, and Nina Tarasova, interpreter of Russian songs, appeared in a recital in Town Hall, New York, on the afternoon of January 2. According to the report of the Herald Tribune "Mr. de Prang exhibited technical skill and a tone of no little warmth, which suffered slight drought in some of the rapid notes of the finale." The same reviewer said that Mme. Tarasova sang with her "usual effectiveness." The program was opened by a talk on Russian art by Mme. Marie Jonesco, who spoke in French. The other newspapers did not give analytical reports of the concert.

Mme. Claire Dux

The "unusual novelty and modernity" of the program sung by Claire Dux, soprano, at her first recital of the season in Aeolian Hall January 5 were commended by the Times reviewer. Mozart, John Alden Carpenter, Deems Taylor, Carew, Hadley, Korngold, and Strauss were among the composers represented. According to this same writer, throughout the program Miss Dux "displayed her sound knowledge of the principles of her art, her sense of rhythm, her good taste as an interpreter. She was at her best in songs of a fanciful or piquant style, which she sang with charm and style; with a clear, if relatively small tone, and the manner of a musician."

The Post thought the "fresh and pleasing lyric quality of her voice added charm to her songs . . . there was infinite variety in her expression." In the opinion of the Sun commentator, "her delivery had much charm of sentiment and intelligence, but with certain vocal deficiencies. Her voice, of much beauty in the middle range, sounded well in her first numbers, but later there was some faulty tone placement and loss of pitch." Her songs were "charmingly sung with a fine and true instinct for their varying moods," wrote the reviewer in the World, and the Herald Tribune reporter found her voice in general, "clear, fluent, and expressive" with high notes which are fuller than before, although at times she showed an effort to sustain them. Pitts Sanborn of the Telegram-Mail was more reserved and said that only at times did Miss Dux sing "in something like her old form." Her accompanist was Bruno Seidler-Winkler.

Miss Ethel Grow

A fire a few doors from Aeolian Hall, New York, last Tuesday night delayed the concert given by Ethel Grow for some time, and the audience was somewhat diminished for a time by the inability of many concert-goers to get past the fire lines. Miss Grow's all-American program was warmly applauded by those who did hear her. Alison Smith of the World found these songs "all delivered with Miss Grow's usual enthusiasm," although she felt that the program "would have benefited by brevity." The Herald-Tribune reviewer said that her voice "seemed of good size and somewhat variable in tone, with occasional periods of unsteadiness, while some climactic notes rang full and clear. She showed expressive capacity." Charles Albert Baker was the accompanist of the concert, which was given under the auspices of the Washington Heights Musical Club.

Boston Symphony Orchestra

The program for the fourth New York concert of the Boston Symphony Orchestra on January 4 was changed at the last moment by the illness of Serge Rachmaninoff, who was to have played his C minor Concerto. The Bacchanale from Tannhauser was substituted. Other numbers were the de Falla Suite from El Amor Brujo, Haydn's G major Symphony, Till Eulenspiegel, and Ravel's La Valse.

Ernest Newman of the Post, Lawrence Gilman of the Herald Tribune, and the reviewer in the Times agreed that seldom is there heard such a reading of Till as that given by Serge Koussevitzky. To Mr. Newman it was "a highly individual and curiously fascinating reading . . . one of amazing imaginative and pictorial vitality." Mr. Gilman ranked it as among the finest he had ever heard, and the Times chronicler thought the reading "reached the finest essence of the work" and "in its fineness of quality, its logic, its flexibility of pace and nuance, with nevertheless compactness or coherence, impressed us anew with the wonder of the achievement, and the true genius which inspired it."

This writer considered the playing of the de Falla Suite "a triumph for composer and conductor . . . the instrumentation has a warmth and vividness, at times a stabbing brilliancy, at other times a depth of shadow." Mr. Newman wrote that the music had "all de Falla's highbred charm and nervous grace," and the Sun reviewer thought Mr. Koussevitzky played it "in sudden, urgent gusts of brilliant recklessness."

The Times commentator asserted that it was "the most effective concert Mr. Koussevitzky has given here." Mr. Gilman commented that the conductor was "uneven" and "undependable," and added that the finale of the symphony "was Mr. Koussevitzky at his best—light wristed, sensitive, inimitably deft, a master of style."

Miserendino in Violin Recital

Illuminato Miserendino gave a violin recital in Town Hall, New York, on the afternoon of Dec. 6. The Herald Tribune report said, "Mr. Miserendino showed, as last season, a competent technique and a tone of rather limited volume, sometimes smooth and songful, but sometimes apt to cloud over." The Times reviewer considered the performance "unequal," although the violinist was applauded at every pause and added that Mr. Miserendino "was heard to best advantage in a group of shorter pieces, which he played earnestly and conscientiously."

Alton Jones

A young American pianist, Alton Jones, who was soloist with the American Orchestral Society last year, gave his first New York recital January 2 at Aeolian Hall. Herbert Peyser of the Telegram-Mail wrote that he played the three Brahms intermezzos with "understanding and style," although he did not seem "wholly able to encompass the scherzo." In his opinion, Mr. Jones possesses "an autheitic piano talent that reveals itself in a well developed technic, a varied and musical touch and a grateful range of tone color."

The Sun reviewer wrote: "He has an admirable finger technic, clean and fluent, and he shows a good rhythmic sense. His tone last night, frequently good, lacked something at times in mellowness and delicacy, but his intelligence and repose were greatly in his favor." In the Times, the concert was referred to as "an event of dignified musicianship and personal success for the young artist." The writer in the Herald Tribune observed that "technical fluency and proficiency marked Mr. Jones' playing; it was clear cut and lucid; vigorous, but not overweighted," and that he gave the MacDowell Sonata a "spirited, expressive interpretation."

Gustavo Carranza

An unusual program was given by Gustavo Carranza, Mexican pianist now living in New York, at his first Aeolian Hall recital last Tuesday afternoon. It included four Cuckoo Clock pieces, one each by Daquin, Arensky, Godowsky, and Carranza; Beethoven's Sonata, Op. 110; some seldom played Chopin selections, and sixteen waltzes and the E flat Scherzo by Brahms.

In the Beethoven, a trick of memory compelled Mr. Carranza to read from the printed score. The encouraging applause after this mishap seemed to dispel his nervousness, and in the ensuing numbers, according to the Sun reviewer, he displayed "much good finger work, musical tone, and taste, and intelligence." His "able delivery" of the Brahms numbers was especially commended by this commentator. The Times reported that "so ably did he control his modest demeanor and determination to win a hearing that an American audience not only stayed through the matinee, but prolonged each group of pieces with encores." In the Herald Tribune he was commended for "neat, skillful technique" in the earlier numbers.

Cornell Clubs' New York Recital

The Cornell Musical Clubs ended their holiday tour with a concert in Town Hall, New York, on the evening of December 3.

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Musical Chicago En Courant

Allied Arts Wins Favor With Modern Music and Ballets; Stock Remembers Thomas.

by HAZEL H. MOORE

Chicago, Jan. 6, 1925.

CERTAIN progressive Chicagoans have long wished for a practical medium for the exploitation of the works of modern composers, which seem more and more to tend toward the small orchestra and the ballet. The wish has been made a fact in the work of the Allied Arts, Inc., an organization combining Adolph Bolm's Ballet Intime and Eric DeLamarter's Solo Orchestra. Starting modestly with nothing, Allied Arts now owns a repertoire including several new ballets, with costumes and scenery especially prepared by Nicholas Remisoff and Rollo Peters, and numerous previously unheard works for small orchestra.

Where else could one hear such a program as the Allied Arts offered this week? The orchestral part of the program included Arthur Bliss' Rout, with Anna Burmeister singing soprano nonsense syllables as part of the orchestral scheme; a first movement of Paul Juon's Chamber Symphony; four Stravinsky songs, sung by Mina Hager in a way to arouse deep respect for that young lady's musical sense; the Sibelius Valse Triste, and d'Indy's Serenade and Valse. Nor did the musical values wane with the entrance of the ballet. For instance, no more interesting composition has been played in Chicago this season than El Amor Brujo, an Andalusian Gipsy ballet by Manuel de Falla.

Again, in the Rivals, an ancient Chinese Legend with music by Henry Eichheim, the music was of extraordinary interest.

IT IS in the work of the ballet that the real alliance of the arts is evident. Adolph Bolm is unsurpassed as a choreographer. So perfectly is the pantomime synchronized with the orchestra that one feels the composer's intent must be fully realized. So it was with Henry Eichheim, who in a few brief days of rehearsal and performance became a confirmed convert to the ballet and announces his intention of writing soon a full length composition in this style.

Bolm is a progressive, and has offered us ballets which for originality and authenticity have not been surpassed since the days of his own appearances with the Diaghileff organization. It is his policy to present on each program some dancer of note other than the members of his own ballet. For Karsavina's first appearance in Chicago we are indebted to him. Now we add the name of Maria Montero, Spanish dancer, who flashed and clicked her way to immediate and decisive favor with the Chicago public.

It would seem that Allied Arts, Inc., is to become an art force to reckon with in Chicago.

REPEAT performances have occupied the week at the Auditorium. The Tales of Hoffmann was the only new offering. Hoffmann has been in preparation off and on for some seasons, but was finally dusted off and furbished up for presentation last Friday night. One wonders why. One also remembers the "days when" stars were permitted in the opera, when Hoffmann was "all star" with the Renaud in the triple role of the evil genius, and a great French company's best cast in the other roles. So produced it doubtless could still be popular.

Certainly Florence Macbeth was a doll for any one to covet, and the audience loved her. But Hoffmann's woes seemed a bit tarnished. Herman DeVries wished them an early demise, and with Mr. Stinson of the Journal one felt that for those who became sleepy the epilogue was not worth staying for.

AIDA HAS the long run record of the season with its fifth performance to come on Wednesday. All but two of these performances have been extras—two for children's matinees and one for the extra series for the employees of the Insull industries. One Sunday the Chicago company made the record of two Aidas in one day, afternoon and evening. Aida leads also in variety of conductors, with Moranzoni directing in three performances, and Weber and Van Grove in one each.

Muzio is to be the busy prima donna of the coming week, singing four times. Fortunately both Muzio and the public are willing. And as she has seen every play now playing in the Chicago theaters, she need not fear missing an opening. Truly, Claudia is of and in the theater.

EACH YEAR one program of the Chicago Symphony Orchestra is devoted to the memory of Theodore Thomas, founder of the Orchestra and for many years its leader. For these programs Stock picks out the favorites of Thomas. There is always a reverence of performance that makes the concerts memorable. The conductor's stand has become a mere ornament as far as Mr. Stock is concerned. No scores marred its surface throughout Friday's program of Bach, Beethoven's Fifth, Strauss' Heldenleben, and the Rheingold Finale.

BY A PROCESS of evolution in casting the Chicago Civic Opera has finally arrived at the zenith in the fifth performance of Tosca on Monday night. The Muzio Tosca has been the one fixed point around which stars of varying luster have revolved. But it took the Scarpia of Baklanoff and the Cavaradossi of Ansseau to make an utterly glowing, unforgetable performance. Each took fire from the other. The result, the most thrilling Tosca within memory on the Auditorium stage.

Florence Macbeth is a busy person who finds time to dash off to give a concert in Aurora, as she did last night, and return in time to attend the morning musical at the Blackstone. Elena Gerhardt and George Liebling provided this morning's program with what might be called a pre-war program of lieder and Liszt; also Liebling, Beethoven and Brahms. This was the last of the Kinsolving Musical Mornings, and drew the usual audience of smart hats. At least that was the effect from the rear at the only concert series in the city which permits the wearing of hats. Perhaps a reason for their popularity.

Chicago Opera Bill

TONIGHT

Tales of Hoffmann—with Mmes. Macbeth and Forrai; and Messrs. Ansseau and Schwarz; Mr. Lauwers conducting.

WEDNESDAY

Otello (matinee)—with Mme. Raisa and Messrs. Marshall and Baklanoff; Mr. Moranzoni conducting.

Martha (evening)—with Mmes. Mason and Perini; and Messrs. Schipa, Lazzari, and Trevisan; Mr. Moranzoni conducting.

THURSDAY

Le Jongleur de Notre Dame—with Mme. Garden and Messrs. Cotreuil and Kipnis; Mr. Polacco conducting.

FRIDAY

Boris Godunoff—with Mme. Van Gordon and Messrs. Chaliapin and Lazzari; Mr. Polacco conducting.

SATURDAY

L'Amore dei Tre Re (matinee)—with Mme. Garden and Messrs. Lazzari, Baklanoff, and Ansseau; Mr. Polacco conducting.

Hansel and Gretel (evening)—with Mmes. Orens, Derzbach, Claessens, Lenska, Swarthout, and Westen; and Mr. Beck; Mr. St. Leger conducting.

Elvira de Hidalgo Sings In Title Role of Lakme

Chicago, Jan. 5.—Elvira de Hidalgo made her second appearance of the season with the Chicago Civic Opera Company Saturday afternoon in the title role of Lakme. Karleton Hackett of the Post wrote that she accomplished the seemingly impossible feat of singing the opening music in tune. "Her singing was brilliant," wrote Mr. Hackett. "All the difficulties of the music she managed with gratifying surety," although with "an intensity of resonance that sounded a bit metallic to our ears."

Mme. de Hidalgo "showed individuality in her portrayal of the role," asserted Maurice Rosenfeld of the News. "She put into its delineation a human touch, and she also sang with a tone of emotional intensity." Commenting on her voice, he wrote that she displayed "a brilliant, high voice. Its flexibility had a good test in the Bell Song, which was sung with a crystal tone, with purling runs and trills, and with sharp, scintillating staccatos. She also put an unusually fervent quality in her singing of the lyric parts of her music, and had her voice color and warmth it would take its place among the notable coloratura voices."

The other members of the cast were the same as in the previous performance, and Charles Lauwers conducted.

Medtner Plays at Bohemians' Smoker

Nicholas Medtner was guest of honor at an informal smoker and buffet supper given by the Bohemians in the Harvard Club, New York, January 5. During the evening Mr. Medtner played a program of his own compositions, including his C major Sonata in one movement, the A minor Arabeske, four Fairy Tales and his B minor Sonata for piano and violin, in which he was assisted by Paul Kochanski.

Wilhelm Furtwaengler, guest conductor of the New York Philharmonic Society, was also present as an honored guest of the evening.

Chicago Opera Gives Tales of Hoffmann

Florence Macbeth and Olga Forrai Sing; Joseph Schwarz Has Three Roles.

Chicago, Jan. 6.—Offenbach's Tales of Hoffmann was revived by the Chicago Civic Opera Company last Friday night. In the cast were Florence Macbeth, Olga Forrai, Alice d'Hermanoy, Kathryn Meisle, Fernand Ansseau, Joseph Schwarz, Desire Defrere, Alexander Kipnis, Gildo Morelato, Lodovico Oliviero, Romeo Boscacci, Antonio Nicolich, Ivan Dneproff, and William Beck. Charles Lauwers conducted, to quote Edward Moore of the Tribune, with "fine spirit, brisk pace, and much beauty."

Mr. Moore's review was marked by enthusiasm for Miss Macbeth's performance of the doll. "It was a perfect performance," he wrote. "Her singing was an exquisite bit of coloratura." In the opinion of Karleton Hackett of the Post, she sang the part "prettily" and "made quite a hit with the audience." As Glenn Dillard Gunn wrote in the Herald Examiner, she was "delightfully flexible as to vocal expression. She made facile display of all the coloratura stunts."

Mr. Ansseau as Hoffmann "bore his share of the burden well and sang excellently," according to Mr. Hackett. He was commended by Mr. Moore for singing "splendidly." This reviewer wrote that Mr. Schwarz "took the parts of three evil geniuses of the piece, and made them progressively better." In almost the same words, Mr. Hackett lauded him for playing the triple roles of Cappelius, Dapertutto, and Dr. Miracle, "with progressive success." Mr. Gunn said that he "sang beautifully, of course."

The work of Mme. Forrai as Giulietta and Antonia was characterized by Mr. Hackett as "some of the best singing she has given us. In the quiet passages for the middle voice the tone had a warmth and color that was unexpected and made a lovely effect. Then she sang some high tones that had the brilliance of a coloratura singer." This writer considered both Mme. d'Hermanoy and Mr. Kipnis praiseworthy, and Mr. Moore credited Mr. Kipnis with a good performance.

Bank Glee Club Opens 46th Year

Opening its forty-sixth season the New York Bank Glee Club appeared last Wednesday in Carnegie Hall, under the leadership of Bruno Huhn. The assisting artists were Anita Lowell, soprano; Mabel Farrar, violinist; and Maurice Rumsey, organist. William Falk was at the piano. The reviews were typified by the Sun report: "The choir showed its excellent training and sang delightfully. Its tone is admirable." This writer found also "good balance and spirit" and "fine shading and clear diction."

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Allied Arts Presents Novel Music

Stock Honors Memory of Thomas; Maria Ivogun and Rudolph Ganz in Joint Recital.

Chicago, Jan. 5.—At the second concert of the season of the Chicago Allied Arts, Inc., at the Eighth Street Theatre on New Year's day the Eric DeLamarter Solo Orchestra played music by Arthur Bliss, Paul Juon, and Stravinsky, and the Adolph Bolm Ballet Intime gave a series of new ballets in which Maria Montero, Spanish dancer, appeared as a guest. Anna Burmeister, soprano, and Mina Hager, contralto, were soloists. Henry Eichheim, a native of Chicago, appeared as composer and conductor of two orchestral pieces and a ballet, The Rivals.

Mme. Montero and Mr. Bolm appeared in de Falla's ballet, El Amor Brujo. Karleton Hackett of the Post said she was "young, graceful, lovely in face and form and with pantomimic powers." According to Edward Moore of the Tribune she was gifted "in the arts of both pantomime and the dance." Glenn Dillard Gunn of the Herald Examiner found this ballet "a gorgeous bit of dance drama." The Rivals was, to Mr. Moore, "fascinating for its music, its color, and greatly so for a remarkable performance by Ruth Page." Mr. Hackett found it "striking, both for the eye and ear" and added that Miss Page "was altogether lovely and appealing."

Miss Hager was praised by Mr. Gunn for a lovely voice coupled with musical intelligence and a well-developed sense of pitch. She sang four Stravinsky songs which Mr. Hackett thought amusing and cleverly rendered. Other soloists were commended by the critics who agreed with Mr. Moore in his assertion that altogether "it was an uncommonly stimulating afternoon."

At the concert of the Chicago Symphony Orchestra Friday afternoon, Frederick Stock paid a tribute to Theodore Thomas, founder of the orchestra, by playing compositions which were favored by Mr. Thomas. This program incldued the Bach-Albert Chorale and Fugue, Beethoven's Fifth Symphony, the tone poem, Ein Heldenleben by Strauss, and the finale from Wagner's Das Rheingold.

In the Strauss work, Mr. Stock and the orchestra, according to Mr. Moore, "reached a new high level . . . For sheer gorgeousness of tone, for impressive dignity of interpretation, it was something which even this great orchestra is entitled to remember with pride." Maurice Rosenfeld of the News wrote that "orchestrally it is a stupendous work" and added that the violin solo was played by Jacques Gordon, the concertmaster, "with wonderful virtuosity and with great technical brilliance."

In the Post, Mr. Hackett wrote that the work "gave scope for a brilliant display of orchestral virtuosity." The Beethoven, according to Mr. Gunn, "was a model of all interpretative and orchestral virtues. Its melodies glowed with particular warmth; its climaxes resounded." Mr. Gunn admitted that he had long cherished a dislike for the Strauss tone poem. Mr. Stock, wrote Maurice Rosenfeld, "who conducted without the scores, dominated the concert completely."

Last Wednesday, Maria Ivogun, coloratura soprano, and Rudolph Ganz, pianist, were heard at the Kinsolving Morning Musicales. Mme. Ivogun sang with "fluent vocal expression and with refinement of style," wrote Mr. Rosenfeld, who added that "her coloratura is brilliant and clear, and her tone quality smooth and liquid." In the Post, the reviewer said that she sang "charmingly" and further asserted that she had "the coloratura gift." She was commended for having one of the "loveliest of coloratura voices" as well as "technical perfection" by the writer in the Herald Examiner. E. M. in the Tribune reported that Mme. Ivogun sang "deftly and easily," and that she proved herself "a good musician as well as an executant."

The Herald Examiner commentator stated that "Mr. Ganz' art has never been presented here to better advantage" and praised his "stimulating rhythms, his tone of many shades and colors, his astonishing command of the piano's acoustic effects," Mr. Rosenfeld found his style "exuberant, breezy, and he has something definite to present when he plays" so that his numbers "were played with musical intelligence and with poetic feeling." E. M. was impressed with the manner in which he played the Chopin group, "emphasizing its virility," and the brilliant way he played the Liszt.

Recitals were comparatively few during the past week. The Chicago String Quartet was heard yesterday and, in the words of the Post reviewer, "confirmed previous favorable impressions." The Herald Examiner reported that they "played admirably" with a tone balance that was "sensitively adjusted." The Yale Glee Club; Katharine Foss, mezzo-soprano; and Helen Hedges, soprano, were also heard in concert.

Plan to Aid Aged Musicians

Establishment of a permanent endowment fund to pension aged and needy musicians was announced last week by Albert Morris Bagby in the grand ballroom of the Waldorf-Astoria at his 297th morning musicale. The launching of this project will serve also as a commemoration of this thirty-four-old series, which will reach its 300th performance with the closing musicale of the season January 26. The organization for the collection and distribution of funds has not yet been arranged.

THEO KARLE
Made His First New York Recital Appearance of the Season a Short Time Ago.

Rosenthal Gives First N. Y. Recital of Season

Moriz Rosenthal played his first New York recital this season at Carnegie Hall on January 5 before his usual large and appreciative audience. According to Ernest Newman of the Post, the concert "was a feast for the ear and the musical intelligence. His Bach was clear-cut, his Chopin lucid and yet warm, his Schumann (the big C major Fantasia) the very spirit of romanticism, and his Debussy (the Minstrels) full of wit and pointed humor. His dazzling technique was shown in his own Papillons and his clever transcription, in thirds and in invertible counterpoint, of a Chopin Waltz."

The World referred to him as "this undisputed master of technique," while the writer in the Herald Tribune called him "not a master only of technique," in his "expressive" performances. The reviewer of the Times considered that Mr. Rosenthal "performed with his proverbial brilliancy, with the old authority and gusto, and with the poetic and the reflective qualities which have distinguished his playing in late seasons."

His reading of the Schumann and Bach works was, to quote the commentator in the Sun, "rich and brilliant in application of technical virtuosity and understanding and thereby added more laurels to his heavy crown. In the Schumann Fantasy some hearers may not have found all of the romantic vein sought, but there was for others abundant lyricism of mood, fine dynamic control and great variety of beautiful tonal colors." This reviewer found in his Chopin "graceful contours, mastery of the pedals and brilliant mood coloring." In the Telegram-Mail he was referred to as displaying "flamboyant virtuosity, as well as musical understanding."

Malipiero Novelties Offered by Damrosch

Wanda Landowska Plays Harpsichord With Orchestra and in Solo Group.

The two features of the eighth Sunday concert of the New York Symphony Society, conducted by Walter Damrosch, were the appearance of Wanda Landowska, harpsichordist, as soloist, and the first performance of a symphonic suite by Malipiero arranged from music written for three Goldoni comedies, La Bottega da Caffe, Sior Todero Brontolon, and Le Baruffe Chiozzote.

The three movements were called "pleasant" and "whimsical" by the Sun reviewer, who found the vision of Chioggia "stirred the composer to poetic utterances of haunting beauty." This writer prophesied that the composition would hold its own by reason of its "vivacity, its rich color, and its play of fancy." Herbert Peyser of the Telegram-Mail found the piece unimportant, and the Herald Tribune reviewer commented that "Mr. Damrosch played the work with contagious gusto and effectiveness, but it proved to be thin and ungratifying music, barren ideas and individuality." The World mentioned "the engaging dissonances" evident in the work.

Mme. Landowska played with her "unsurpassable technique and authoritative style," according to the Sun Mr. Peyser wrote that her playing "came to one as something spiritualized and consecrational." Her "incomparable virtuosity" was lauded by the Times, and the writer in the Herald Tribune said she played the Handel concerto "consummately, as she always plays everything."

W. J. Henderson, Dean of New York Critics, Says in the New York Sun, December 8th, 1924:

"BONCI

sang in a manner that might have filled the heart of ANY OTHER SINGER of this day with an ardent desire to EMULATE SO AUTHORITATIVE A MASTER."

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MORE ABOUT

RUTH BRETON

DEBUT NOTICES CONFIRMED

NEW YORK (SECOND APPEARANCE)

SOLOIST WITH PHILHARMONIC ORCHESTRA

"She exhibited again the characteristics which impressed her hearers in October—the musical quality of her phrasing, her large and opulent tone, her technical facility, her poised and modest bearing, and the sincerity of her artistic attitude." (Lawrence Gilman, *Herald Tribune.*)

"Miss Breton redeemed much of (the concerto's) conventionality by her feeling and her brilliant tone." (*Times.*)

"Miss Breton achieved much success with the large audience in her performance of the Russian score. Her reading gave the music much more interest for the listener than usually is the case." (*Sun.*)

"The Glazounoff piece could only emphasize her finely tempered, full-throated tone and her calm, unswerving belief in herself and her instrument." (Alison Smith, *World.*)

"The artist's contribution was rendered with exquisite finish and was most warmly received." (*Telegram-Mail.*)

CHICAGO

"Wednesday evening a young and hitherto unknown violinist took us all by storm. Her name is Ruth Breton, and I am safe in predicting that she will not long remain unknown in America, for she is a tremendously gifted creature. Her career is obviously assured." (Herman Devries, *American.*)

"She has a fine characterful tone of many colors, a facile technic and a splendid sense of musical values and a real gift to set them forth persuasively." (Glenn Dillard Gunn, *Herald-Examiner.*)

"She displayed a fine technical equipment, a tone of many shades and musical taste in interpretation. She has a pleasing stage presence and artistic accomplishments of decided worth." (Maurice Rosenfeld, *News.*)

"She brought a tone of lovely quality from the violin and had variety of shading and rhythmic elasticity." (Karleton Hackett, *Evening Post.*)

BOSTON

"A new violinist of genuine importance has made an appearance. Her name is Ruth Breton. The exuberance and spontaneity of her playing, the assurance and confidence of her manner, are all of a piece—they are herself." (A. H. M., *Transcript.*)

"She gave a recital not long ago in New York when the critics spoke of her in a manner to awaken lively anticipation in this town. No violinist of her sex and age has made here so delightful an impression for many years." (Philip Hale, *Herald.*)

"Her virtuosity stirred the enthusiasm of the audience to a pitch unusual at such occasions." (P. R., *Globe.*)

"She is a violinist of unmistakable abilities. A warm, full tone, an ardent musical nature and a substantial technique are the immediate impressions made by Miss Breton's playing; and to these indispensable qualities are added a rare comeliness and grace of bearing." (Warren Storey Smith, *Post.*)

"It is seldom that so gifted a newcomer appears in our concert rooms." (S. M., *Christian Science Monitor.*)

PHILADELPHIA

"Ruth Breton possesses a talent for violin playing that is rare." (Stanley Muschamp, *Inquirer.*)

"Miss Breton is an excellent artist." (*Public Ledger.*)

"The mechanical mastery of the instrument possessed by this young player was astonishing." (*Record.*)

ST. PAUL

"Ruth Breton, who was guest soloist of the evening, is a violinist of such extraordinary gifts and accomplishments that it is difficult to write temperately about her. When a good looking young woman, exquisitely gowned, steps out and plays the violin with everything in the way of poise, technical sureness, and (almost above all else) an amazing musical intelligence, what is there left to add? Her numbers, too, were extremely engaging." (*Pioneer Press.*)

"Ruth Breton, the assisting soloist, is an artist of real distinction. She has an astonishingly big tone and without apparently sacrificing any of the emotional, a quality without which violin playing becomes mere fiddling, she never allows the purely sentimental note to creep in. There is a virility and strength and an authority in the way in which she handles her instrument that many male violinists might well envy. Miss Breton herself is a young woman of great personal charm and it is not surprising that the audience responded enthusiastically to her offerings." (N. B. Abbott, *News.*)

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On The Music Highway

JEANETTE VREELAND, soprano, will be heard in concert at Maplewood, N. J., on February 27.

Dusolina Giannini is singing today in Savannah, Ga., and Thursday will give a concert in Columbia, S. C.

Next Sunday on the S. S. Savoie, Alfred Cortot will arrive in New York. His first New York appearance will be with the New York Symphony Orchestra on January 24 and 25. On the evening of the latter date, Mr. Cortot will also be heard in Philadelphia.

Marie Sundelius will be heard in concert in Washington, D. C., on January 21.

Concert Management Arthur Judson announces the addition to its list of concert artists for 1925-1926 of Josef Szigeti, Hungarian violinist, who is to make his first American appearances next season. Details of Mr. Szigeti's tour will be announced within a few weeks.

Arno Segall, making his debut in Carnegie Hall this week, will include in his program an anonymous composition of the sixteenth century arranged by the English pianist, Harold Craxton.

The Monday Afternoon Club of Passaic, N. J., will present Frieda Hempel in her Jenny Lind concert, at the Capitol Theatre, on January 20. Mrs. T. A. R. Goodlatte is president of the club, and Mrs. Crannell E. Knox is chairman of the concert committee.

Guiomar Novaes is now on her second Western journey of this, her seventh season, having appeared in recital in Omaha, January 4, Kansas City the 6th, and other Middle West points.

On January 17 William Bachaus will give a special concert for members of the City Music League, and on January 20 he will be heard in recital at Sweet Briar College, Va. On January 23 and 24 he is soloist with the Cincinnati Orchestra.

Renee Thornton is one of the soloists engaged for the next concert of the series of musicales held at the Ritz Carlton. Included among the selections Miss Thornton has chosen to sing on this occasion, there is a group of modern songs including an English number by Roger Quilter, entitled A Coronal, and three American selections—My True Love, dedicated to Miss Thornton, by Henry Hadley; The Lamplighter by Kathleen Manning and Me Company Along, Richard Hageman's latest song. Mr. Hageman will be at the piano for Miss Thornton.

John Barclay is to be heard in recitals in Washington tomorrow and in Bowling Green, O., on January 19.

The members of the New York Symphony Orchestra with Mr. Damrosch will leave New York on the afternoon of January 26 en route for a long tour which will extend as far South as Havana where a series of four concerts is to be given under the auspices of the Sociedad Pro-Arte Musical, and by special invitation of the Cuban Government. Twenty concerts will be given before the return to New York on February 21, after which Bruno Walter, guest conductor, will preside over the orchestra until March 28. Paul Kochanski will be the soloist at the third Havana concert playing the Vivaldi concerto and Saint-Saens' Rondo Cappriccioso, and Mischa Mischakoff, the concertmaster, will play at the farewell concert the Good Friday Spell from Parsifal. Beethoven's Ninth Symphony will feature the January 22 and 23 programs in New York; the February series in Washington, Baltimore, and Philadelphia.

Clarence Whitehill, baritone, will appear as soloist with the Cleveland Orchestra in Cleveland on January 29 and 30.

The first New York concert this season of the London String Quartet will be given in Carnegie Hall on February 7. After this, they go West for a tour of the Pacific coast, sailing for Europe again late in April for a tour of Spain.

Marie Tiffany will sing in Shamokin, Pa., Friday in a joint recital with Albert Spalding. The next day she will appear in Chambersburg, Pa., and on January 26 in Elyria, O.

The third musical evening of the semester for students resident in the dormitories of Columbia College took place in Hartley Hall on December 18. The program consisted entirely of chamber music, Purcell's Golden Sonata for two violins and piano, Brahm's Clarinet Quartet, and the same composers' Piano Quartet, Op. 26.

Contracts have just been signed by Ernest Davis, tenor, to sing the tenor part in Haydn's Creation with the Northshore Festival in Evanston, Ill., in the spring. Mr. Davis is to sing Rudolf's Narrative in La Boheme on January 21 with the Springfield Symphony.

The third concert of the Sunday Symphonic Society, conducted by Josiah Zuro, will be held next Sunday at 12.30 p. m. Beethoven's Leonore Overture, Schubert's Unfinished Symphony, Massenet's Scenes Pittoresques, and Mendelssohn's Concerto for violin, played by Michael Rosenker make up the program.

At a reception given in honor of the President of the French Republic by the Italian Ambassador, Barone Avezzana, on December 15, Luella Melius, coloratura soprano of the Paris Opera, sang. On her program were Saint-Saens' Chant du Rossignol, Bellini's Qui la Voce, and Benedict's La Capinera, with flute accompaniment.

Maria Ivogun will have a number of concerts on the Pacific coast the end of January. She begins her West coast tour at Bellingham, Wash., on January 21; she will then sing in Seattle on January 23, Portland January 24, San Francisco January 26, Bakersfield January 28. Mme. Ivogun will be soloist with the Los Angeles Symphony Orchestra on January 30 and 31. The Viennese soprano will be accompanied by her husband, Carl Erb. Mr. Erb, who is one of the tenors of the Staatsoper in Vienna, and has given up his operatic season to be with her this year, will stop off and see the Grand Canyon when Mme. Ivogun starts East.

Mischa Levitzki at his piano recital in Carnegie Hall this evening will include in his program Beethoven's Waldstein Sonata, with which composition he made his debut eight years ago.

On February 1 Frances Nash, pianist, will give her second Aeolian Hall recital of the season.

Saint-Saens' Concerto in G minor will be on the program offered by Magdelaine Brard, French pianist, in her recital at the Metropolitan Opera House next Sunday evening.

Madame Charles Cahier has been offered a series of four concerts in San Francisco in April under the direction of Alfred Hertz. The works to be given are Brahms' Requiem, Mahler's Second Symphony, Verdi's Requiem, and Schumann's Pilgrimage of the Rose.

Saturday evening, January 24, in Aeolian Hall, Ernest Hutcheson will give the first half of his survey of modern composers, devoting his program to works of MacDowell, Brockway, Griffes, d'Albert, Strauss, Korngold, Reger, Dohnanyi, Godowsky, Paderewski, and Moussorgsky. A second program, completing the survey, will take place three weeks later, on the afternoon of February 14, and will comprise works of Franck, Faure, Alkan, Ravel, Debussy, Grainger, Bloch, Ganz, Cyril Scott, Goossens, Ireland, Rachmaninoff, Medtner. and Scriabine.

William Gustafson, basso, of the Metropolitan Opera Company, who opened the current season with five festivals, has been secured for the Chicago North Shore Festival when he will be heard in Parker's St. Christopher on May 28.

At the recital of Joseph Calleia, tenor, in Town Hall, New York, on February 14 Ferdinand Greenwald, concert director, will be at the piano.

Lawrence Schauffler will make his debut as a pianist Thursday afternoon at Aeolian Hall. Mr. Schauffler will play a Brahms group, a Chopin group, Beethoven's Sonata, Opus 78 and shorter pieces by Scriabine, Liszt and Debussy.

Mme. Newsome-Jewell, dramatic soprano, will make her American debut at Town Hall on Thursday evening. Besides Air de Griselidis, by Massenet, and A Watteau Pastorale, by Saint-Saens, she is including a group of songs by Michael Baxt which have never been performed in this country before, and Amina's Song from the Maharani of Arakan. Although an American by birth, Mme. Newsome-Jewell has been abroad for fifteen years and has appeared in opera and concert in Europe and Asia. After her recital at Town Hall she will be presented in the principal cities of this country and Mexico.

At the second concert of the International Composers' Guild on February 8 Henry Cowell's new composition, Ensemble, will be played. In this work Mr. Cowell has made use of an old Indian musical instrument, the thunder stick. This relic of ancient Indian rites was employed by the Aztec priests in Mexico. They are used primarily as a subdued background for strings, somewhat in the manner of instruments of percussion in a conventional composition. One of the thunder stick parts will be played by Mr. Cowell himself and another by Alexander Bloch, violinist.

The concerts on January 22 and 23 of the New York Symphony Society will have Ruth Rodgers, soprano; Helena Marsh, contralto; Charles Stratton, tenor, and Fraser Gange, baritone, as soloists with the New York Oratorio Society. Walter Damrosch will conduct the New York Symphony Orchestra.

Anna Fitziu, who appeared as guest artist in the San Carlo Opera Company's production of Tosca last Thursday in Cincinnati, has been engaged by Fortune Gallo to repeat the role in Hartford, Conn.; Albany and Utica, N. Y.

The New York Trio, consisting of Clarence Adler, piano; Louis Edlin, violin; and Cornelius Van Vliet, cello, will appear in two more concerts in New York this season. The first program will be given at Aeolian Hall on the evening of January 19, and the second on the evening of March 16. The concert this month will consist of Schumann's Trio in G minor, Beethoven's Op. 1, No. 2 Trio, and a third Trio by Miklos Radnai, which will be played for the first time.

Mme. Irene Wilder, contralto, Mrs. J. Harrison-Irvine, and the Max Jacobs String Quartet appeared at the Sunday Evening Musicale in the Venetian Room at 10 East Sixtieth street, New York, last Sunday evening a week.

Ruth Breton's appearance as soloist with the Cleveland Orchestra has been shifted from January 11 to January 25. She will be heard in two groups of violin soli with orchestral accompaniment.

Following his recital in Fargo, N. D., on January 28 Ossip Gabrilowitsch will be heard in Winnipeg, Canada, the next day.

Contracts have just been signed for an appearance by Judson House at the Kansas State Agricultural College Music Festival at Manhattan, Kan., on May 2. The performance will be with the Minneapolis Symphony Orchestra and will constitute the sixth appearance with that organization Mr. House is making this season. Mendelssohn's Hymn of Praise will be given.

A recital of Russian songs will be given at Aeolian Hall on January 17 by Lydia Maltzeva, known in Russia as an interpreter of the title role of Puccini's Madama Butterfly. Miss Maltzeva has made a specialty of the folk songs of the Volga region where she spent her childhood.

The Municipal Band, of Long Beach, Cal., of which Herbert Lincoln Clarke is director, has been increased in personnel during the last year until it now numbers fifty-two members. Two appropriations have been made by the city for the support of the band, which, during the summer, plays afternoons and evenings in the Band Shell on the beach, and, for the rest of the season, in the Municipal Auditorium. These concerts are all free to the public.

The American debut of Eduard Zathureczky, young violinist from Czecho-Slovakia, will take place in Carnegie Hall on January 20. Mr. Zathureczky, who studied in the Conservatory in Budapest, has been heard in concert in a number of European cities.

Fritz Reiner Leads Sixth Pop Program

Local Soprano Is Assisting Artist; Roland Hayes Wins Praise in Recital.

Cincinnati, Jan. 5.—The sixth popular concert of the season by the Cincinnati Symphony Orchestra under the direction of Fritz Reiner took place yesterday afternoon. The program consisted of Berlioz's Benvenuto Cellini Overture, Dukas's Sorcerer's Apprentice, Leo Weiner's Serenade for small orchestra, and selections from Carmen. Katherine Reece Haun, soprano, was the soloist. She sang compositions of Mozart and Rimsky-Korsakoff.

Mrs. Smith, reviewer of the Times-Star, thought Miss Haun's voice "rarely perfect, lyric in form, with a command of the finest things, as correct phrasing and fine legato style." The Enquirer writer, Carl B. Adams, thought the entire program was "brilliantly" played, and praised Miss Haun's voice as "one of the purest quality, remarkable range, and flexibility." Samuel Wilson wrote in the Commercial Tribune that the singer showed promise and personality. Mrs. Plogstedt in the Post agreed.

"The artistic peak of many, many seasons," was the verdict of Mr. Wilson regarding the recital of Roland Hayes, negro tenor, yesterday afternoon. The program was given under the auspices of a colored fraternity of Cincinnati University, and the capacity audience of 1,600 applauded Mr. Hayes without stint. The reviewer of the Enquirer described Mr. Hayes' voice as one of "unusual beauty," with varied colors, dramatic power, subtlety, and "consummate artistry." The writer of the Commercial Tribune lauded Mr. Hayes for his emotional fervor, his versatility, and the excellence of his diction in the French, German, Italian, and Negro Songs.

The San Carlo Opera Company has been scheduled for one performance of Tosca with Edith de Lys in the title role in Cincinnati on the evening of the 8th of this month. The company will appear under the auspices of the Artist Series. B. G.

Flesch Ill, Unable to Play

Philadelphia, Jan. 11.—Because of illness, Carl Flesch, violinist, who was scheduled to be soloist with the Philadelphia Orchestra under Leopold Stokowski yesterday and the day before was unable to appear. Mr. Flesch, whose illness developed earlier in the week, will make his appearance in a pair of concerts later in the season.

To Interpret American Operas

A recital by Clarence Gustlin, pianist, in which he will interpret for the audience two American operas, Frank Patterson's The Echo, and Alglala, by Francesco de Leone and Cecil Fanning, will take place tomorrow evening in Chickering Hall, New York, under the auspices of The American Music Department of the National Federation of Music Clubs.

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IN THE PUBLIC EYE

IN addition to her teaching activities in Boston and Wellesley, Persis Cox, pianist, finds time not only for concert appearances but also for composing. Her chorus for women's voices, Song of the Heart, was given its first performance by the Impromptu Club Chorus in Brookline, and The Dream, a new song for soprano voices, is soon to be published.

Last Friday, Miss Cox appeared in Boston in a joint recital with Albert Stoessel, playing Mr. Stoessel's Sonata for piano and violin. She also played Edward Ballantine's Variations in the styles of ten composers on Mary Had a Little Lamb. This program was repeated Sunday before the Harvard Glee Club.

Persis Cox, although now living in Boston, is a native of Illinois where she received her early musical training. In Boston she studied with Madame Helen Hopekirk, and with Mrs. Frances L. Glover. She also studied harmony, counterpoint, and music history under Dr. Archibald Davison, Bertram Currier, and Louis Elson, and composition with Carl Engel. At present Miss Cox is teaching at the Pierce building, Copley Square, in Boston, and in Dana Hall, Wellesley, where, in addition to instructing in piano, she has classes in Music Appreciation and Harmony.

PERSIS COX

In connection with her teaching, this versatile and ambitious young woman has recently published a small pamphlet for piano students, the Outline of Study for the Pianoforte, which is meeting with considerable success with piano teachers.

P. W. W.

Six Thousand Hear Museum Music

With the corridors crowded with an audience of 6,000 persons, the first of this season's free orchestral concerts in the New York Metropolitan Museum of Art was given on the evening of January 3 under the direction of David Mannes. The program included Tschaikowsky's Fourth Symphony and three Bach works arranged for string orchestra. The concerts are continuing on Saturdays during this month and again in March.

Will Present New Music

In its first concert of the season next Sunday afternoon in Aeolian Hall, New York, The Franco-American Musical Society will present a program which offers first performances in this country of compositions of Le Flem, Leginska, Stravinsky, Webern, Berg, and Caplet. Pieces of Debussy and Griffes will also be played. The artists giving this program include Carlos Salzedo, Ethel Leginska, Gitta Gradova, Greta Torpadie, the Letz Quartet, and nine solo voices.

N. Y. Hears Myra Hess In Recital Program

English Pianist Is Lauded in Reviews for Her Versatile Musicianship.

The first recital this season of the English pianist, Myra Hess, took place January 3 at Aeolian Hall. To quote the World reviewer, "the Mozart A major Sonata brought forth her lovely crystalline tone, the Franck Prelude was suave and gracious, but it was in the Chopin group that her lovely, melodic utterances were at their best—and Myra Hess at her best is as close to perfection as this vale of tears could ask for."

Her playing of these masters brought out the real essence of their music, continued this writer, "only the truest of artists is capable of this subjugation of personality to art, and of the evoking of the composer's mood with a command that is so gentle and so irresistibly persuasive." According to the Times, Miss Hess displayed "a real technical mastery and an attractive personal style." The Telegram-Mail commentator thought her playing of the Mozart Sonata "one of the most exquisite performances heard in this city for some time."

In the Herald Tribune, the reviewer referred to Miss Hess as "an essentially all around pianist." Her excellence in Mozart or Scarlatti, he continued, "does not mean that she is less happy in Chopin; the expressive power of her playing is not at the expense of the fluency and lucidity of her technique." The Times chronicler said that in the Chopin group she did not alone depend upon brilliance for applause, but also "impressed her hearers with her aptitude for understanding and reproducing the dreamy, introspective aspect of the master."

What Out of Town Critics Think of

GLADYS AXMAN

Guest Soprano with San Carlo Opera Company

Boston Post, Nov. 11. By Warren Storey Smith

"Always she sang artfully, expressively and with tonal beauty. Moreover, 'Tosca' is a part which must first of all be acted and in the scene in Scarpia's chamber, without resort to hysterical emphasis, Mme. Axman tellingly enforces the note of tragedy."

Boston Globe, Nov. 11

"The concluding moments of the second act enabled Mme. Axman to demonstrate a keen sense of appreciation of its dramatic possibilities. Her voice is always pleasing and her rendition of the rarely beautiful Vissi d'arte brought liberal applause."

Philadelphia Record, Nov. 28

"Gladys Axman as Santuzza gave an impressively dramatic impersonation and a vocalization no less enjoyable. Her voice had a beautiful clear quality with an abundance of fervid tonal color which enabled her to rise to the tragic scenes in fine style."

"Gladys Axman as Marguerite gave the role fine vocalism."

Pittsburgh Sun, Nov. 11

"Gladys Axman's sweet soprano entirely won me. It is important to note, too, that she is one Marguerite unmarked by surplus avoirdupois."

Syracuse Evening Telegram, Dec. 4
By Chester E. Bahn, Sr.

"Gladys Axman was pleasing as Marguerite, taking the famous Jewel Song with the savoir faire of the trained artist."

Syracuse Journal, Dec. 4

"Gladys Axman did her little ballad of the King of Thule splendidly."

Pittsburgh Post, Dec. 11

"Gladys Axman in the part of Santuzza found a role which suited her voice and her capabilities."

Detroit Free Press, Dec. 20

"Gladys Axman in 'Tales of Hoffmann' was the alluring but unscrupulous Giulietta and pleased her audience."

Detroit Evening Times, Dec. 18

"Gladys Axman as Santuzza offered a performance marked by sincerity."

Detroit Evening Times, Dec. 20

Philadelphia Hears Metropolitan Revival

Orchestra Plays Bruckner's Seventh; Flonzaley Quartet and Elly Ney Appear.

Philadelphia, Jan. 7.—The production of Falstaff by the Metropolitan Opera Company here last night was, in the words of Stanley Muschamp of the Inquirer, "a thing of beauty long to be remembered." S. L. L. of the Public Ledger called it a "brilliant performance." Tullio Serafin conducted, and, according to Linton Martin of the North American, "added more laurels to his honors with his alert, discerning conducting."

Antonio Scotti gave "as fine an interpretation" as he has ever presented, wrote Mr. Muschamp. S. L. L. observed that he was in fine voice "and sang as well as acted the difficult role to perfection." Mr. Martin considered that his "full-flavored, richly illumined portrait . . . dominated the performance." The reviewer in the Record said that Lawrence Tibbett displayed "a voice of fine quality and he sang well with the still more sonorous Scotti . . . There was quite an ovation for both these singers."

According to Mr. Muschamp, Mr. Tibbett "repeated the fine impression" he had made in New York. Mr. Martin commended him for singing "magnificently" and for his acting which was commensurate, and added that he fully deserved his several recalls with Scotti. According to S. L. L. he displayed a voice of "great smoothness and finish."

Frances Alda, Lucrezia Bori, Kathleen Howard and Marion Telva, in this writer's opinion, "gave a beautiful performance" both in the solos and ensembles. He thought Mme. Telva "fine" both in voice and action. Mme. Alda, said the Record, took the role of Anne "graciously," and Mr. Martin wrote that of Mme. Bori "her singing and acting were marked by charm, ease and archness." Armand Tokatyan, Angelo Bada, Giordano Paltrinieri, and Adamo Didur received commendation for their work.

Anton Bruckner's Seventh Symphony was played by Leopold Stokowski and the Philadelphia Orchestra at the concert last Friday. The other novelties on the program were the War Dance from Henry Joslyn's Suite, Native Moments, and Pierne's Procession from Paysages Franciscains. Eichheim's Japanese Nocturne has been played here before. Mr. Martin and Mr. Muschamp were inclined to consider the Symphony sincere but dull; on the other hand, the Record reviewer found it "thoroughly musicianly, with themes well set forth and with nothing of dullness," and S. L. L. thought its "musical qualities are spontaneous, and it has strong romantic color and feeling."

The War Dance was called by Mr. Muschamp "a glorified piece of jazz," while S. L. L. considered it "most interesting." According to this reviewer, the Pierne composition was "another tonal picture more conventional and elaborate in orchestration but again with atmosphere." Mr. Martin was impressed with its "rare beauty, descriptive but mystical and of wistful appeal."

The Flonzaley Quartet gave the program at the fourth meeting of the Chamber Music Association at the Bellevue last Sunday before one of the largest audiences of the season. The North American reported that the quartet "gave its usual musicianly performance and was repeatedly encored." Mr. Muschamp commented that "the technical difficulties had been so completely mastered that one thought of naught but what Haydn, Schubert and Warner had to say to the auditors." The "characteristic finish of their playing" was evident to S. L. L.

Elly Ney, pianist, was heard at the concert of the Matinee Musical Club yesterday. Her program, wrote the reviewer in the North American, "displayed to best advantage her diversity, her impeccable technique, her vigor matched by her delicacy of touch, and her perfect understanding of the mood of her composers." The Public Ledger referred to Mme. Ney as "one of the best pianists now on the concert stage." The writer in the Record called her "a profound artist," and the Inquirer found her "a musician of unusual pianistic ability."

Trio Play on Long Island

The New York Trio, Clarence Adler, Cornelius Van Vliet, and Louis Edlin, are giving a series of four concerts at Lawrence, L. I.

Karin Branzell Makes Season Debut in Jenufa

There were three changes in the cast at the third performance of Jenufa at the Metropolitan January 5. Karin Branzell made her first appearance of the season as the sexton's widow, George Meader sang the role of Laca, and Ina Bourskaya was Grandmother Buryja. Artur Bodanzky conducted.

Although it was Mme. Branzell's first interpretation of the role, her conception was, according to the Sun reviewer, "thoroughly intelligent and admirable in many respects. Her voice revealed all its richness and accustomed warmth." This writer did not think her acting so convincing, but added "the skill with which she used her voice, however, and the emotional depth of her warm voice were well adapted to the vocal requirements of the role." On the other hand, the Post commentator reported that she "carried the burden of almost the entire second act and much of the third with her impassioned acting." Alison Smith of the World wrote that she seemed somewhat timorous, although her voice "had its accustomed richness."

Laca was given a "definite personality" by Mr. Meader, continued Miss Smith. Other reviewers agreed that he did excellent work, although the writer in the Sun said "he sang well, as he always does, but it was not a role in which Mr. Meader was wholly at his ease, and it afforded him few opportunities to display his most conspicuous talents." This writer found Mme. Bourskaya "competent and convincing."

Hold Concert of Jewish Music

Jewish music was presented at the Temple Emanu-El, New York, last Sunday evening. The soloists of the evening were Cantor Schlager, Helen Teschner Tas, Inez Barbour, Delphine Marsh, Carl Schegel, and Leon Cortilli. Lazare Saminsky directed the choir. The program included works of Achron, Bloch, Saminsky, Mendelssohn, Rubinstein and others.

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Music Teachers Hold Meeting in St. Louis

Lamond and Ganz Give Recitals Before Convened Delegates; Many Topics Discussed.

St. Louis, Jan. 1.—The first session of the forty-sixth annual meeting of the Music Teachers' National Association was held at the Hotel Chase last Monday. Ernest R. Kroeger welcomed the teachers to St. Louis. At the opening program of the convention the speakers were: Herbert Witherspoon of New York, who illustrated his discourse on American singing by analyzing the efforts of several St. Louis pupils, who practiced scales at his bidding; Alberto Jonas, Spanish pianist, who spoke on The Making of a Musical Nation; Dean Lufkin of Northwestern University, who spoke on church music; Prof. Max Meyer of the University of Missouri, who demonstrated the quartertone harmonium devised by him, and Christian A. Ruckmick of the University of Iowa, who discussed Rhythm and Its Musical Implications.

On Tuesday, the session was brought to a close with a lecture-recital by Frederick T. Lamond, Scotch pianist, on Personalities of Composers as Revealed Through Their Music. Dr. Abraham Z. Idelsohn of Hebrew Union College spoke of the recurrence of ancient Jewish melodies in the Catholic Church liturgical music. Other speakers of the day were Dean James T. Quarles of the University of Missouri, speaking on Standardization of Theory Courses; Mrs. Edgar Stillman Kelley, president of the Federation of Music Clubs, who told of the growth of Creative Artist Fellowships; Ernest C. Krohn, who read a history of the development of the St. Louis Symphony Orchestra; William Eben Schultz of Canton, Mo.; Prof. Leo L. Lewis of Tufts College, J. Lawrence Erb of New London, Conn.; Harrison D. Le Baron of Delaware, O., and Earl V. Moore of the University of Michigan.

William Arms Fisher, Boston composer and musical editor, spoke of the demand for jazz and new music by radio fans at the meeting yesterday. Other speeches heard were Music's Use in Correctional Institutions, by Willem van deWall; Some Analogies Between Color, Form and Sound, by Edmund H. Wuerpel, director of the St. Louis School of Fine Arts at Washington University, and a discussion of thematic development by the composer, Edgar Stillman Kelley of Western College, Oxford, O. The afternoon session closed with a discussion of the relations of public school and private music teaching.

The Piano Teachers' Educational Association presented Rudolph Ganz in recital Monday evening, in compliment to the visiting teachers. Liszt, MacDowell, Debussy, Ganz and Bach were among the composers on his program. Another concert was that of Charles Galloway, organist, given by the American Guild of Organists, in honor of the convention. Oliver Smith, tenor, also sang two groups of songs by John Kessler, St. Louis composer.

Waghalter in Debut With State Symphony

New Leader Is Lauded in Reviews; Helen Stanley Is Soloist With Orchestra.

Following the sudden resignation of Josef Stransky, Ignatz Waghalter, new conductor of the State Symphony Orchestra, made his debut at the Metropolitan Opera House on the afternoon of January 4. The program was devoted to Brahms' Second Symphony and Liszt's Preludes and First Hungarian Rhapsody, and Helen Stanley, soprano, was the soloist.

The reviewers greeted Mr. Waghalter's first appearance favorably. Olin Downes wrote in the Times, "Mr. Waghalter gave a sound and spirited reading of Brahms' score. He had excellent control of the orchestra. The conductor's evident enthusiasm for the symphony was matched by his understanding of it. The music strode forward with the vigor which always inheres in Brahms, but there was a warm color and a lyric flight that are not always to be found in interpretations of this work. The instrumental tone glowed and sang."

The writer of the Post agreed that the Brahms was displayed in all its beauty, although he added that Mr. Waghalter seemed overcautious in the Liszt Rhapsody. Deems Taylor, reviewer of the World, deferred judgment for awhile, but said that the readings, although handicapped by the Metropolitan's acoustics, "sounded at least workman-like and well grounded." The Herald Tribune reporter spoke of the new conductor's "experience and distinct competence," although the commentator added that "some places might have been brought out in richer coloring."

The observer of the Sun thought that Mr. Waghalter and the orchestra lacked fire. This review concluded, "Mr. Waghalter deserved better results, and perhaps in the future he can obtain them."

Mme. Stanley, who sang several Brahms songs, was praised for her singing. The Post report said, "She was in fine voice, and sang not only with the greatest expression, but with genuine lyric quality and sweetness. She did not strain against the great auditorium, but sang easily and comfortably, allowing her voice its full freedom without effort in a manner that was a delight to listen to."

The Sun observer agreed that Mme. Stanley "sang with a wealth of opulent tone. Her enunciation was not always clear, but the warmth and richness of her voice, the evenness of her registers and vocal power and volume that she displayed rendered her performance thoroughly enjoyable." The Herald Tribune report said that Mme. Stanley showed a "strong and fluent" soprano, although it had a little vibrato, while Olin Downes wrote, "Mme. Stanley brought to her songs sincerity of purpose and a voice of capacities amply sufficient to her requirements."

The audience was large, and applauded conductor and soloist with enthusiasm.

Ignatz Waghalter is the new conductor of the State Symphony Orchestra following the sudden resignation of Josef Stransky, leader since the organization was formed at the beginning of last season.

Lohengrin Repeated With Two Newcomers in Cast

Two changes in cast marked the fourth performance this season of Lohengrin last Thursday by the Metropolitan Opera Company. Karin Branzell sang Ortrud and Friedrich Schorr sang Telramund. According to the Sun, Mme. Branzell's characterization was "spiritually satisfactory and vocally admirable. Her rich, passionate voice, dark and opulent in the lower registers, dominated every scene in which she appeared, and the emotional vehemence won her an ovation from the house." Mr. Schorr, continued this writer, "sang well and was more than satisfactory. He is another artist of thoroughness, intelligence, and admirable vocal talents."

In the Herald Tribune, Mme. Branzell was commended for her strong voice with its "full and rich tone" and Mr. Schorr for singing "resonantly" and expressing "a notable amount of hate in his accents at the opening of the second act." The Post reviewer found him "robustly dramatic" and said that Mme. Branzell "had all the suggestion of wickedness." In the opinion of the Telegram-Mail writer, "both gave careful and commendable performances, even though Mr. Schorr's exceptionally rich baritone is heard with greater pleasure in more lyric roles."

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—H. T. Parker, in the Boston Transcript

"And Still They Come"

"Mr. Pouishnoff for Notable Russian Pianist — From Glazunoff Through Skriabin in the Music of His Countrymen — Familiar and Unfamiliar Pieces — Presence, Abilities and Sensibilities All Praise Him."

"A MAN of the world as well as a Russian pianist is Mr. Lev Pouishnoff, and he was pleasing, personable figure when he came, last evening, upon the stage of Jordan Hall. He is tall and slender, carrying himself without a hint of self-consciousness. His countenance is aquiline and grave; upon it sensibility and reflection meet. Cultivation and refinement coat him as neatly as his evening clothes; yet underneath this 'good form' the observer suspects an ascetic spirit. The eyes betray it. In the early thirties, the locks are already graying. Without ado Mr. Pouishnoff begins to play. He is patient with late comers, though his hands ramble the keyboard. Without elation or condescension he receives applause. With extra pieces he is as prompt and summary as Mr. ..... No less than Mr. Koussevitzky, he resents the clap of interruption between movements of closely related pieces. His work absorbs him—unobtrusively. He plays to his audience, yet seems unaware of its presence, until the moment comes for thanks—courteous, sincere, but still aloof. Like to Mr. Kriesler or Mr. Paderewski seems Mr. Pouishnoff—the virtuoso and musician who is also a cultivated man of the world.

"The program of a first concert in Boston traversed only pieces by Russian composers—not through a boresome 'patriotism' or mistaken notion that they and their music are unknown in America, but because Mr. Pouishnoff happens to prefer his countrymen and, by common consent, to excel with them. None, however, of the chosen numbers (which ranged from Glinka through Skriabin, less Chaikovsky, who could be spared, and Rimsky, who wrote seldom for the piano) threw new light upon either 'nationalists' or 'academics,' upon the 'mystic chord' of groping imagination or the 'salon piece' that pays the weekly bills. In length, the major music of the evening was a Sonata of Glazunoff (in B flat, Op. 74) and Balakirev's not unfamiliar 'Islamey.' Through an opening Allegro Moderato and a closing Allegro Scherzando, the Sonata rolled an empty but sonorous way. Once more the worthy Glazunov was causing commonplace to sound; while between he tucked a fanciful and twinkling Andante that any Demoiselle Russe might play at a country house through a long summer evening—but not so gracefully and fancifully as did Mr. Pouishnoff. As for Balakirev's 'Oriental Fantasia,' it certainly streams with effulgent sonorities and far-flung arabesques. Not so certainly, to the non-Slavic imagination, do the hosts of Islam swarm through it, while scimitars flash and horse-hair pennons wave. It is permissible to suspect that if Balakirev thought twice of Tartar hordes he also thought four times of the concert room. Yet, like every Russian composer, he sounds upon the piano, while quite obviously 'Islamey,' like Cyrus' horse in the Anabasis, is 'hard to manage and fierce.'

"Betwixt and between were 'salon pieces' and little else, like Arensky's Romance, Lyadov's Barcarolle or Mr. Pouishnoff's miniatures of a waltz or falling rain; folk dance become virtuoso's music, like Musorgsky's Hopak; the brief fantasias of technique and mood that Rachmaninoff and the composer-pianist call Preludes, Elegy, Polichinelle, what not; the bell-like, sun-kissed, crystal of tones in which Balakirev embeds Glinka's 'Lark.' One and all these numbers exemplified the inclination of the musical Russian for the piano; his affectionate skill and divining intuition upon it; the play of his fancy and fertility by the instrument kindled. Of another sort were the four items from Skriabin. Two, 'Desir' and 'Caresse Dansee'—the French titles suit the flavor—are of that vaporous, drifting, flocculent music that he was wont to distil upon the dreamful air. A third, 'Poeme

Tragique,' seemed but a race and thunder of sound, the turbid and turgid release—not in tragedy, but in melodrama—of a chafing, restless spirit. The fourth, 'Enigma,' was the wandering improvisation of that spirit, questioning, questing, perhaps for that self-same 'mystic chord.' At the least not once in the four pieces was Skriabin a Chopin diluted.

"Mr. Pouishnoff himself is an altogether admirable, a persistently pleasurable, pianist. His technical skill is effortless and usually undisplayed, while neither Balakirev nor Rachmaninoff could exhaust his technical resources. His tone is crystalline, yet never hard or dry. With adept pedaling to aid, it sustains melody. From the pianist's and the composer's fancy it takes color, while at their bidding it mounts or descends the degrees of power. Exceedingly sensitive and skillful is Mr. Pouishnoff when he would lead, unfold and cumulate songful measures; when he would both maintain line and festoon ornament; when fine-spun transition or graceful modulation invites him. Above all, he is master of rhythm. He propelled Glazunov's hollow platitudes as though they were the music of the spheres. He outplayed Rachmaninoff when the elder Russian would be prodigously fleet or fitful, while for once the Balakirev of 'Islamey' darted and flamed. Nor does Mr. Pouishnoff lack fancy and, when the music warranted, imagination. He discovered precisely the sun-lot shimmering tone for 'The Lark.' He charmed without sentimentality in romantic trifles. He was resolutely moody with Rachmaninoff; vague and brooding and morbid with Skriabin. At every turn he missed not a flourish of the concert room, or a subtlety of the study. In fine, a mind, a spirit, a musician and a pianist.

H. T. P."

—The Boston Transcript.

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IN CONTINENTAL CAPITALS

Giordano's Jest Has Premiere

Toscanini Conducts New Opera at Milan; Audience Approves Its Melodiousness.

Milan.

Giordano's La Cena delle Beffe had its world premiere at La Scala on December 20. The members of the cast, composer, and conductor, Arturo Toscanini, were called before the curtain more than a score of times during the evening, and the intensity of the applause was almost unprecedented. The cast included Carmen Melis, Hipolito Lazaro, Benvenuti Franci, and Bodini.

Throughout the public seemed delighted to come into contact with an opera which had little cerebral pretense, but holds its chief strength and interest in its melodiousness. La Cena delle Beffe is theatrical and direct. The libretto of Benelli gave the composer no opportunities to be metaphysical, profound, or symbolical. The enigmatic was left out completely. The story of La Cena called for broad Latin melody, and that is what Giordano provided. It was the sort of melody that the public loves, and therefore the premiere was nothing if not a great success. The story of the opera is familiar in the United States, for it was produced there a short time ago as a play, The Jest, with the Barrymores in the leading roles.

In his latest opera Giordano has returned to his old style of etching about the verbal text of the story with broad lines of melody. It is the type of composition which he followed in Andrea Chenier above all, in Fedora and Marcella, and to a more limited extent in Madame Sans-Gene. Le Cena in other words is a return to Giordano's youthful style. In reaction to the spirit of the times the faith of Giordano in the graceful melodic line is a phenomenon which can be regarded with sympathy.

Ginevra and Giannetto sing of their love with a soft beauty of phrase and delicate orchestral support. In his musical expressions of sentiment Giordano shows not a little French influence in his style, but the influence is of the French music of the last century as much as of today.

Humor Not Lacking

Moments of humor, burlesque, and satire are not missing in La Cena delle Beffe, and they too lead the composer into dramatic forms which are traditional in Italian opera music. The octet of the third act reminds one in its jocose rhythm and varied development of one of the scenes of Falstaff, and from time to time there are passages which are suggestive of Donizetti.

The first act is devoted almost entirely to declamatory singing. The melodic line breaks up somewhat the uniformity of this manner of speech, but it does so with a certain monotony of musical periods. It would be desirable in this act to have several more periods of relief and to vary the persistently lyric style with some "zones" more reposeful in their manner.

The composer seems to like the libretto with its nimble and compact action, without rest or pause for the audience to draw breath easily or to pause to consider the significance of what is happening on the stage.

Nevertheless the public found this act to its taste, and at the first intermission it was already necessary for the composer to appear to take his bow with the other principals of the evening.

Technique Skilled Throughout

In the second act after some passages which are suggestive of the style of Moussorgsky there is a good duet, light in its own accent and in the orchestral accompaniment. The music of Andrea Chenier is recalled for a moment. The ear drinks in the music at a gulp, if not willingly.

The third act has the octet of which comment is made above, and which at the general rehearsal interested the reviewers variously. There are other passages of interest in this part of the opera. Particularly noteworthy is the scene between Neri and Lisabetta, a page whose music is a model of gentle sentiment, and the end of the act also is operatic music in its most refined style.

In the fourth act one enters the heart of the tragedy after a scene with music suggestive of the beauty of a spring evening. In this scene there is a Song of May which is one of the high points of the entire evening. The accompaniment of mandolins makes the passage unusually effective. The end of the act is powerful and impressive, and is masterly in its economy of means. Nevertheless the climax of the libretto is presented in its full strength. This finale has in it music of true originality.

The critical conclusion must be that La Cena is among the most successful and the most thoughtful of Giordano's works. His technique, conservative in the traditional Italian style, has here reached its fullest development. The orchestra is cleverly handled, although in more than one point it reaches a sonority which is hardly desirable. The melodic invention is fresh and fluent despite the fact that it does not reach previously unscaled heights.

All the material of which the music is constructed has a sure and steady flow, and never reaches an impasse in its movement. Giordano in La Cena delle Beffe displays sure control of the theatre.

La Cena will be sung all over the world because it is clear, facile, without excessive complexity and without any pretense at revolutionary qualities. It is a good melodrama well handled. Still it is best not to refer to it as a masterpiece.

The performance of the work was admirable, both because it was prepared and conducted by Toscanini, and because it was sung by intelligent and able artists. The first honors must go to the tenor Hipolito Lazaro, who in this presentation returned to the Scala after an absence of ten years. He portrayed the role of Giannetto Malespini in an exemplary manner, and the general judgment was that it could hardly have been done better.

The voice of this singer has acquired the impressive resonance of a dramatic tenor without losing any of the former splendor of its tone. His acting was excellent too, and passed the test of a critical Milanese audience which is accustomed to the best in its ordinary theatrical entertainments.

The audience received his singing with applause throughout, but the greatest outbursts of approval followed a point in the second act in which he reached a full, clear-toned B flat. The return of Lazaro from America was in all respects triumphal.

Cast Supports Lazaro Well

The part of Neri was sung by Benvenuti Franci, baritone, whose powerful and expressive voice fitted the role well. He sang effectively throughout, and was equal to all of the climactic scenes in which he took part.

Carmen Melis, as Ginevra, was as successful as her two colleagues. She interpreted her part with flexibility and fitness of gesture and was in excellent voice. The baritone Badini, who sang the role of the doctor, did well, although he is better fitted to roles of the type of Beckmesser. Lisabetta was sung by Valobra, and the cast include also Signore Pedroni, and Lanza, and Signori Baracchi and Venturini.

The work does not require a chorus. The scenery was adequate to the four short acts.

FEDERICO CANDIDA.

German Musicians Are Hard Hit by Radio Craze

Dresden.

ANOTHER concert season like the present, and German singers will be ruined, is the opinion of Dr. Rudolf Cahn-Speyer, Chairman of the Executive Council of the Federation of Concert-Giving Musicians of Germany, according to an Associated Press despatch dated December 9.

Three factors are blamed for the unfavorable condition of the concert market; the radio, an indifferent public, and an unjust system of taxation.

From the moment the Government lowered the fee for radio service to fifty cents a month, there was a sharp increase in the number of subscribers. From 7,500 the number rose to 500,000 within half a year.

"One can easily understand," Dr. Cahn-Speyer observed, "that with a large part of the public the difference both in quality and rendition between a concert in a hall and one heard over the radio is not sufficient to outweigh the comfort of hearing a concert within one's own home. The latter involves no necessity to dress up or leave the house, and enables one to smoke a cigar or sip a cup of coffee while listening."

The State is unduly severe on the artist in matters of taxation, Dr. Cahn-Speyer holds. On all box-office receipts he must pay both a turn-over and a luxury tax. These receipts are, as a matter of fact, never enough to pay for the costs involved in giving a concert, save in the cases of stars of the first magnitude.

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OLD-WORLD HIGHLIGHTS

Berlin Hears Stravinsky Music

Commentators Clash When Russian Composer's Concerto Has Premiere; Kleiber Leads New Symphony.

Berlin.

The first half of the Berlin music season reached its climatic conclusion with a week in which the music of Stravinsky was the feature. The works of the Russian composer have been much played and approved here for some seasons, although there has remained a group definitely opposed to his music. This week Wilhelm Furtwaengler in the last concert before his departure for America conducted a performance of the Russian's new piano concerto with Stravinsky as soloist. Three days later Dr. Unger gave a hearing of Fireworks, and two days after that in Bluthner Hall there was a concert whose program included a number of Stravinsky's minor works and his Octet for wind instruments.

In regard to their attitude toward the Russian modernist, the Berlin reviewers can be divided into three groups. The first rejects Stravinsky entirely, and goes so far as to assert that he has no real admirers. The second group is in favor of Stravinsky, and believes that he is already an accepted composer who no longer has to make his way. The third group sees Stravinsky as a figure of tremendous proportions, and believes that he has stirred up music as no one has in the past.

Dr. Schmidt Is Opposed

The first group is represented characteristically by Dr. Schmidt. He wrote as follows in the Berliner Tageblatt: "Much has been written about Stravinsky the composer, but little that can be called straightforward and frank. I have never known one of his admirers to say, 'That is beautiful; I like that.' One gets around the difficulty by saying, 'It is very interesting.'

"Now who ever says such a thing after hearing Figaro, or Tristan, or Ariadne? I do not wish to beat around the bush. To me this concerto was horrible, brutal,—like all of Stravinsky's music, with its so-called rhythm. I say this despite the fact that I know that in some quarters I shall be called far behind the times. One must have more vitality in one's ideals of beauty, one must not join every foolish movement of the times. What could have been made of this opposition of piano and wind (with counterbasses and drums)? And what did Stravinsky, this apostle of the ugly at any price, make of it?"

Dr. Urban of the Berliner Zeitung am Mittag subscribed to the belief that Stravinsky is past the point of having opponents: "Whence sprang this intense interest in the music of the Franco-Russian? Evidently he has found the fashion of the time. The present is reflected in his art. To reject the art is to reject the time.

"But is there anybody now who is really fighting against Stravinsky? No one becomes angry any more at his strange ideas, his harmonic boldnesses. I admit frankly, it is a long time since I have heard so much simple, easy, amusing, ingenuous music as there is in the concerto. It was a charming evening full of stimulation and pleasure."

Prof. Weissmann Approves

Another of those in favor of Stravinsky is Prof. Weissmann. He proclaims passionately the glories of the Russian. He knows full well the difficulties of the presentation of the music. He wrote of the Stravinsky concert: "The piano concerto belongs to the circle of Stravinsky's latest works. The Symphony of Wind Instruments and the Octet were the beginning of this last phase. The first is impressive, the latter had an inflammatory effect from the very first time is was performed in public. In contrast to the other works of the composer, these have no program, they are absolute music.

"In the concerto also Stravinsky does not wish to enrich the means of expression with external ideas, but simply aims after musical structure. In the words of the composer himself, 'The music is dry, cold, transparent, and burning like champagne extra-dry.'

"What the present time demands in music is found physically and intellectually in the talent of Igor Stravinsky. His composition can be hard as steel, moving relentlessly in its progress."

But Prof. Weissmann admits that there is a broad line to be drawn between Stravinsky and his followers, whom Stravinsky holds as unimportant as does anyone else. Still this reviewer believes that the Russian's music remains mostly for the select music public, and little for the masses.

Concert Attracts Full House

The house was quite full, and the audience behaved in such a way as to convince the reviewers that it was pleased with Stravinsky the composer as much as with Stravinsky the pianist. Doubtless he is a guide, a sign post, although it has not yet been decided whether the future of music will lie in the direction in which he points.

Everything else musical in Berlin took a back seat in the consideration of music followers in comparison with the visit of Stravinsky. A new symphony by a Viennese composer, Julius Bittner, had moderate success at a concert conducted by Erich Kleiber. The composer proved himself a clever musician who works well, albeit somewhat at second hand. Only one movement of his F minor Symphony seemed really original, and the other parts showed varied origin.

Two prominent recitalists also took part in the music of the week. They were the pianist Orloff, and the cellist Cassado. Orloff is a pianist of the first rank. His touch, technique, and understanding are those of a fine artist.

ARTHUR KURSCHNER.

YOLANDA MERO

Hungarian Pianist Reappeared Before Her New York Public in an Aeolian Hall Recital Last Week.

Honor Late Composer

Bologna, Dec. 28.—A Puccini Memorial performance has just been given at the Teatro Communale under the direction of Gaetano Bavagnoli, a personal friend of the late composer. The performance was one of Boheme, sung by Minghetti, Pampanini, Dragoni, and Inghilleri. Before the performance an address of eulogy was delivered by Giuseppe Lipparini. The presentation was considered one of the best which has ever been given in the Communale.

Suggests Conservatory Reforms

Paris, Dec. 27.—In his report to the Academie des Beaux Arts, Pierre Rameil has suggested the following reforms at the Paris Conservatoire: The nomination of a director of dramatic studies; turning the old hall in the Rue du Conservatoire into a real theatre; organizing the recitals given by literati and artists; the creation of scholarships by the City of Paris and other large cities of France.

Russian Composers Work Despite Politics

Moscow.

Despite the uncertainty of social and political affairs in Russia, the activities of the composers in that country continue undiminished. Nicolas Miaskovsky is now completing his Eighth Symphony, and it is reported by critics who have seen his score that it is a step forward in his accomplishments. At the same time he is at work upon a fourth piano sonata, a composition in three parts of great technical difficulty.

Samuel Feinberg, whose works enjoyed exceptional success among the new compositions which were presented at two concerts of contemporary Russian music in Vienna recently, has finished his Seventh Piano Sonata. A new Piano Trio by Nicolas Roslavetz has made its first appearance, and Anatole Alexandrov has composed some new songs. The latest Piano Sonata of Gregoire Krein has been completed, and Alexander Shenshin has put finishing touches also to two sets of new songs composed to texts of the Russian poet Shervinsky. Adrian Shaposhnikov is engaged in the writing of a piano sonata, and the young composer Vladimir Kriukov has finished his fifth work in that form for the same instrument. Serge Shirinsky has composed a Sonata for viola and one for violin; Vladimir Scherbachev has finished his Second Symphony; Dmitry Melkikh is quite through with his Third Piano Sonata, and a new String Trio by Vissarion Shebalin, a pupil of Miaskovsky, and the youngest of all the musicians named above, has just had its premiere. Also Leonid Polovinkin has added to his long list of piano compositions.

The Universal Edition, music publishers of Vienna, have become interested in the musical activity of the contemporary Russians, and a number of their compositions are already published by them or will soon be off the presses. Among them are Miaskovsky's Sixth Symphony, his tone poem, The Silence, after Edgar Allen Poe, and some songs; Samuel Feinberg's Sixth Piano Sonata and a number of preludes for the same instrument; Alexandrov's Fifth Piano Sonata, and piano pieces of varied style by Polovinkin.

VICTOR BELAIEV.

Cosima Wagner Ill

Baireuth, Jan. 8.—Cosima Wagner is reported seriously ill at her home here.

The condition of Frau Wagner, widow of Richard Wagner, the great composer, is giving rise to grave apprehensions among relatives and friends of the family.

Naples to Hear Novelties

Naples, Dec. 15.—Besides Giordano's opera Cena delle Beffe, the San Carlo at Naples will give Jacquerie, an opera in three acts by Gino Marinuzzi, and Fiordespina, by Fernando Lunghi.

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FOREIGN MUSIC ACTIVITIES

Respighi Work Has Rome Premiere

Sound of Auto Horn and Phonograph Are Used; Fete Anniversary of Home.

Rome.

Under the direction of Benardino Molinari Ottorino Respighi's new symphonic poem I Pini di Roma had its first performance at the Augusteum concert on December 14. The rest of the program consisted of Beethoven's First Symphony, the Concerto in D minor of Vivaldi, the Introduction to Kovantchina, of Moussorgsky, Debussy's L'Isle Joyeuse, and Wagner's Tannhauser Overture. The Debussy piece was given in a version transcribed by Maestro Molinari.

I Pini, which is a companion piece to the same composer's Fontane di Roma, had a complete success with the audience and the reviewers present. The symphonic poem consists of a series of pictures whose connection is one more of spirit than of musical material.

The first of the four parts is called Pini di Villa Borghese. It is lively in mood, and throughout can be heard the cries and jokes of children and the sounds of many persons. At one point there is scored in it the sound of an automobile horn.

Music Modern in Style

In the second section, Pini Presso una Catacomba, the composer has succeeded in creating a music of expression and moving sentiment. Throughout he employs exquisite effects of veiled color, employing sometimes more than a single tonality. The music is most modern in style. Throughout the score Respighi displays himself as master of orchestration, full of skill and novel ideas. Something of the Gregorian spirit hovers about this second section of I Pini.

As much as the mezzo-tint quality is apparent in the second of the four pictures, in the third, I Pini del Gianicolo, it pervades all the pages. The conception is truly poetical, and the melodic sense which Respighi displays is rich and persuasive. In this part of the poem a clarinet theme brought out before all the other instruments of orchestra, creates an atmosphere of vague beauty that is well conceived and effectively carried out.

Bird's Song by Phonograph

Worthy of particular note in this passage is the introduction of the song of a nightingale authentically reproduced by a phonograph record. The commentators judged this almost —but not quite—the height of realism. They are prepared to hear a trained nightingale itself before long.

The last episode, I Pini della Via Appia, is an evocation of ancient Rome, in which the composer depicts the triumphal return from war of the Roman legions as they march over the famous highway toward Campidoglio. The movement consists of a march which gains continually in strength and volume, as the sun rises slowly from its tentative strength of the dawn to its full power at high noon.

The trumpets have the leading part in this work, and at times their cry becomes of deafening sharpness. This is a veritable apotheosis in music of Rome, and closes the new symphonic poem with fitting emphasis and effect.

Maestro Molinari had an enlarged orchestra for this concert, and he accomplished a clear and understanding performance of the new work. The audience awarded him his due share of applause.

Concert Celebrates Anniversary

There was celebrated on December 16 the twenty-fifth anniversary of the foundation of the Home for Retired Musicians in Rome. This institution owes its existence to the munificence of Giuseppe Verdi, and has been supported of late by various philanthropic organizations and campaigns. Recently Giulio Gatti-Casazza added a new gift to those which he has already made when he sent to this home 100,000 lire of the receipts of the Puccini memorial concert which took place in the New York Metropolitan Opera House shortly after the death of the composer.

The celebration of the first quarter century of the home took the form of a concert, in which participated a number of students at the Conservatory, directed by Ildebrando Pizzetti. The program was given in the largest hall of the home. Signora Armanini, soprano, took part in several of the numbers on the program. The chorus was one composed of Conservatory students conducted and drilled by Prof. Bartola. The entire concert was called a success from every point of view.

FEDERICO CANDIDA.

Shavitch Conducting in London

London, Jan. 5.—The fifth symphony concert of the London Symphony Orchestra at Queen's Hall on January 12 will be conducted by Vladimir Shavitch. Mme. Shavitch, known as Tina Lerner, pianist, will be heard in the Tschaikowsky piano Concerto. Brahms' Academic Festival, Strauss' Don Juan, and Brahms' First Symphony will be the orchestral numbers.

ERNEST SCHELLING
Conducted at the Recent Concert of Messrs. Maier, Pattison and Shattuck With Orchestra, and Will Be Heard in New York and Boston as Leader at Several Children's Concerts.

Give Hindemith Program

Paris, Jan. 2.—The Revue Musicale Concert on December 27 was devoted to the compositions of P. Hindemith, the German composer. The Amar Quartet played his Quartet, Opus No. 32, and the composer performed his own viola sonata and assisted in the presentation of his String Trio, playing together with R. Hindemith and M. Amar.

Broadcast Symphony Concerts

London, Jan. 1.—The British Broadcasting Company started a new season of international symphony concerts at Covent Garden last month with Pierre Monteux, late of the Boston Symphony Orchestra, as conductor. The second concert will be conducted by Ernest Ansermet, and the third by Bruno Walter.

Pro Arte Quartet in France

Paris, Jan. 2.—The Pro-Arte Quartet made a recital appearance in the Salle Gaveau here on December 23. The program consisted of quartets of Borodine, Haydn, and Debussy, and shorter pieces of Scarlatti, Marcello, Schubert, Bordes, Faure, Honegger, and Bononcini.

Vienna Hears Music Of Modern Russians

Vienna.

With the aid of the Austrian Section of the International Society for Contemporary Music, Victor Belaiev, Russian music writer and Moscow correspondent of The Musical Digest, organized in Vienna some time after the municipal music festival two programs of music by modern Russian composers. The two concerts were made up entirely of chamber music, and took place in the Kleiner Konzerthaus-Saal.

The Russian works played included Nicolas Miaskovsky's Third Piano Sonata and a number of his songs; Samuel Feinberg's Second Piano Sonata and some songs; Nicolas Roslavetz's Cello Sonata; Gregoire Castoire's Piano Quartet; Basil Shirinsky's String Quartet; Gregoire Krein's Violin Sonata; Alexander Gretchaninov's Third String Quartet; cello compositions by Alexander Goedicke, and varied compositions by Pavlov, Polovinkin, Sabaneiev, Anatole Alexandrov, Evseiev, A. Krein, Shensin, Borchmann, and Gnesin.

The artists who took part in the two concerts were the Wiener String Quartet, the Sedlak Quartets, Mrs. Ruzena Herlinger, Dr. Bachrich, and two other musicians who had particular opportunity to distinguish themselves: Friedrich Wuhrer, pianist, and Oskar Jolly, who last summer in Salsburg sang with success a number of new songs by Alexander Shenshin.

V. B.

Composers Assist in Paris Concert

Paris, Jan. 2.—At the Colonne concert of December 27 Georges Enesco directed his Second Symphony, Andre Caplet conducted his choral composition, the Mirror of Jesus, Gabriel Pierne was the leader in Debussy's La Damoiselle Elue, and Ravel conducted the performance of his own La Valse.

Enesco Gives Paris Recital

Paris, Jan. 4.—Just before leaving for America Georges Enesco, Roumanian violinist and composer, appeared in recital here last Monday evening at the Salle Gaveau.

Szigeti Is Soloist With Gaubert

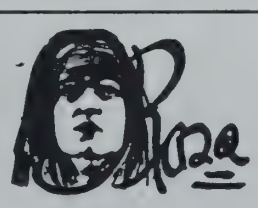
Paris, Jan. 4.—The program of the Societe des Concerts last Sunday afternoon under the direction of Philippe Gaubert included the Mendelssohn Violin Concerto, which was played by J. Szigeti.

Toscha Seidel Plays in Paris

Paris, Dec. 20.—Completely recovered from his recent attack of pneumonia Toscha Seidel appeared here in the Salle Gaveau in a recital not long ago.

American Sings in France

Thouars, France.—Joseph Martel, an American singer, sang Valentine in Faust here recently. Mr. Martel has toured the United States in opera.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The Studio Easy Chair

THE Midwinter Concert of the Department of Music of Athens College, Athens, Ga., was given last night under the direction of Frank M. Church. Many of the students who appeared made their debuts in these recitals. The Athens College Orchestra, conducted by Miss Tyree, assisted. The next Students' Recital will be held on February 2. On March 28, the annual Bach recital will be given.

The pupils of Clarence Adler, who form the Clarence Adler Club, gave a well received program at the first meeting of the club on December 20. A number of well known musicians listened to the students play and afterwards took part in the artists' program presented to the students. On this occasion Maestro Giuseppe Campanari, formerly of the Metropolitan Opera, was guest of honor.

On the students' program, Norman Masloff played Schumann's The Contrabandist, and Chopin's Etude in A minor, and Polonaise in A flat; Blanche Salomon played Chopin's Impromptu; Minnie Huber offered Schumann's Soaring, and Brahms' Rhapsodie in E flat; and Bessie Anik was heard in Faure's Impromptu in F minor, Chopin's Impromptu in A flat minor, and Liszt's At the Spring.

The unexpected event of the evening was the program of chamber music works performed by Clarence Adler, piano, Cornelius Van Vliet, cello, and E. Roelofsma, clarinet.

At the Christmas concert of the New England Conservatory in Jordan Hall, Boston, Margaret Mason's Suite for Small Orchestra, which received a special prize in the Endicott competition last spring, was given a hearing. Other numbers, given by soloists with chorus and orchestra under Wallace Goodrich, included an excerpt from Bach's Christmas Oratorio, Gade's Christmas Eve, and Henry Dunham's Aurora.

The soloists of the occasion were Mary L. Herman, soprano; Florence Owen, contralto; William Simmons, tenor; Benjamin H. Russell, baritone; David B. McClosky, bass, and Harold Schwab, organist.

In the Twilight and By the Brook, prize-winning compositions by Seige Abe, a Japanese student of the New England Conservatory of Music, were played at the opening orchestral concert of the year at the conservatory. The soloist at this concert was Jesus Maria Sanroma, pianist.

The Michigan Federation of Music Clubs has announced a contest on instruments of the orchestra for junior clubs and school musical organizations. The course covers four lessons and includes only strings and woodwinds. Contest pamphlets giving a diagram of the position of instruments in the orchestra, questions for each of the four lessons, and final examination questions may be had upon application to the State Junior Chairman, Mrs. James E. Thoms, Coldwater, Mich. The course is based upon the National Federation of Music Clubs Junior Course on Instruments of the Orchestra, which may be secured from the National Bureau for the Advancement of Music in New York city.

John W. Beattie, State Supervisor of Music, Lansing, has indorsed the Federation plan to invite the three students having the highest grades in music, and one chaperon, in any school in Michigan, to attend the children's concert to be given by the Detroit Symphony Orchestra at Ann Arbor Monday afternoon, March 16, as guests of the Federation in session at that time in annual convention. Miss Edith Rhetts, educational director of the Detroit Symphony Orchestra, plans to use slides and give a talk on the children's concert program preceding the concert. Many clubs and school musical organizations will take up the selections to be heard at this concert as a weekly study. All members of federated school organizations and Junior clubs may attend the concert without charge.

Irene Jacques, a pupil of Adelaide Gescheidt, was heard in recital at the Wurlitzer Auditorium, New York, last month. Another pupil of Miss Gescheidt's, LeRoy Duffield, has been engaged to sing the leading tenor role in the Winter Garden Passing Show for the remainder of the season.

Elizabeth Dumas and Della Samoloff, sopranos, and Frederick Baer, baritone, pupils of Adelaide Gescheidt, assisted by Rozella Ziegler, and accompanied by Miss Betty Schuleen, entertained the many guests who attended Miss Gescheidt's studio-tea at her home in New York, January 7.

William S. Brady has just received word that his pupil, Robert Steele, baritone, has made a successful debut in Milan as Germond in Traviata. Mr. Steele has been engaged to sing with the Chicago Civic Opera Company for the season of 1925-26.

I. PHILIPP AND C. DECREUS

The Former (left) Is Head of the Piano Department at the American Conservatory in Fontainebleau, and the Latter Is Director of the School

Emily Roberts, artist-student of Frank van Dusen and member of the faculty of the American Conservatory in Chicago, is now organist at the Englewood Methodist Episcopal Church.

A graduate of the public school music department of the conservatory under the direction of O. E. Robinson, is now director of music in the high school at DeKalb, Ill.

Sixteen additional teaching rooms were acquired by the Institute of Musical Art, New York, last week in the opening of its recently completed annex. The new building, which adjoins the parent structure, is four and a half stories high, and of fire-proof and sound-proof construction. Its cost, including equipment, was $175,000.

This will enable the Institute to accommodate eleven hundred students. The present enrollment is nine hundred and fifty, exclusive of the two hundred junior students being taught at the several community branches of the Institute.

Dr. Frank Damrosch said that the increased enrollment could be accommodated without increasing the present faculty of one hundred and nine teachers.

Bryn Mawr Music Aided by Puzzle Contest

Jerome Swinford, baritone, and Sigmund Spaeth were ignominiously defeated in the great Intercollegiate Cross Word Puzzle Contest held at the Hotel Roosevelt, New York, on January 4 for the benefit of the City Music League and the Bryn Mawr Music Fund. Yale, represented by Stephen Vincent Benet and Jack Thomas, stole a last minute victory from Heywood Broun and Robert Sherwood of Harvard, and the Messrs. Swinford and Spaeth of Princeton, limped in a bad third two syllables behind on a seven-letter word meaning "a slight convex curve in the shaft of a column."

The first contest was between Wellesley, Vassar, Smith, and Bryn Mawr. Wellesley won an easy victory by two horizontals and a vertical. Then came the "contest of merit," as Raymond Hitchcock, the master of ceremonies, termed it, between Yale and Wellesley. Yale won.

The contest was the first of a series of entertainments to be given for the benefit of this Music Fund and the City Music League. The committee is arranging a series of benefit concerts for January and February which will be called the Roosevelt Recitals, and which will be held in the ballroom of this hotel on the afternoons of January 16 and 29, and February 10 and 23. Artists who will be heard during the course are Josef Hofmann, Esther Dale, Francis Macmillen, the Duchesse de Richelieu, Paul Shirley, Wanda Landowska, Jerome Swinford, the Symphony Players, and Monsieur X, a tenor who will sing incognito.

For the past three years the Music Department of Bryn Mawr College has been sponsored by a group of prominent New York women who were interested in carrying on this work at their Alma Mater. The members of this committee are: Mmes. Henry S. Brooks, C. Reed Cary, James Chadwick Collins, Udo Fleischmann, Learned Hand, Edwin S. Jarrett, Edward E. Loomis, Alfred B. Maclay, John E. Rousmaniere, John E. Russel, Jr., Arthur H. Scribner, F. Lewis Slade, Walter S. Sullivan, Warren Thorpe, George Montgomery Tuttle, the Misses Florence King, and Helen Rice, and Mrs. William C. Dickerman, chairman. K. K.

The orchestra of the Cincinnati Conservatory of Music gave a concert last month, under the direction of Ralph Lyford, at the Conservatory Concert Hall. The soloists in Henry Hadley's Cantata, A Legend of Granada, were Violet Sommer, soprano, and Herbert Schatz, baritone.

Alfred Y. Cornell will present several of his pupils in a song recital at New Chickering Hall, New York, January 27.

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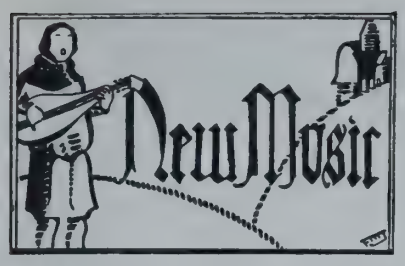

A SUNNY CORNER in the Finger Gymnasium, by Frances Terry (published by Oliver Ditson Company), is a volume of twenty short studies for elementary child pupils of piano playing. The author has taken up carefully some of the fundamental problems of finger technic, but has at the same time kept in mind the necessity of interesting the pupil. The studies are therefore composed of very melodious material simply and pleasantly harmonized.

The problems which Frances Terry has considered are phrasing and attack, finger and wrist staccato, facile use of the thumb, smooth legato, legato thirds, vigorous use of the fourth finger, the grace note, finger equality, scale passages, and others.

Ditson is the publisher also of From Desert and Pueblo, a group of Navajo and Tewa Indian songs, collected and transcribed by Elizabeth Willis de Huff and Homer Grunn. The five songs included in the book are Tewa Love Song, Peyote Drinking Song, Why Do You Leave Me?, Navajo Love Song, and The Eagle Dance.

These songs were collected on discs by Elizabeth de Huff, and were transcribed by Mr. Grunn. With slight exception he has followed their melodic and rhythmic flow, and has used for their harmonic background chords that express the natural vigor and primitiveness of their subjective expression. The folk song feeling pervades the group of songs, and the beauty and originality of their melodies have the plaintive and tender quality that is characteristic of the simple outpourings of semi-savages.

Cecil Arden is the composer of a song for medium voice, The Dance of Love. It is published by Harms, New York. It is a ballad pleasantly melodious with a catching rhythmic swing. The French text is Miss Arden's, and the English version is by Frederick H. Martens.

G. Schirmer is the publisher of a number of piano compositions for the youngest child pupils. Bird Melodies, by W. B. Olds, are twelve sketches based on bird themes. With each of the selections there is a little note describing the quality and manner of singing of the bird whose song is reproduced. The dozen pieces are of the very simplest grades, and are thoroughly fingered for the convenience of teacher and pupil.

Three descriptive pieces for young folks by Mary Ruth Jesse are also edited carefully for the child piano pupil. The titles are Whippoorwill, The Little Drummer, and March of the Little Lead Men.

C. W. Krogmann's Christmas Dance is a pleasant little waltz, one of ten pieces of this composer in his Opus 10. A Rainy Day, by Hazel Gertrude Kinscella, is a short staccato piece, also one of ten, for the child beginner.

Seattle Concert News

Seattle, Dec. 30.

The Musical Art Society presented Mrs. Edward MacDowell in an interpretative recital of MacDowell music to an audience composed largely of teachers and students.

Mischa Elman played to the usual large and enthusiastic audience which greets him each time he comes to Seattle. No small part of the enjoyment of the audience was due to the accompaniments played by Josef Bonine. The concert was given in the Masonic Temple under the management of Miss Margery Cowan, who also handled the recital given by Moriz Rosenthal in the Plymouth church auditorium.

The Amphion Society gave its winter concert at Meaney Hall early in December. Ninety voices, with a twenty piece orchestra, assisted by Gertrude Huntley Green, pianist, and conducted by Graham Morgan, gave one of the finest concerts ever given by the society.

Gertrude Huntley Green was presented in recital by the Palmerton-Mendel Concert Bureau in response to a demand created by her playing with the Amphions.

The Denishawn Dancers appeared at the Masonic Temple under the auspices of the Women's University Club during the current month.

Charles M. Courboin was presented in a return organ recital by Wallace MacMurray on Sunday afternoon, December 7.

The excellence of the playing of the Spargur Quartet was again demonstrated at its opening concert of December 9. The following of this chamber music ensemble has grown so greatly as to necessitate the engaging of a larger auditorium. The Spargurs will give a number of recitals throughout the Northwest this season.

Owing to the cancellation of the date of Edna Swanson Ver Haar the Palmerton-Mendel Bureau substituted Margherita Gentile on the occasion of the second concert of its series.

The Bach Society, directed by Graham Morgan, gave its initial concert of the year under the auspices of the Women's University Club. A program of ancient carols was sung, as were numbers by Arnold Bax, Gustav Holst, Colin Taylor and Handel.

H. G. S.

GDAL SALESSKI

Was Soloist at the Second of Josiah Zuro's Sunday Symphony Concerts in the Criterion Theatre, New York.

Music of the Movies

The personal appearance of the Capitol Theatre radio ensemble known as Roxy's Gang in a ten minute presentation of selections of Victor Herbert's opera, The Enchantress, is the feature of the musical program at the Capitol this week. Jules Schwarz, baritone, brother of Joseph Schwarz, is singing in a Tannhauser selection, the orchestra is giving the Boheme Overture, and Eugen Ormandy, concertmaster, is playing the Meditation from Thais.

At the Piccadilly the Overture Raymond and The Parade of the Wooden Soldiers accompany the feature. Gitta Rappoch, soprano, is singing My Hero, from the Chocolate Soldier.

Ponchielli's Dance of the Hours is taking the place of the overture at the Rivoli, and Michael Rosenker, concertmaster of the orchestra, is playing the Faust Fantasy of Wieniawski. At the Rialto a number of selections from the works of Franz Liszt are being given by the orchestra, and Miriam Lax, soprano, and Adrian da Silva, tenor, are appearing in three numbers.

The Mark Strand Theatre program has as its overture this week William Tell, and Estelle Carey, soprano, is assisting the Strand Male Quartet in a number called Demi Tasse. In the ballet novelty, The Old Bouquet, Redfern Hollinshead, tenor, and Mlle. Klemova, ballerina, are taking part.

GIACOMO PUCCINI E LA SUA OPERA by Gino Monaldi (published by La Libreria Editrice Mantegazza, Rome) has particular interest at present because of the recent death of the Italian composer. Signor Monaldi is an Italian authority on the subject of opera and its composers. His works already published number volumes on Verdi, Mascagni, on opera buffa, musical melodrama in Italy, and many other musical subjects.

This story of Puccini and his music in no sense exhausts the subject. It is a briskly moving chronicle in which the details of the life of the composer are little touched upon. Only incidently and in every minor degree is the book a biographical work. It is devoted mostly to the presentation of the facts concerning the composition and first presentation of each of the pieces of Puccini in turn, with information largely anecdotal in nature.

Concerning each of the operas of Puccini Signor Monaldi has written extended analysis which shows a complete familiarity with Puccini's motives and his music. He quotes Puccini's own definition of his place in music. "I am not a composer of large things. I feel for small things and don't like to treat large ones." Signor Monaldi's admiration for Puccini seems to exceed that of the composer himself, for the criticisms of Tosca, Boheme, Girl of the Golden West, Madama Butterfly and the rest rarely have much but praise of the composer, and more than once ascribe to him epic qualities which the statement of Puccini himself disowns.

The Monaldi book leaves room for two types of work concerning Puccini, one his biography, the other a critical study which will establish the true place of Puccini among composers of opera. Needless to say it would be best to have the two subjects combined in a single volume. Nevertheless the work of Gino Mondaldi is an excellent readable preliminary essay.

To Play Schelling Novelty

Ernest Schelling's Divertimento, a quintet for piano and string quartet, will be given its premier performance by the Flonzaley quartet at Aeolian Hall, New York, January 20. Mr. Schelling will be at the piano.

Divertimento is a collection of seven short pieces, four for quintet and three for string quartet, in which Mr. Schelling introduces stringed instruments as instruments of percussion. This novel idea was suggested by the unusual effects Mr. Schelling heard a Hindu singer produce with a small hand drum, using one finger, three fingers and the palm of his hand.

Mr. Schelling has been diligently rehearsing the Flonzaleys in the peculiar technique required to reproduce these novel sounds.

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People's Symphony Plays in Boston

Boston, Jan. 5.—Except for Schubert's Unfinished Symphony, the program at the People's Symphony Concert yesterday afternoon, conducted by Emil Mollenhauer, was made up of unfamiliar numbers. These were Volkmann's Overture to Shakespeare's Richard III; an Ethiopian Rhapsody, by Lucius Hosmer; and a Concerto for piano and orchestra by Henrique Oswald, Brazilian composer. The Concerto was played by Alfredo Oswald, son of the composer.

Mr. Oswald, in the opinion of the Herald reviewer, "proved himself a musician of intelligence, a pianist of sensibilities, more elegant than he is profound." The Christian Science Monitor writer considered him "a pianist of more than ordinary merit. His playing is restful, finished, and pleasantly free from pounding." A. H. M. wrote in the Transcript that that Concerto "is manifestly the work of an excellent musician, well equipped, with good feeling for musical effects." This chronicler thought that Mr. Oswald "proved himself an able pianist, of excellent technique, good tone, intelligent musicianship." The reading he considered a "brilliant" one, with "excellent support from the orchestra."

Reinald Werrenrath, baritone, was heard yesterday afternoon in recital in Symphony Hall. Herbert Carrick was the accompanist, and a small orchestra, conducted by John W. Crawley, assisted. S. M. in the Monitor said that Mr. Werrenrath, "as usual sang with that sensitive musical understanding to which he has accustomed his audiences." R. R. G. in the Herald found his voice rather dry at first, but later singing "with the freedom of delivery and the warmth of style that are characteristic of him at his finest." H. T. P. of the Transcript remarked that of late, the singer seems to have "smoothed, enriched, and set free his middle tones. In lustre they are now silken."

In Jordan Hall last Saturday, Richard Crooks, tenor, gave a recital. In the opinion of S. M., he displayed a voice "of more than ordinary quality and power. An enthusiastic singer to say the least, and his enthusiasm more often than not leads him into excesses." In spite of this, this commentator thought him "instinctively musical." A. H. M. said that his loud tones were "robust" and his softer tones "of surpassing smoothness and sweetness."

Toti dal Monte Ill

Chicago, Jan. 8.—Toti dal Monte, soprano of the Chicago Civic Opera Company, was unable to sing Lucia last night because of an attack of influenza and tonsilitis. Her illness may prevent her from accompanying the company on its Eastern tour.

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ARTHUR SHATTUCK

American Pianist Who Joined Messrs. Maier and Pattison in Concert in New York Sunday Evening a Week Ago and Won Long Applause by His Playing of Palmgren's River Concerto.

Miss Bassett Makes Debut

Karolyn Wells Bassett, soprano, made her debut in the grand ballroom of the Hotel Plaza December 27 at the unusual hour of five-thirty. In addition to songs of her own composition, Miss Bassett sang two arias, as well as numbers by Wilson, Farley, Sachs and Proch.

According to the Herald Tribune reviewer, Miss Bassett displayed a voice which was "fresh and fluent, able to soar into high altitudes without sign of strain or effort, while an appealing appearance and manner were marked assets." This writer asserted that the artist "made a good impression as a soprano of the lyric type, after dispelling a slight cloudiness of tone in the first number." Other papers did not carry analytical reviews of the concert.

The accompanist was Dan Dickinson, and Ernest Wagner, flutist, assisted. Miss Bassett took the opportunity to introduce a young Spanish soprano, Amira Calderson.

Sing Tosca for Opera Fund

The fund for municipal summer opera in New York was increased by a benefit performance of Tosca at the Metropolitan Opera House last Thursday afternoon, attended by Mayor Hylan, other officials and citizens interested in the plan to provide the public with free open-air opera next season. Mayor Hylan made an address.

The opera was given before a large audience, with Mme. Jeritza in the title role; Antonio Scotti as Baron Scarpia, and Mmes. Fleta, d'Angelo and Malatesta in other prominent roles. Tullio Serafin conducted.

Coppicus to Manage Gabrilowitsch

F. C. Coppicus announces that for season of 1925-26 Ossip Gabrilowitsch, pianist, will be under the concert direction of the Metropolitan Musical Bureau.

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Lines o' News AND Chatter

It may be possible that D. Edward Porter, now associate manager of the New York Philharmonic Orchestra, will undertake the managership of the Detroit Symphony. If matters should so work out President Murphy will find in Mr. Porter an able executive.

* * *

That was a pretty story carried in the New York dailies about Carmella Ponselle's sacrificing her own career to advance that of her sister, Rosa Ponselle. And now Carmella has sung on the stage of the Metropolitan at a Sunday night concert with Rosa.

* * *

Going back a dozen years or so, to the time when Emma Trentini sang here in the Firefly (after she had appeared in the Manhattan Opera Company), it is not difficult to recall the big voice in this physically tiny soprano. She seems, in her vaudeville endeavors at New York's Hippodrome, not to have lost any of her vocal powers.

* * *

Greek Evans, baritone of baritones in the lighter operatic realm, was rushing along Seventh avenue. "I've got to meet my wife," he confided (meaning Henriette Wakefield, who is a member of the Metropolitan), and then dashed on his way.

* * *

Music New York is becoming more and more socially inclined. There are receptions, luncheons, teas, and other affairs following one another so rapidly that to attend them all—much as one so desires—is not altogether easy.

* * *

The London house of Steinway has lately moved from its former quarters in Wigmore street to George street, at the corner of Conduit. Yes, and instead of two telephone lines there are now five. It is to be hoped that the London phone service is better than it once was.

* * *

Mrs. Edna Saunders of Houston, Tex., (and one of the ablest of the United States local managers) visited New York recently. She was amongst those who attended the Falstaff revival at the Metropolitan.

* * *

Back in New York is Harry Cyphers, whose managerial activities are so well known throughout the country.

* * *

Jeanne Gordon, the mezzo-soprano of the Metropolitan, is being phoned to constantly by persons confusing her with Joan Gordon, the actress . . . and vice versa. What it is to be famous, on both sides of the fence.

* * *

Yes, Frieda Hempel is home once more . . . after many appearances in England, where she has become more popular than ever.

* * *

The assemblage at the first Igor Stravinsky guest conductor appearance, before the New York Philharmonic last Thursday, was one of the most brilliant of the season.

* * *

And also at the reception tendered the Russian composer, after the concert, by Mr. and Mrs. Arthur Sachs, at their New York home in East Sixty-ninth street.

* * *

Fitzhugh Haensel escaped all the radio hullabaloo, since he was vacationing while the vibrations were vibrating in managerial and artists quarters.

A. Strok, the impresario from the Far East, is a visitor in New York, with headquarters at the Hotel Astor. Mr. Strok has taken to Japan some of the foremost artists now before the public.

* * *

Out in Chicago one finds Harry Culbertson entering the field of local concert management. He presented recently Leff Pouishnoff, and then Edmond Vichnin, also a pianist, and then Harry Farbman, violinist. Sascha Culbertson will be heard in Kimball Hall, under the Culbertson management, on January 22.

* * *

The Baldwin Piano Company's director of advertising, Phil Wyman, spent several days recently in New York.

* * *

Yes, and another Cincinnatian who will spend a week here during the summer, as guest conductor of the Stadium Concerts, leading the New York Philharmonic Orchestra, is Fritz Reiner.

* * *

New York appears to be the gravitating point for many in the music managerial industry. Miss Setta Robinson, secretary-treasurer of the Detroit Philharmonic Concert Company, was in Gotham a few days ago.

* * *

So was Miss Margaret Rice, who came specially from Milwaukee to hear Arthur Shattuck play with Guy Maier and Lee Pattison in the concert conducted by Ernest Schelling.

* * *

A flying trip from Rochester to New York—by Howard Hanson, director of the Eastman School. But by train, not airship.

* * *

Stravinsky may be, as he is, a great composer; but he will not take any conducting laurels away from Wilhelm Furtwaengler.

* * *

Sophie Braslau appears to have been rather more than welcome out on the Pacific Coast.

* * *

An unsigned letter, enclosing a New York newspaper review which enlists the disapproval of the writer, has been received by The Musical Digest. No attention is paid in this office to anonymous communications.

* * *

Passing through New York, on his way to Florida to recuperate from his recent serious illness, is Ben Atwell, accompanied by Mrs. Atwell.

* * *

Lines-O'-Newser caught just a glimpse of Manager Arthur J. Gaines of the Minneapolis Symphony Orchestra during his stay in New York. Br'er Gaines was moving rapidly.

* * *

If only the soliciting for concerts could be done via radio it might even things up for the wholesale managers, in point of operating expense.

* * *

How to assemble and control the broadcasting of artists so that it will not imperil the concerts, is the burning issue. But some way out will be found. The knottiest of problems usually are untied.

* * *

With the next Saturday popular performance of Andrea Chenier at the Metropolitan, Rosa Ponselle will close her current season with the opera. Miss Ponselle will start on a long concert tour and will join the opera company in Atlanta at the end of April.

Impartiality
Fairness
The Facts

The Musical Digest

As to American Opera
See Page 5

VOL. VII. NO. 14 (Published Weekly) NEW YORK, TUESDAY, JANUARY 20, 1925 (Copyright, 1925, by MUSICAL DIGEST, Inc.) 15 CENTS A COPY

Fritz Reiner, conductor of the Cincinnati Symphony Orcheestra, who won exceptional success in his guest appearances as leader of the New York Stadium concerts last summer, led his players in seven concerts on tour last week.

Bulletins of News

Ruth St. Denis and Ted Shawn, together with solo dancers of the Denishawn Company, have been engaged by A. Strok, of Japan, for a twenty-five weeks' tour of the Orient, opening September 1, 1925, at the Imperial Theatre, Tokio.

Cables from Nice, France, announce the debut of Clara Thomas Ginn, of Cincinnati, as Alvira in Don Giovanni at the Nice Opera House. Mrs. Ginn, who has been studying with Jean de Reske for two years, appeared as a guest artist with the Zoo Opera Company in Cincinnati last summer.

Elizabeth Rethberg, soprano of the Metropolitan Opera Company, was one of the devotees of winter sports who took advantage of New York's recent heavy snowfall to indulge in an afternoon of skiing in Central Park. Reporters of the metropolitan dailies seized the opportunity which Mme. Rethberg offered for human interest stories many inches long about this versatile singer.

Washington, Jan. 16.—Among the names which have been mentioned in official circles as possible choice for Ambassador to Germany succeeding Alanson B. Houghton, is that of Walter Damrosch, conductor of the New York Symphony Society.

Toti dal Monte, erroneously reported as having been so ill while recently in Chicago that she might not be able to go on tour with the Chicago Civic Opera Association, is fully recovered. Her indisposition was only slight, and it did not prevent her singing last week in Baltimore. Charles L. Wagner, Mme. dal Monte's manager, states that the soprano will be heard with the Chicago organization during its approaching stay there, and elsewhere with the company.

A contract has been signed by Lawrence Tibbett, the Metropolitan Opera Company baritone who has sprung suddenly into prominence, and the managerial firm of Evans and Salter. The arrangement gives the representatives of Amelita Galli-Curci, Tito Schipa, Joseph Lhevinne, and Carlos Sedano the exclusive concert rights to the services of Mr. Tibbett. Many communications asking for his appearance in concert have been received from all parts of the country.

Mr. Gatti-Casazza announced that the promised revival of Wagner's Gotterdammerung, last heard at the Metropolitan in the season of 1916-17, will take place on Saturday afternoon, January 31, with these principals in the cast: Siegfried, Kurt Taucher; Brunnhilde, Mme. Larsen-Todsen; Hagen, Michael Bohnen; Gunther, Friedrich Schorr; Gertrude, Maria Mueller, Mr. Bodanzky will conduct.

Strauss Rejects Offer to Return to State Opera

An offer made by the Austrian Ministry of Education to return to Vienna as its musical adviser, with entire authority of arranging programs and choosing singers for the state opera, has been refused by Richard Strauss, according to a dispatch in the New York Evening Post.

A few weeks ago Strauss disagreed with the opera's former director, Schalk, and resigned his directorship. He is now in Garmisch, working on his new opera, The Egyptian Helen. Strauss denied the rumor that he had objected to the appointment of the Berlin conductor, Bruno Walter, to the Vienna Opera.

Seventy-eight Years Young, Is Mrs. Flint

But Still Active as a Music Critic; She Is Honored.

She may be seen at any of New York's important music affairs—Mrs. Mary H. Flint. What does it matter that she is seventy-eight? Her eyes are bright, her mind alert. And though her shoulders are a trifle bent this good lady gives little physical evidence of her years. She is younger in spirit than many who are much her juniors; and as she moves through New York's Metropolitan Opera House corridors of a premiere night you will observe, if you are at all discerning, that she is on the scent for news.

Last Sunday evening representative musicians and daily newspaper music reviewers of New York gathered in the home of Mr. and Mrs. Richard Hageman to do honor to Mary Flint. It was an occasion. Music compositions were burlesques, and none laughed more heartily than the little lady (the little "young" lady, not old) who was the guest of the evening.

"Hyper-prunes," by "Vareschoenberavinski," scored for fish-horns, shoehorns, and other implements, received a scrambled performance, . . . Guglielmo Guard played a wicked flute, F. D. Perkins, assistant music reporter for the Herald Tribune, at the piano, Max Smith, wielding an ominous cello, et al, et al.

Then there was the overture to "Vampa" (a vamping composition) for six hands . . . with the pianistic hands of Edwin Hughes, Dorsey Whittington, and Bernard Waggenaau busily employed. Also songs by Marie Sundelius, George Meader, Adamo Didur, and Karl Schlegel, Metropolitan singers. Likewise the Meistersinger quintet sung by Mmes. Easton and Howard and MM. Meader, Diaz, and Schlegel. . . . also stories told by Mario Chamlee, who can tell good ones.

Everyone was happy. Yet the happiest person of all, if appearances count for anything, was Mrs. Mary H. Flint . . . just turned seventy-eight and as chipper as a little bird on a bright spring morning.

Announce Eastman Plan to Encourage American Composers

Rochester Orchestra Will Give Special Concerts of Native Works Passed by Jury.

SCHEDULED FOR APRIL

Rochester, Jan. 15.—An opportunity to hear their works played by the Rochester Philharmonic Orchestra has been given to American born composers by George Eastman, according to an announcement made yesterday by Howard Hanson, director of the Eastman School of Music, here. It is intended that works by American composers which would have little chance of a hearing will be played by the orchestra before the local public and musical critics from a number of cities.

All scores for the first concerts, which will take place in April, must be submitted before February 15 to Mr. Hanson. After the compositions have been examined and selected by a jury yet to be appointed, the composers will be invited to the rehearsals and performances of the works as guests of the Eastman School of Music. If the results are all that are anticipated, these concerts will become annual affairs.

In outlining Mr. Eastman's plan for the aiding of young American composers, Mr. Hanson said:

"A great deal is written concerning the American composer. We talk of the great American symphony and the great American opera as though we should suddenly discover them as completed things in the hands of young composers to whom we have never allowed even the privileges of trying out their own efforts. Our composers must have adequate training in theory; second, they must have the opportunity of hearing their own works; third, when they have proven themselves they must be allowed some time for professional composition; and fourth, their best works must be published so that they are procurable for performance and for study.

"What is being done regarding these four essentials? Regarding the first point, some of our best schools of music are beginning to stress the study of composition so that we have, even now, some well-trained composers from American schools. Regarding the second point I know of no systematic plan which has been carried out up to the present time. Regarding the third point the American Academy in Rome is the one great star of hope in an otherwise starless night. For the Academy does grant to one composer a year a three-year fellowship for composition. There is also the Pulitizer traveling fellowship and a very few other short-term fellowships. Prize competitions also offer some encouragement. Regarding the fourth point, with the exception of the valiant work being done by the Society for the Publication of American Music—which is confined to chamber music—nothing systematic has heretofore been done."

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Mlle. Boulanger Makes First U. S. Appearance

Plays Organ With N. Y. Symphony in Two Novel Compositions.

Nadia Boulanger, French organist, pianist and composer, made her American debut with the New York Symphony Orchestra, conducted by Walter Damrosch, the afternoon of January 11. Mlle. Boulanger was heard in Handel's D minor Concerto; Pour les Funerailles d'un Soldat, by Lili Boulanger, her sister, and a symphony for organ and orchestra by Aaron Copland, a young Brooklynite who was her pupil in Paris for three years in piano and composition.

The Handel Concerto, according to W. J. Henderson of the Sun, "gave the clearest view of her organ playing, which was especially noteworthy for its perfection of style. . . . Her entire performance disclosed a fine musicianship, a sensitive and highly cultivated art and great delicacy of feeling." The Telegram-Mail reviewer characterized her as an "exceedingly fine organist" who played the Concerto "with exquisite taste and a sure command of style." The interpretation of this work, in the opinion of the World reviewer, was "a masterpiece of fine and thoughtful building through which the organ blended and regained its narrative in the concert of serene and lovely utterances." Lawrence Gilman wrote in the Herald Tribune that Mlle. Boulanger "displayed her admirable technique and fine taste in her performance."

Les Funerailles d'un Soldat, wrote the World commentator, breathed "the rare and sensitive qualities of Lili Boulanger in one of the earlier works of her tragically brief career." W. J. Henderson found it a work "of uncommon worth" which, "developed with stirring eloquence, is genuinely impressive." With this the Telegram-Mail writer was agreed. To Mr. Gilman it was "affecting and potent music, well written for the orchestra and organ."

Mr. Copland's Symphony, which was performed for the first time, disclosed "real talent" to Mr. Henderson, who called it a "singularly interesting and astonishingly uneven" composition. "His symphony is bold and vigorous and sometimes it is almost beautiful," he continued. The Post chronicler called it a "spasmodic, boisterous piece, rather to be judged as an experiment in musical humor than as anything very serious." The writer in the Telegram-Mail considered it "mannered and immature, but the talent it discloses is unmistakable." Mr. Gilman asserted that pages of it "have bite and power, both rhythmical and harmonic" and that, at its best, "his music is astringent, unsentimental, muscular, direct."

Play Schubert Chamber Music

A concert in the Adolph Lewisohn Course of Appreciation of Music was given at Hunter College last Wednesday evening. Dr. H. T. Fleck continued his lecture on Schubert and the Press-Schulz Quartet played Schubert's Quintet, Op. 163, and a Quintet in manuscript by Leo Schulz.

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MME. NANNY LARSEN-TODSEN
Was Forced to Postpone Her Metropolitan Debut, Scheduled for Isolde Last Thursday, Because of an Injury to Her Foot Sustained in Rehearsal.

Eighty-two Compositions Submitted in Competition

Evanston, Ill., Jan. 12.—Eighty-two compositions were submitted in the North Shore Festival Association prize contest which closed on January 1. The most meritorious work will be played at one of the regular concerts of the Chicago Symphony Orchestra, and the composer will be awarded a prize of $1,000.

Of the eighty-two submitted works the judges will first select five for performance in Evanston, and the prize work will be picked from this selection. The judges in this year's competition are Charles Martin Loeffler, Richard Hageman, and Percy Grainger.

In the first competition, which took place four years ago, seventy-eight compositions were offered, the following year forty-seven were submitted, and the year after that eighty-four. The composition considered second in worth also is usually played by the Chicago Orchestra under Mr. Stock.

Role of Loris Sung by Gigli

Due to the illness of Giovanni Martinelli, Beniamino Gigli was called upon to sing the role of Loris in the production of Fedora by the Metropolitan Opera Company Wednesday evening. This was Mr. Gigli's first appearance in the role in New York, and, according to Herbert F. Peyser of the Telegram-Mail, in him the opera gained "a new and admirable Loris." W. J. Henderson of the Sun thought him "well placed" in the part. He was in good voice, wrote Mr. Henderson, "and sang with abundance of tone and unflagging vigor. His dramatic scenes with Mme. Jeritza went with much spirit."

The World reviewer considered that his voice "was at its purest and best within the confines of the more than limited music." The rest of the cast remained unchanged. Gennaro Papi conducted.

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Metropolitan Opera Bill

TOMORROW

Puccini Memorial (matinee) — Mmes. Easton and Bourskaya and Messrs. Chamlee and Ballester in the first act of Madama Butterfly; Mme. Jeritza and Messrs. Errolle and Scotti in the second act of Tosca; Mme. Alda and Messrs. Gigli, Didur, Rothier, Picco, and Malatesta in the first act of Boheme. Messrs. Serafin and Papi will conduct.

Die Walkuere (evening)—with Mmes. Larsen - Todsen, Maria Mueller (debut), Branzell and Telva; and Messrs. Taucher and Bohnen; Mr. Bodanzky conducting.

THURSDAY

Dinorah (revival) — with Mme. Galli-Curci and Messrs. Tokatyan and de Luca; Mr. Papi conducting.

FRIDAY

Tannhauser—with Mmes. Jeritza and Gordon; and Messrs. Taucher, Schorr, and Bohnen; Mr. Bodanzky conducting.

SATURDAY

Lucia (matinee) — with Mme. Galli-Curci and Messrs. Gigli, de Luca, and Mardones; Mr. Papi conducting.

Lohengrin (evening) — with Mmes. Mueller and Branzell; and Messrs. Laubenthal and Schorr; Mr. Bodanzky conducting.

MONDAY

Fedora — with Mme. Jeritza and Messrs. Gigli and Scotti; Mr. Papi conducting.

Alice Gentle With Orchestra

Minneapolis, Jan. 13.—Alice Gentle, mezzo-soprano, sang with the Minneapolis Symphony Orchestra, Henri Verbrugghen conducting, at the subscription concert of the orchestra last Friday evening. She sang an aria from Gounod's Queen of Sheba and one from Massenet's Herodiade. The orchestra played the Franck Symphony, Carpenter's Perambulator Suite, and Sinigaglia's Overture to Le Baruffe Chiozzote.

At the concert on the preceding Friday evening, the eighth of the subscription series, Mr. Verbrugghen presented for the first time in Minneapolis Richard Strauss' Don Quixote. The program included also Sowerby's overture, Comes Autumn Time, and Beethoven's Pastoral Symphony.

Stravinsky Plays in Own Works

Igor Stravinsky, Russian composer and pianist, gave a recital of his own works at the home of Mr. and Mrs. Vincent Astor, New York city, Thursday afternoon. Mr. Stravinsky was assisted by Creta Torpadie, soprano; Scipione Guidi, violinist, and Simeon Bellison, clarinetist. The concert was given for the benefit of the Mental Hygiene Committee of the New York State Charities Association and netted $3,500 for the organization.

Paderewski Plays in Rome

Rome, Jan. 15.—Ignace Paderewski appeared here in recital yesterday for the first time in twenty-eight years. His program consisted of works of Beethoven, Chopin, and Schumann.

Shepherd Conducts Cleveland Orchestra

Carl Cochems, Basso, Makes Debut; String Quartet Gives Recital.

Cleveland, Jan. 12.—The popular concert by the Cleveland Symphony Orchestra yesterday afternoon was conducted by Arthur Shepherd in the absence of Mr. Sokoloff. Carl Cochems, basso, made his Cleveland debut as soloist. The program was featured by a few numbers not altogether familiar here—a collection of pieces from Victor Herbert's opera Natoma, which was played at the Metropolitan, but achieved little success; Chabrier's Bourre Fantasque, and the intermezzo from Granados Goyescas. In addition, there were the Rienzi Overture, a Strauss waltz, and the Second Liszt Hungarian Rhapsody.

Eleanor Clarage of the Times-Commercial wrote that Mr. Cochem had a voice "of good range and power which he controls nicely." In the opinion of James H. Rogers of the Plain Dealer, he "has remarkable range, with easy command of notes that belong to high baritones by right. Also there is power, and to spare," although his voice at times lacks "ingratiating timbre." This writer considered that Mr. Shepherd "conducted with assurance and spirit, and his players responded to his guiding baton with fine unanimity and irreproachable skill."

Another recent concert was that of the Cleveland String Quartet, composed of Arthur Beckwith, Carlton Cooley, Ralph Silverman and Victor de Gomez. Miss Clarage asserted that they played "with a delicacy of touch and complete artistic finish that was a delight to hear." Of equal enthusiasm was Mr. Roger's statement that, in the concert, they revealed "sound, enlightened and sensitive musicianship and assured command of technical obstacles, which in one of the program's items, at any rate, were distinctly formidable."

Form Workers' Orchestra

An orchestra composed entirely of workingmen is being founded in the Hungarian settlement on the East Side of New York by Bela Loblov, violinist. The first rehearsal was held at the Hungarian Workers' Home on the evening of January 10. Mr. Loblov, the organizer and conductor of the orchestra, played last year at the first stand of the violins of the New York Philharmonic Society. Among the patrons of the workers' orchestra are Walter Damrosch and Otto H. Kahn. Mr. Kahn has donated money to meet the expenses of the first concert.

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Two Violinists With Boston Symphony

Spalding and Burgin on Koussevitzky Programs; People's Orchestra Gives Concert.

Boston, Jan. 13. — Two violinists were soloists at the latest symphony concerts. Last Friday, at the regular concert of the Boston Symphony Orchestra, conducted by Serge Koussevitzky, Albert Spalding played Respighi's Concerto Gregoriano for violin and orchestra for the first time in Boston. Another novelty on the program was the Bach-Elgar organ Fantasia and Fugue in C minor. The other numbers were Bach's Brandenburg Concerto in G major, Wagner's Ride of the Valkyries, the Prelude to Lohengrin, and the Overture to Rienzi.

Philip Hale of the Herald found the Respighi work interesting, "often beautiful, at times impressive." Mr. Spalding's performance was, he thought, "admirable in every way, technically and aesthetically." According to P. R. of the Globe, the performance of this "ingratiating" work was "a beautiful example of controlled, but intense emotion from Mr. Spalding and the orchestra. He is a really great violinist." Warren Storey Smith in the Post praised not only the "innate worth" of the piece, but "the mastery, the fine fervor, the musicianly insight, of his performance of it." H. T. P. of the Transcript discovered that Mr. Spalding "has become a serious, sensitive, studious, fine touched musician" with "a fine-strung, lustrous sweetness of tone."

At the second supplementary symphony concert, Richard Burgin, concertmaster, was soloist in the Beethoven violin Concerto. Mr. Burgin, who conducted the previous concert as Mr. Koussevitzky was ill, was heartily applauded. Mr. Smith found the Concerto "broadly conceived and ably executed" and R. R. G. in the Herald asserted that he managed "the interminable array of runs and trills and passages smoothly and with sweet tone." According to the Globe, he displayed "precision and grace" after conquering his nervousness. Other reviewers commended his work.

A Dutch composition, Piet Hein by Van Anrooij, was the novelty offered by Stuart Mason, conductor, at the concert Sunday afternoon of the People's Symphony orchestra. Rose Zulalian, contralto, was the soloist. The Christian Science Monitor reviewer found it a "jolly" piece conducted admirably by Mr. Mason. C. S. S. of the Transcript liked the work and commended Mr. Mason's performance. He also lauded the "evenness of texture and quality" which graced Mme. Zulalian's "naturally beautiful voice."

Ernest Schelling, assisted by members of the Boston Symphony Orchestra, gave the first of his series of children's concerts Saturday forenoon. With the aid of pictures, Mr. Schelling described several string instruments, and the program emphasized these instruments.

MISS SUZANNE CLOUGH
Made Her First New York Appearance of the Season in Her Song Recital Last Wednesday Evening.

Ruffo Sings in Gioconda

In the fifth production this season by the Metropolitan of Ponchielli's La Gioconda, Titta Ruffo sang the role of the villainous Barnaba for the first time. According to the Herald Tribune reviewer, his "vocal strength was, as usual, in evidence in a very commendable performance." The writer in the Sun wrote that "he made much of the sinister role, both vocally and histrionically, and thereby added an effective feature to the ensemble." The Telegram-Mail chronicler referred to him as "Titta Ruffo, of the puissant voice and indomitable vigor."

Alison Smith of the World found him nervous at first, but said that "the celebrated aria emerged with robust confidence and conviction." The rest of the cast was the same as at previous performances, including Mmes. Ponselle, Gordon and Alcock, and Messrs. Gigli, Mardones, Reschiglian, Paltrinieri, d'Angelo and Malatesta. Tullio Serafin conducted.

New Detroit Orchestra Manager

Detroit, Jan. 12.—D. Edward Porter, assistant manager of the New York Philharmonic Orchestra, will succeed William E. Walter as manager of the Detroit Symphony Orchestra beginning May 1, according to an announcement made today by William H. Murphy, President of the Detroit Symhpony Society. Mr. Walter will be the director of the Curtis Institute of Music in Philadelphia.

Tales Sung for Benefit

Offenbach's Tales of Hoffmann was presented by the Metropolitan Opera Company the evening of January 10 for the benefit of the French Hospital. In the cast were Mmes. Bori and Morgana, and Messrs. Fleta and de Luca.

Recitalists Fill Boston Halls

Grainger, Chaliapin, and de Pachmann Appear; Symphonic Choir Makes Its Debut.

Boston, Jan. 14.—Among the recitalists of recent days were Percy Grainger, Feodor Chaliapin, and Vladimir de Pachmann. All drew their customary audiences. The Russian Symphonic Choir, conducted by Basile Kibalchich, was also heard, and the Boston Flute Players Club gave its twenty-third concert.

Assisted by Abraham Sopkin, violinist, and Max Rabinowitch, pianist, Mr. Chaliapin gave a recital in Symphony Hall last evening. Exemplary of critical opinion was the statement in the Christian Science Monitor that he was in "unusually good voice, and quite evidently in the mood for singing. He fairly surpassed himself." The only dissenting comment was from H. T. P. of the Transcript who considered the singer far below his standard. The usual laudatory reviews greeted Mr. de Pachmann's concert. L. A. S. in the Monitor, however, expressed the opinion that his playing would be more impressive without his conversational interludes.

At his piano recital Saturday, Mr. Grainger played four pieces by Balfour Gardiner which were new to Boston. The Transcript found them "light and pleasing" and Philip Hale of the Herald said they revealed "individuality of musical thought and expression." Mr. Hale also wrote that, throughout the concert, there were in Mr. Grainger's playing "expressive dynamic gradations, strength that was not abused, sentiment that was not sentimentalism, a keen sense of rhythm and a mastery of it." The Bach Liszt Fantasia and Fugue was marked, according to the Monitor writer, by "fine dynamics and interesting interpretation" as well as "perfect clarity, volumes of well-balanced tone." The Transcript reviewer commented that it was the pianist's confidence in himself, and his music that enabled him to "conquer."

The first appearance in Boston of the Russian Symphonic Choir evoked enthusiastic praise from the press. R. R. G. of the Herald wrote that "they sang exceedingly well as far as technique goes, with good tone, especially from the men's choir, precisely, yet with freedom." According to D. McC. in the Transcript, their singing was the "subtle and marvellous flexion of a complex and living organ." Georges Laurent, director of the Flute Players' Club, introduced much new music at their concert on Sunday. De Breville's A Flute in an Orchard, and five Conversations by Arthur Bliss were among the numbers played. The Durrell String Quartet played the first number, Mozart's D minor Quartet, and closed the concert with four short pieces. The entertainment was praised in the newspapers for its interest and originality.

Ernest Lamoureux, baritone, gave his first Boston recital last night in Jordan Hall. Philip Hale commended him for "a good, virile voice of generous range" and the Monitor said that he showed promise. Katherine Palmer, soprano, with the help of Meta Schumann, a "skillful and musical accompanist" (in the words of R. R. G.) appeared last Wednesday. A. H. M. of the Transcript said she displayed a voice of "singular beauty" as well as intelligence. The concert of Cyrus Ullian, pianist, the same night was lauded for the excellent technical equipment and feeling shown.

Marmeins Announce Recitals

Three dance recitals by the Marmeins, Miriam, Irene, and Phyllis, have been scheduled for the Heckscher Theatre, New York. The programs will be devoted to characteristic Marmein drama-dances. The dates of the three appearances are the evenings of January 30 and February 20, and the afternoon of February 12.

Damrosch Leads for Children

At the fourth concert given for children by the New York Symphony Orchestra, Walter Damrosch offered the first movement of Schubert's Unfinished Symphony, Rossini's William Tell Overture, Schumann's Evensong, the entrance of the Little Fauns, from Pierne's Cydalise, and the Tannhauser March.

Give Concert on Ellis Island

Grand opera and concert selections in eight languages were provided more than 500 immigrants in the Examining Hall at Ellis Island by four artists on January 11. The concert was arranged by Rudolph Piskadek. Those who took part in the program were Josephine Caka, soprano; Pavel Ludikar, baritone; Robert Jusek, violinist, and E. C. Zerman, pianist.

Elena Barberi Plays Again

The last of her series of three recitals was given by Elena Barberi, young Italian pianist, in Aeolian Hall January 11. According to the reviewer in the Telegram-Mail, Miss Barberi "deepened the impression she made a few weeks ago . . . and made clear once again that she possesses a genuine and delightful piano talent."

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The Musical Digest will seek unswervingly to serve only the best interests of music. It will build up; it will support steadfastly musical progress and just reform; it is pledged to the cause of whatever is musically meritorious in both composition and interpretation, regardless of nationality; it will stand firm for justice; it will belong to no musical "party" or "movement," but remain independent.

The Power of a Name

Perhaps the most striking recent instance of the power wielded by a name has been shown in the public reception accorded Igor Stravinsky in New York. Holding a position of international importance as a composer, the Russian musician came to this country and, presented by the New York Philharmonic Orchestra in the capacity of guest conductor, achieved popular success.

Had he been unknown there would probably be another story to tell. For most of the Stravinsky compositions presented in Carnegie Hall last Thursday week scarcely measure up with the best he has done. Coupled to a strange name they must have been smiled at by those who listened and applauded. But, as works by Stravinsky they were accepted and discussed. Other creative musicians have written better music, music which will no doubt endure longer. Their place in the public eye, however, is not so conspicuous as the foreign visitor. Their names have no such compelling power.

Some day possibly the music audiences of this country will refuse to allow their judgment to be influenced by prestige alone. They will consider first the worth of what they hear, and have the courage to frown upon a mediocre composition even if it is the creation of one favored by the fortunes of the day.

Stravinsky has given to the world some sterling works. Still, they are few in number and they were composed while he was yet young. His later accomplishments do not disclose to many discriminating persons the originality and enduring worth of those earlier efforts. Quite a number pale visibly under comparison.

Nevertheless, the bringing here of Stravinsky has served a constructive purpose. It has opened a number of pairs of eyes.

Management

Efficiency is a highly desirable quality. The individual who possesses it in abundance is sought after. He becomes, if he has also integrity, useful in the realm of his activities; and his touch aids in some specific upbuilding.

Within recent years our symphony orchestras—the best and most successful of them—have been fortunate in their respective managements. Only a few seasons ago the New York Philharmonic was rescued from the obscurity into which it appeared to be slipping, and was placed upon a new and progressive basis.

Very shortly afterwards the Detroit Symphony found the services of a skillful and industrious manager so valuable that within the first year of his administration a forward movement took place. Now that manager retires, with the best wishes of his board of directors, to engage upon a somewhat different undertaking where his abilities will be further tested.

His successor has been trained in a splendid school. He enters upon his duties with a sterling record back of him, and with every indication of carrying on as an able and conscientious soldier should.

Efficient management is becoming recognized as an essential part of any pretentious professional music project. Methods other than those found applicable to successful business appear to be ready for the discard. The concert-giving industry is in need of that character of business procedure. There is all too little of it for the advancement of what sorely requires being advanced.

. . . TEMPO RUBATO . . .

IN HER book, Music of the Past, Mme. Wanda Landowska protests against the custom of harpsichordists and pianists of eliminating in the keyboard music of the classic composers a large portion of their trills, shakes, and other ornamentations. "To remove these or to suppress them," she says, "is a sacrilege similar to that which would be committed in lopping off the wings, the gargoyles, the chimeras and other ornaments of the Notre-Dame de Paris, in order to give it a smooth surface and the severe lines of a Greek temple."

It is not easy to understand why Mme. Landowska should believe that a reference to gargoyles can prove a point about trills. A Bach concerto is not a cathedral, although one may like both those things very much.

FUNDAMENTALLY the classical ornaments are devices which control a tone after it is struck. Especially in slow movements, music in the old diatonic style when played upon percussive instruments of limited resonance must have seemed often to die between chords. The sense of progression would be lost when the tonic chord followed after the dominant had passed from hearing.

The trill was an effective device then for prolonging the important tone of a chord or melody so that it could move ahead as vigorously as the mood of the music demanded.

The trill also could control a harpsichord tone in another way. After he has attacked a note a violinist can swell it with his bow or shade it with vibrato. A wind player also can make the tone grow or die as he likes. On the other hand in the harpsichord or piano the tone once struck cannot be made to increase its volume as long as it is sustained. It simply can die away.

By trilling, the harpsichodist or pianist is able to sustain the tone as long as he likes (the secondary note, if the trill is properly played, need not interfere with the harmonic significance of the important one), can make it grow in volume, and with a last emphatic turn can swing it sharply into the tone toward which it harmonically tends.

This usefulness was largely the origin of the fashion of ornamentation at a time when percussive keyboard instruments had not as much resonance as they have now. It follows that in transcriptions to the piano many of the simpler trills and turns may very well be omitted because the modern instrument with the aid of its pedals can sustain tone long enough for the continuity not to be lost even in the slowest of movements.

It also follows that much of the time the ornamentations in Bach's music are played with excessive fervency and accent by players who do not realize the original mechanical purpose of this kind of device. I can recall, incidentally, an otherwise ingenious orchestration by Richard Strauss of a Corelli Suite, in which he gave a characteristic harpsichord trill to a French horn. The effect was not good because it was obvious that the hornist did not need to trill.

NOW that Stravinsky is here in person the proverbial contempt begins to be bred of familiarity with him. Adverse critics are greatly encouraged because the composer is a small and fidgety person.

The effect of Stravinsky's first New York appearance was magic. Before he came he had been wondered at, admired. Next morning he began to be more than a little patronized.

Mr. Ernest Newman concluded in the Post the other day that after all Stravinsky is not a "symbol" in the progression of music, but merely a "personality," an individual whose contribution in actual good compositions is probably small, and from whom coming composers will learn little. That does not seem to me a just estimate.

I am not willing to defend the proposition that Stravinsky's music consists of masterpieces which will live always for their own sake. There is much persuasiveness in the criticism of his music that his melodic ideas are too short, fragmentary, and repetitious, that his pages lack the large broad flow which makes the longest scores of Strauss and Wagner hold together (much of the time, at any rate).

Stravinsky's reply is that the sort of music which he is writing suits his purpose. It is a good answer so long as he is willing to admit that he has written ballet music, compositions wherein the continuous horizontal interest is supplied by the visible evolutions of a varied and colorful group of dancers.

Despite his belief that he has written absolute music whose intrinsic qualities are independently musical, Stravinsky does give the listener the impression in many parts of his scores that something is lacking when the music is heard alone, as though one were hearing an accompaniment to a song without the solo voice.

TO MY mind Stravinsky's greatest importance lies not in his own productions, but in the attitude toward music which he is supplying future composers. He belongs to the Berlioz type, I often think, that group of musicians with the technical bias who by their experimental daring create whole new worlds in musical technique without necessarily writing the best sort of music themselves. After they have ventured the angels need no longer fear to tread.

What Berlioz was in the development of instrumentation Stravinsky may turn out to be in his rhythmic restlessness. He has probably broken the jingle meter of music forever. Mozart minuets will never be written again.

THE members of an orchestra must play in public almost always with straight faces, which does not mean that they are invariably as little inclined to laugh as one might think. In rehearsals they often give way to their true feelings. The Sheffield Telegraph publishes a story (not of the salesman-smoking room variety) which Honegger's locomotive rhapsody, Pacific 231, picked up in its recent journeyings among the English orchestras:

"At the Halle rehearsal, Mr. Hamilton Harty requested the players to give it their particular attention, owing to its peculiar character. All sorts of strange noises were emitted—shrill whistles, the shoveling of coal into the fire-box, the thunderous shunting of waggons, the rushing of the train along the metals, the climax coming with a deafening boom. The silence at the end was suddenly broken by a sepulchral voice from one of the double-basses droning out 'Tickets, please'"

ALEXANDER FRIED.

As to American Opera

A Discussion of the Problem of Aiding Native Singers and Composers and of Presenting Opera in English

by CHARLES HENRY MELTZER

In the December 2 issue of The Musical Digest, commenting on an article on opera in this country by Charles Henry Meltzer which appeared in the American Mercury, the Editor stated: "It would be interesting to have Mr. Meltzer's plan—if he has one—in complete detail. And if he has any such plan (for giving opera in English and for operating differently than they now are and to better ends the Chicago and Metropolitan companies) or can work one out," The Musical Digest would be pleased to give it space. The following article was submitted by Mr. Meltzer in response to this invitation.

IT WILL be necessary at the start to point out once more what are, in my opinion, the chief faults of the opera managements mentioned.

One is their persistent habit of assuming that almost everything in foreign art and nothing American is worthy of production here. This tends, in practice, to discourage the invention of American operas (and by this I mean, not operas inspired by American themes, but operas composed by Americans). It also hampers the careers of American singers, stage managers, librettists and conductors. I know, of course, that some American operas have been produced at the Metropolitan. But exceptions prove the rule, which is not exactly friendly to the efforts of Americans.

Another fault of the managements referred to is their refusal—fixed and final, according to those at present in control of the Metropolitan—to let foreign operas be sung in the language of these United States, which is English, and, as a consequence of their refusal, their denial to probably ninety-five per cent of all their audiences of the pleasure of enjoying opera intelligently and thoroughly, like the audiences of all the civilized and artistic countries of the Old World. It is proclaimed, with the utmost assurance, at the Metropolitan, that "translated opera" (the sort of opera which Mr. Gatti-Casazza invariably gave when presenting non-Italian works in his own Italy) is inartistic. And it is at least suggested that English is an unmusical, unpleasant and unsingable idiom, which is not true. With amusing inconsistency, none the less, Mr. Gatti-Casazza and his wealthy and free-handed backers go on presenting Russian works in French and Italian, Russian works in German, Czech works in German, and French works in Italian. Only the other day did we not hear Jenufa, a Czech opera, sung in the language of Wagner? And has not L'Africaine been transformed into L'Africana?

Americans Discouraged

As to the discouragement of American composers, were I not anxious to avoid embarrassing them (they are all afraid of being ostracized), I could name several whose experience would justify my statements. As to the obstacles thrown in the path of American singers, I respectfully invite the Metropolitan management to publish its salary list, and to tell us how many of the Americans who figure in it are allowed opportunities of proving their quality.

A third evil of the existing system is the costliness of opera, due largely to the waste of money on unnecessarily elaborate scenery, the high fees of foreign stars, and other facts—to which reference might be indelicate.

The remedies?

In your article (Pierre Key's Observations) of Dec. 2, 1924, you have yourself suggested some. Mr. Ernest Newman, whose sincerity is unquestionable, has suggested others.

The aims of the Metropolitan and the Chicago Auditorium managements (as I see them, and I am not infallible) should be:

First—To give opera-goers the privilege of enjoying opera (lyric drama, or plays expressed in action and with music) fully, intelligently, and at the lowest possible cost.

Second—To keep well abreast with the progress of lyric drama here and elsewhere by presenting not only the masterpieces and the failures of the past, but also the best efforts of the present, with satisfying ensembles, adequate backgrounds and good singers.

Third—To assist in the upbuilding of an American school (in the broad sense) of opera by producing meritorious works—even if they are not masterpieces—by American composers.

Fourth—To give an equal chance to American and foreign singers and other factors in opera.

Fifth—Last, but by no means least, as an essential and vital part of the whole scheme, to gradually allow English—good English, not bad, unsatisfying and absurd English—to be sung in American opera houses. Only when this is done will opera be made fully intelligible to the immense majority of American opera-goers. For only then will the full meanings of opera be realized in a country of which the official language is English.

My reference to English may prompt some, less candid than yourself, to quote Moliere: "Vous êtes orfèvre!" (You are a librettist!) I anticipate and can disregard that hint.

Should Sing in English

By encouraging the use of English in opera here careers would be opened to many admirable American singers with good voices, who are now forced, however gifted they may be, to go abroad for tuition and to study French, German and Italian (but never English), much no doubt to the advantage of foreign teachers.

Even if not one syllable of what was sung in English got over the footlights, opera could not be less intelligible than it now is here to the great majority of opera-goers. Ask Mr. Gatti-Casazza how much of the Italian hurled at us in the Metropolitan he can understand. Ask any Frenchman for his opinion of the brands of French he hears in that opera house. The German, as a rule, is plainer.

Then why not English?

But the singers would not sing English?

Are you so sure of that? Does Mary Garden object to singing French in France? Would she be permitted to object? Did Geraldine Farrar sing English in Berlin? Has not Edward Johnson to sing Italian at the Italian Scala? That obstacle could be easily overcome by inserting a clause in the contracts of the singers, binding them to sing English if required as a condition of their engagements. The condition could be insisted on tactfully. No one wishes to create confusion at the Metropolitan and the Chicago Auditorium. The old system has been so long in force that if those institutions are to be preserved (as some think they should be) in anything like their old shape reforms must be gradual. . . .

Why Not an American Company?

Meanwhile, as you yourself advised, why not begin the creation of an American opera system by forming an American company of singers who could interpret opera in English?

As a matter of fact, besides Mr. Hinshaw's, at least three schemes looking to that end are a-foot already. One or other of them—possibly all three—may before long accomplish much.

In Chicago, for the past three years, good though modest performances of American operas and foreign operas in English have been given in chamber form under the auspices of what were known as the Opera in Our Language and the David Bispham Foundations. These organizations (which are under the leadership of Mrs. Edith Rockefeller McCormick and Mrs. Archibald Freer) have now been merged in The American Opera Society. They should be imitated

At Stony Point, on the Hudson, a second scheme, headed by Mr. Max Rabinoff, an old hand at operatic management, has been started, under distinguished auspices, as The American Institute of Operatic Art. Its purpose is to develop gradually the art of opera, both creative and interpretative, first with the co-operation of authoritative foreigners and eventually by Americans. A company, singing at the outset foreign tongues and English, is being recruited. A great theatre—as large as the Metropolitan—is being built, and in a year or so the new organization will tour the country, like the Gallo company. But we need more, much more, than a big theatre and a duplication of popular opera sung in obscure tongues. Mr. Rabinoff has pledged himself to give us more, and the progress of his undertaking will be watched—closely, but sympathetically.

A third and even more ambitious scheme (of which you said nothing in your interesting article) is well on the way to prosperity. I speak now of the Rochester undertaking, with its admirably equipped Eastman School of Music, its beautiful chamber music hall, its stately and spacious Eastman Theatre, its symphony orchestra, and its Rochester American Opera Company. At Rochester, a short time ago, at the first public performance of the new opera company, in an auditorium which made the Metropolitan seem tawdry by comparison, I heard an all-American company of young singers interpret two acts of Boris Goudounow—not in Italian, but in English, under the direction of Eugene Goossens, music director of the British National Opera Company. The principals concerned sang every phrase in their respective parts clearly and expressively. Their acting, to be sure, was far from perfect, and the scenery was sketchy. But, thanks to the training of Mr. Vladimir Rosing, and the conducting of Mr. Goossens, both the singers and the orchestra did wonders. An English performance of Pagliacci, with a poor libretto, which completed the program, was not so contenting. A large audience enjoyed everything and applauded vigorously. The most expensive seats obtainable cost a dollar and a quarter. Not one critic, except myself, had thought it necessary to attend a function which may have marked the beginning of an artistic evolution.

The Rochester Venture

These Rochester performances were tentative. There will be others soon, at which Faust and Carmen will be interpreted in English. Next year it is the intention of Mr. Eastman and his assistants (among them Mr. Goossens, Mr. Albert Coates, Mr. Hanson, Mr. Rosing, Mr. A. M. See and Mr. Frank Waller) to send the Rochester American Opera Company on tour. Later, when it is more sure of itself, it may brave New York.

You say, quite rightly, that it would take time and money to build up an opera in English company. What then? Did it not take time and money to build up the Metropolitan and the Chicago companies? Why should not a few millions be devoted to up-building of a national art? Have there not been bankruptcies at the Metropolitan, and at the old Academy, which preceded it? With half the wealth of the world here, and the spirit of emulation always latent in them, surely Americans will not forever think it necessary to depend on Germans, French, Italians,

(Continued on page 23.)

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PIERRE KEY'S OBSERVATIONS

FIRST HAND investigation of any matter always provides a character of enlightment possible to obtain in no other way. There has been much said and written about the Eastman School opera project which was started a year and a half ago and has furnished, only recently, evidences of its accomplishments.

The most pretentious endeavor (and conclusive piece of evidence, incidentally) was the performance of Faust given in the Eastman Theatre at Rochester last Wednesday afternoon.

Music conservatory opera affairs are generally of a quality. The resources available to most conservatories are of a rather definite kind. They scarcely permit attaining more than something more or less creditable . . . judged by conservatory standards.

In this instance one heard and saw in the Rochester American Opera Company the beginning of something which holds highly encouraging potentialities. You listened to an admirable orchestra of some thirty-five pieces; to a chorus of surprisingly fine tonal substance which sang with commendable precision and shading and diction; and to some principals whose accomplishments were of a professional order. What you saw was decidedly out of the ordinary.

THE Mephistopheles of George Fleming Houston was astonishingly good. And Mary Bell made of Martha a role fit to have been offered by a recognized opera company. Cecile Sherman made an acceptable Marguerite, while the Wagner of George Segers enlisted respect. Halfred Young sang Faust conscientiously, and Richard Halliley made a sincere effort with the part of Valentine.

If the material at the disposal of Vladimir Rosing and Rouben Mamoulian had supplied a little more in the way of vocal endowment the sum total of the Faust performance would have rated still higher. That so much was made possible speaks eloquently for the methods in order at the Eastman School; and this brings one to a point of prime consideration.

Here seems to be a place for training young people operatically inclined in ways that yield practical results. I was conscious that one of the principals had never before undertaken a role; that others in the cast had been studying under Director Rosing for only a few months. What was disclosed by the artists who have been working for a year and a half was proof enough that ease of manner and action on the stage is possible, according to the methods practised by Mr. Rosing, for those who have a flair for opera.

IF I had not attended that particular representation of Faust I should not have been able to acquire such knowledge as I now have of what is done and what can be done at the Eastman School in the way of preparing young men and women to do themselves justice on the lyric stage.

It is because of this personal investigation made that I shall follow with interest its future. Fine voices—voices exceptional in quality, and sufficient in vigor and compass and endurance—together with all else which justified striving for an opera career apparently can be moulded by those means used in Rochester into what will be acceptable by professional opera organizations. How far those young people can go ultimately depends, naturally, on the degree of their respective abilities.

But the Rochester plan for developing opera talent would seem to have passed from the speculative stage into the realm of actuality. Results generally are eloquent, either positive or negative. In this case they have swung toward the former pole.

ONE MUST CONCEDE the advantages possessed at this Rochester institution. It has a theatre, an orchestra, a chorus, a scenic artist in Norman Edwards, and a technical director in Victor Wagner which measure well. Also a musical director in Frank Waller whose capacities are of professional quality.

Mr. Edwards designed and supervised the construction of settings of an original character. They were simple, appealing to the eye, and well lighted.

Then came Mr. Rosing, who believes that the dramatic side of opera is as important as is the music; and he proceeded to train his principals and the chorus according to those ideas.

The entire educational scheme is not yet worked out into a completely functioning unit. That hardly could be expected in the brief space of a year and a half. Still, certain discoveries have been made. In the course of the next twelve months there doubtless will be evolved a procedure decided on as proper to follow as immediately permanent. All of which should be interesting to those young people who are bent on developing their opera resources to the point imperative for public appearances.

ON THE WAY back to New York from Rochester I fell to considering the opera aspirations which so many Americans entertain. A considerable percentage of the majority, it would seem, are over-ambitious. They have fine voices—though scarcely fine enough to make reasonably certain their success when they are thrown into the competition they eventually must meet.

They have some talent for the stage—which is moderate. Measured dispassionately their chances for reaching the coveted goals are no better than fifty per cent.

I asked myself the question: "Is that enough?"

Further pondering of the matter led to the feeling that if there might be assembled a group of twenty young men and women who have unquestionably superior resources for becoming leading principals in opera that a great opportunity would be created . . . for the cause of Americans in opera as well as for themselves personally.

Once there is developed a music conservatory company in which the principals are evenly balanced in vocal and other operatic requisites there should ensue illuminative results. And one day that thing will happen. When it does such a company will be enabled to give its student-artists appearances in public which will supply the final opportunities to acquire the routine necessary to equip a singer to present himself to a manager and say: "Now I am ready for such and such roles; I have appeared in them; I am not amateurish; I am worthy of consideration for a paying position."

THAT GATHERING last Sunday night in New York's Steinway Hall was probably one of the most musically distinguished possible to imagine. Scarcely a man was present who was not a personality. The guests of Frederick T. Steinway included composers, conductors, instrumental soloists, singers, managers, editors, and writers.

Some of them were able to recall happenings in the old Steinway Hall decades back. And a few of those present participated in concerts given there when Fourteenth street was the center of things musical in New York.

Royal Cortissez spoke of those times and of a number of the musicians—most of them gone from this world—who contributed to the music history of those days. It was an admirable address; and so was the briefer one Walter Damrosch made in delivering a toast to the occasion . . . the passing of a place which so many people will feel sad to see pass.

Soon now the firm of Steinway will take possession of its new building, in Fifty-seventh street, near Carnegie Hall. It is an impressive structure architecturally. There may be some sort of house-warming later on, but it is doubtful if it will rouse in the breasts of those who attend feelings such as were experienced a few evenings ago when the "farewell" was taken of what has so long been home to the majority gathered there.

A HISTORY of National Music Week has just been issued by the National Bureau for the Advancement of Music. It is a volume of 232 pages, clothbound, and very informative reading.

C. M. Tremaine, director of that organization, has emphasized the progress this movement has made in the relatively brief period of its existence, and pointed out specific facts contained in the history which support that fact.

In the chapter devoted to "The Underlying Philosophy" of National Music Week a pertinent high-light is dwelt upon in the following words: . . . "Getting people to do something you wish them to do and think they should do is vastly different from suggesting their doing something they will want to do and which will bring them enjoyment and refreshing recreation. The latter conception is the basis on which Music Week rests, and accounts for its remarkable growth.

HOW far-reaching was this undertaking during 1924 is shown in the proclamations issued by the governors of different states and the mayors of various cities. Fifty-seven such proclamations aided the cause; while the number of communities participating in the celebrations was amazingly large.

The chapters in the Music Week History devoted to "The Genesis and Growth of the Music Week Idea" and "How Music Serves the People" should be read by every person who can contribute something to bringing music to those who need it . . . and they are innumerable.

And right on through the pages of this book may be found statistics which demonstrate that everyone who is at all musical responds gladly to any rightly presented opportunity to be made happier through it.

It was interesting to discover that an International Music Week is being planned, and that it may not be as far from achieving as first thought might suggest. For, as Mr. Tremaine stated, the idea supports the idea of co-operation . . . as opposed to competion and strife.

The written testimonials from some one hundred and fifty different sources present various ways wherein the writers' communities have benefited through Music Week. Here is a constructive effort which is becoming more and more a permanent affair; an effort which is reaching out gradually to bring under its influence a mass of humanity which needs it.

THE CHOICE of William E. Walter for the directorship of the Curtis Institute of Music seems to have been one of those singularly propitious moves which now and again will happen.

Experience as broad and as varied as that which has come to Mr. Walter during his many years of activity in newspaper and music fields has given him understanding and vision not too frequently met with where the arts prevail. He has, too, a fortunate kind of temperament. He is not the man to misjudge thec haracter of any problem with which he is confronted . . . either to underrate or to overrate its importance.

Mr. Walter has done for the Detroit Symphony Orchestra much of a genuinely constructive nature; and he will, without any doubt, analyze his Curtis Institute task with a judicial mind and proceed with what appears proper to do with that certainty of touch which seems now to have become with him a habit.

He will have abundant opportunity in his new post to disclose his resources at their best. Mrs. Bok has undertaken to do something in the educational realm of music which is attracting attention in many parts of the world. She may be relied on to provide a support to the efforts of Mr. Walter which will permit his abilities to function under ideal conditions.

AMBITION is a spur, sharper than any ever worn by a horseman, to stimulate the one having ambition to strive for the desired goal. But how often does ambition operate in a negative way! What it will do to dwarf the individual's capacity to estimate, more or less aright, his own resources!

A reasonably accurate analysis of one's own strength and weaknesses helps immeasurably towards clearing away the fog. Merely because the desire is held does not predicate that it can be fulfilled. Some people are born to be fine musicians, but by the same token so are others meant for shoemakers. Clarity of perception, when turned inwards, is generally a blessing . . . and an asset too.

THE DAY'S WORK must be attended to if we are to get anywhere. A few evenings ago a certain instrumentalist found himself between two fires: He had been invited to attend a function of such importance that he felt he really could not afford to miss it. Yet on the following evening he was scheduled to appear in a public concert at which he had a particularly exacting composition to play.

The musician decided, after lengthy deliberation, to remain at home and practice. He toiled for hours, until late at night. But the following evening his reward came. He won high praise for the performance of his part of the task.

This seems to be an age wherein pleasure is regarded by many persons as something to be given precedence over everything else. On that account an exception to the rule becomes a bit of an occasion.

THE CRITICAL SCALES

Mlle. Nadia Boulanger

One of the largest audiences ever assembled in the Wanamaker Auditorium heard Nadia Boulanger, French organist, give a recital there on Thursday afternoon. The program included Cesar Franck's A minor Choral, Scarlatti's Piece in D minor, Ravel's Rigaudon, Couperin's Soeur Monique, Bach's E minor Prelude and Fugue, Liszt's Prelude and Fugue, the Berceuse and Finale from Stravinsky's L'Oiseau de Feu, and Cortege by the late Lili Boulanger, sister of the organist. Several of these numbers have been transcribed for organ by Mlle. Boulanger.

According to the Sun reviewer, her playing again "disclosed her admirable musicianship and taste." In the words of the Herald Tribune reviewer Mlle. Boulanger again proved that "she was a leading organist and had acquired a thorough if not a long acquaintance with this particular organ. Mechanical skill was combined with unusual capacity for expression, bringing out to a notable degree the varied moods of the work." Other papers did not carry analytical reviews.

Mme. Nevada Van der Veer

Nevada Van der Veer, mezzo-contralto, gave a program of modern songs at Town Hall Wednesday evening. Saminsky's Songs of Songs was heard in New York for the first time. In addition to this and an American group, the numbers were by Wolf, Strauss, Schubert, Debussy, Balakireff, and Rachmaninoff. In the opinion of the Sun reviewer, she displayed "a voice of fine power and rich quality, especially in the lower registers, and with the intelligence of an artist skilled in the portrayal of varying moods."

The World reviewer observed that Mme. Van der Veer brought to the recital her customary "vocal competency and security." Her program was enhanced, according to the Times, "by a very melodious and naturally rich voice." The writer in the Herald Tribune commented that she displayed "a voice of good quality, strong, fluent, smooth, with soaring high notes and full lower tones" although there was an occasional slight hardness of tone. In the Telegram-Mail, mention was made of the evident pleasure her singing afforded the large audience.

Haarlem Philharmonic Concert

Anna Case, soprano, and Hans Kindler, cellist, were the artists who took part in the third musicale of the Haarlem Philharmonic Society following the annual breakfast at the Waldorf-Astoria last Thursday.

Louis Graveure

Louis Graveure, baritone, was heard in recital in New York for the first time this season at Aeolian Hall on January 10. According to the reviewer in the Times: "He is not only the possessor of a fine baritone voice, which he has suppled to his will, but he is a singer of unusual discrimination and intelligence. One would have to go far to hear Schubert and Schumann interpreted with the same richness and variety of intonation and the same depth of feeling."

The Herald Tribune chronicler maintained that his "expressive skill, his ability for emphasizing and vivifying the varying emotions of his songs, was much in evidence recently, likewise his notably distinct diction in many languages." Although this writer thought that, at times, his louder notes had "a rather hard, though not rough, quality of tone," he found them at other times of "a more mellifluous softness." The Sun reviewer commented on Mr. Graveure's "expressive voice," and "his regard for sensitive phrasing," and added that "the emotional content of much of his program was rendered with skill, intelligence and an excellent sense of style."

Miss Suzanne Clough

In the Aeolian Hall recital in New York Wednesday evening Suzanne Clough, soprano, sang "with a powerful voice, of good quality and resonance," according to the Sun chronicler, and he prophesied that "with her natural gifts she should go far."

In the World the reviewer remarked that Miss Clough "brought to the familiar numbers a quality of spontaneity and vocal freshness which somehow convinced the audience that they had just discovered Mozart and Schumann and Brahms. Her voice has the directness and simplicity that goes straight to the heart of a song and that gave to those often abused numbers their original searching values." The Telegram-Mail reported that her voice showed "considerable warmth and beauty."

The writer in the Herald Tribune commented that Miss Clough's tone "grew in smoothness and clarity" during the recital, and that she also "gained expressiveness as she became more sure of herself." The Times reviewer wrote that the singer, "probably handicapped by nervousness in the earlier part of the program, steadily improved, making her best effect with Brahms."

Lhevinne in Second N. Y. Concert

His second and last piano recital of the season was given by Josef Lhevinne at Carnegie Hall on January 12. According to the Sun, Mr. Lhevinne "sustained in his performance the ideals of fine musicianship and artistic service by which he is known. It is quite safe to say that he never before has played so beautifully as he did last night." Alison Smith of the World agreed that he had not given "so excellent a performance through this season."

Arno Segall

The American debut of Arno Segall, Roumanian-American violinist, took place in Carnegie Hall Wednesday evening. His program was made up mainly of Handel, Sarasate, and Kreisler. In the opinion of the reviewer for the Herald Tribune "he showed a tone of generally good quality, consistently smooth, and, in its lower notes, of a very pleasing rich mellow quality" although, higher in the scale, "its consistency varied a little."

The Sun writer considered his talents "sound and commendable." This commentator noted his nervousness and uncertainty at the start of the program but added that he "achieved certainty and a firm full tone near the end of the concerto. His bowing also displayed elasticity and confidence." He also wrote that, although there was no great beauty of phrasing or nuance in his playing, "he played with clarity and much spirit." The writer in the Telegram-Mail found him a player of "quiet competence."

Mme. Newsome-Jewell

Catherine Newsome-Jewell, soprano, in her recital at Town Hall Thursday night "showed a pleasing independence from the stereotyped," to quote the reviewer in the Herald Tribune.

Mme. Newsome-Jewell sang a new song by Rex Tillson, who was the accompanist of the evening, and some by Michael Baxte which have not been heard here before.

The writer in the Sun commended her delivery which "was marked by appreciation and dramatic fervor." The Herald Tribune chronicler wrote that she "has a voice of considerable volume and fluent tone, which once or twice took on a rather hard edge or wandered slightly from the pitch, but was very agreeable at other times. She displayed ample expressive ability."

Wilhelm Furtwaengler

Of Wilhelm Furtwaengler's second appearance as conductor of the Philharmonic Orchestra in Carnegie Hall on January 11, Herbert F. Peyser wrote in the Telegram-Mail that "substantially, nothing need be modified or recanted that was spoken of the German visitor last week." To hear him conduct, continued Mr. Peyser, "is to experience the infrequent and delightful satisfaction of music done for its own significance and value."

Deems Taylor of the World commented that there was about his conducting "a beautiful rightness" which "gives you the impression that he is conveying the music in the composer's own spiritual terms." His playing of the Beethoven Seventh Symphony was to Mr. Taylor "one of the most subtle and beautiful studies in orchestral balance that I have ever heard." The other numbers on the program were Weber's Overture to Der Freischutz, Wagner's Prelude and Love-Death from Tristan and Isolde, and the Prelude to Die Meistersinger.

The Sun reviewer considered his conducting again "richly intelligent, restrained yet capable of passionate flights," although he thought that it lacked "more delicate nuances, more subtleties of shading." Olin Downes of the Times found more of the conductor and not quite so much of the composer in this second concert, although he wrote "his performances continued to bear witness to his superb control of the orchestra and his vitality as an interpreter; they had always proportions and logic of their own." In the opinion of F. D. Perkins of the Herald-Tribune, he confirmed the "remarkable first impression" he had made. The Post writer put it: "He gives the impression of complete mastery of his instrument."

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THE BALANCE OF OPINION

Mme. Marie Leschetizky

The long delayed American debut of Marie Gabrielle Leschetizky took place in Aeolian Hall last Tuesday evening. The pianist is the widow of Theodore Leschetizky, the well known Viennese teacher, and many of the reviewers found in her playing the characteristics of his pupils. Of her, W. J. Henderson wrote in the Sun: "Her technique seemed to be ample, although there were some disconcerting slips and some badly blurred runs. Her octave playing was brilliant. Her tone was hard and glacial almost always and her dynamics were sustained on a level of mezzoforte, with very infrequent excursions into a moderato and only a fleeting glimpse of piano."

The Times reviewer considered that she displayed less "masterful temperament or technique" than she did "those qualities of style, singing tone and bravura, associated with the more famous disciples of Leschetizky." In the Herald Tribune, F. D. Perkins commented that her playing "was expressive and showed technical skill, though at one or two points in the earlier groups she did not seem quite sure of herself."

The Post noted the favorable impression she made on her large audience, and the World chronicler admired her "fluent technique, and fine knowledge of style" in spite of her "brittle, unsympathetic touch." Herbert F. Peyser of the Telegram-Mail apparently found nothing in the recital to commend.

Marcel Salzinger

At Town Hall last Tuesday evening, Marcel Salzinger, baritone, was heard for the first time this season. Mr. Salzinger, who appeared here last year with the Wagnerian Opera Company, was assisted by Sonia Winfield, soprano, and Walter Kiesewetter, accompanist. His songs were given, to quote the Sun reviewer, "with an artistry deserving praise. He showed much skill in the treatment of sustained phrases, and his diction was a source of pleasure."

According to the Herald Tribune chronicler, Mr. Salzinger "showed a voice of ample power and a generally smooth and very agreeable tone, except for some roughness in his loudest notes. There was distinct style and taste in his singing, marked by skill in phrasing and expression." The Times asserted he "sang with ample reserve of resonant tone" and with regard for style. In the World, he was lauded for his "good baritone voice of considerable expressiveness" and his "genuine feeling for what he sings" although this writer considered that his interpretations suffered from exaggeration

Mischa Levitski

At the first New York recital of the season by Mischa Levitski at Carnegie Hall last Tuesday evening "a huge audience delighted in his forceful and intellectual interpretations," according to the review of Herbert F. Peyser in the Telegram-Mail. Deems Taylor wrote that Mr. Levitski was "in very good form" at this season debut, "playing from a multifarious list with the brilliant technique, the firm, clean touch, and the vitality and rich chiaroscuro that have served to make him one of the most popular of the younger pianists."

Writing in the Herald Tribune Mr. Perkins commented that the pianist's versatility was noteworthy: "His technique and fluency were marked, as usual; his touch was crisp and neat, but not over-delicate, while his expressive palette had many shades."

Several of the reviewers commented on the irregularity of Mr. Levitski's playing at this recital. Ernest Newman thought the tempo in the Mendelssohn Rondo Capriccioso unbridled, and wrote that the depths of Beethoven's Waldstein were not probed. He expressed the opinion that Mr. Levitski was at his best in the less subjective and cooler music of the program. The pianist's technique he found entirely sound, and concluded his review by saying: "He is a gifted young pianist whose musical intelligence is at present at war with his years."

The Times reviewer believed that the Waldstein sonata "was grave in its cool dignity and the best thing on the program." This writer also thought the Rondo carelessly played. The Sun review supported the opinion of Mr. Newman in respect to the irregularity of performance and the excellence of the Ravel and Debussy, in which Mr. Levitski "enjoyed himself and delighted his audience with his crisp sparkling passages," his "crystalline clarity and vivacious spirit."

Furtwaengler to Lead Sacre

Wilhelm Furtwaengler, guest conductor of the New York Philharmonic Orchestra, will conduct Stravinsky's Sacre du Printemps in its first performances at any Philharmonic concert next Thursday evening and Friday afternoon in Carnegie Hall. Schumann's Fourth Symphony and Beethoven's Lenore Overture No. 3 will complete the program.

Chaliapin Sings in Recital

Feodor Chaliapin returned to New York to give his second song recital at the Metropolitan Opera House on January 11. He was assisted by Abraham Sopkin, violinist, and Max Rabinowitch, pianist. The large audience applauded heartily and insisted on many encores.

Allen McQuhae

It was, to quote the World, "with a spirited and variegated program which ranged from Handel to Duparc and Chausson and the usual pensive and melting Irish airs," that Allen McQuhae, tenor, came back to Carnegie Hall, New York, on January 11. This writer found his voice "true and steadfast."

The Sun writer observed that he "maintained admirably the artistic standards he had shown here before, and this in a comprehensive program." According to the Telegram-Mail chronicler, Mr. McQuhae "demonstrated his musical feeling and sense of style at the very outset in a broad and finely phrased delivery of the tremendous Sommi Dei from Handel's opera, Radamisto, immediately thereafter taking upon himself the exacting feat of O Sleep, Why Dost Thou Leave Me?" The modern lyrics, continued this writer, were sung with "intelligence and skill." In the opinion of the Herald-Tribune reviewer, "his high notes seemed a little strained, but lower ones had a pleasing softness and smoothness of tone." Other newspapers did not publish analytical reports of the concert.

Miss Marion Brower

The debut of Marion Brower, California soprano, at Town Hall on January 10, was received enthusiastically by her audience and by the press. The Sun reviewer enumerated the debutante's qualities as he saw them: "She possesses a full bodied lyric soprano voice of power and resonance, a voice of exceptional beauty and promise. Her intonation was correct, her attack excellent, her breath control good, her diction praiseworthy, and her tone placement almost always right."

The Times writer asserted that Miss Brower won critical favor, in spite of a certain nervousness that marred some of her songs. In the Herald Tribune she was praised for a voice, which, although "not yet in its final stage of development," showed "a wide range, in pitch and volume, faithfulness to the key, and marked expressive capacity."

Frieda Hempel Returns

Frieda Hempel, soprano, returned S. S. Mauretania. Mme. Hempel next season will repeat her tour of this year in the British Isles, the series to include six concerts in London.

Beethoven Association

The Beethoven Association gave its third concert at Aeolian Hall, New York, on January 12, with Ernest Hutcheson, Hugo Kortschak, Edwin Bachmann, George Meader, Nicholas Moldavan, Albert Spalding, and Emmeran Stoeber as assisting artists. Karl Riedel accompanied Mr. Meader. The program consisted of Handel's Sonata in G minor for two violins, which was played by Mr. Spalding and Mr. Bachmann, and accompanied by Andre Benoist; Mozart's Panis Omnipotens sung by Mr. Meader; the Kreutzer Sonata, performed by Mr. Hutcheson and Mr. Spalding; a group of songs by Hugo Wolf, sung by Mr. Meader, and Mozart's Quintet in C major, played by Messrs. Spalding, Bachmann, Moldavan, Kortschak, and Stoeber.

The reviewer in the Sun considered it a "musical menu designed to please the most fastidious." To him the Handel Sonata "was exquisitely played, and the fire and brilliance which Mr. Hutcheson and Mr. Spalding infused into the Beethoven Sonata made that well worn piece glow with renewed warmth and color." Lawrence Gilman wrote in the Herald Tribune that he found throughout the concert a certain tendency toward "false intonation." Mr. Spalding, however, made up for this by "the lofty tenderness and poetry of his performances of the slow movement of Handel's Sonata;" Mr. Meader, by his "delicate and subtle characterization of the varied moods of the Wolf songs."

Stravinsky in Petrouchka

At the third and final concert in Carnegie Hall on January 11 of the Philharmonic Society under the leadership of the Russian guest conductor, Igor Stravinsky, the program was the same as that of the previous concert with the exception that Petrouchka was substituted for The Fire Bird.

In the opinion of the Sun reviewer, Mr. Stravinsky's "effective performance of his tragic yet glittering Petrouchka music was one of the best readings he had yet given here." Ernest Newman wrote in the Post that the work "is a little masterpiece almost from first to last," displaying "his best invention and his most dazzling orchestration." His performance of this work, wrote the Times chronicler, "had clarity and grasp, if it did not affect the finer nuances of the score."

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Claudia Muzio Spends a Busy Week; Polacco Talks Politics; Opera Singers Routed by Fire.

by HAZEL H. MOORE

Chicago, Jan. 13.

LAST WEEK would appear to have been Muzio week at the Auditorium. Four performances were listed for the indefatigable Claudia, ranging from lyrice to dramatic and back again—Tosca to Trovatore, and Aida to Traviata. Add to this list of activities one concert and count the week one of profit both to Mme. Muzio and her hearers.

The week was also one of change in repertoire. Chicago colds attacked throats unaccustomed to our winter rigors. So Romeo and Juliet was abandoned for Boheme for the better ease of Charles Hackett's still raw throat; at the eleventh hour Florence Macbeth was substituted for Toti dal Monte in Lucia, and the Thursday performance of Werther was transmuted into the Juggler, thereby relieving Fernand Ansseau for the evening.

The Boheme performance proved that the Chicago company is capable of a much greater perfection of casting than was indicated earlier in the season; that Edith Mason is a Mimi de luxe; that Florence Macbeth can command the high C's to great acclaim, and that the Garden variety draws her audience regardless of the name or fame of the opera sung.

IN SPITE of the inspired Mr. Isaacson's mistaken statement earlier in the season, Giorgio Polacco does speak in English, fluently and to the point, as he proved this week at a meeting of the Friends of Opera. His subject was L'Amore dei Tre Re. The maestro enlarged on the political aspects of the Sem Benelli drama and its bearing on the operatic interpretation. He was assisted by Messrs. Lazzari and Oliviero, who sang the first act scene of Archibaldo and Flaminio, which particularly stresses the racial and political feeling underlying the drama.

OPERA STARS residing at the Congress Hotel were treated to an early and unexpected fire drill when they were aroused at the unheard of hour (to opera singers) of 6 a. m. Sunday to find rooms filled with smoke from a nearby fire. Whereupon it was found that singers are in certain respects very badly trained. Excitement in many languages issued from strangely garbed prima donnas (also from the prime dons!) clutching hastily gathered jewel boxes and fur coated over-attire usually reserved for public appearance by the mad heroines of Donizetti.

THERE is nothing with more important bearing on the musical tomorrow of Chicago than the children's concerts conducted by Frederick Stock and the Chicago Symphony Orchestra. These have developed to such an extent that two series are offered to fill the demand for seats. Series A takes place the first Thursday of each month, and the repetition Series B on the third Thursday. No adult is permitted to participate at these delectable lessons unless accompanied by one or more children. Orchestra Hall is converted into a huge class room filled with alert youngsters ready to shout answers or sing scales. Nor does the astute Mr. Stock find any difficulty in holding their attention for the hour. Such an hour includes many things. Last week the program opened with the Lohengrin March and Chorus, with interspersed remarks by Mr. Stock, and the children singing with the orchestra each time the wedding march theme appeared. Then the first movement of the Beethoven Eighth Symphony, preceded by bits of themes played by various sections or individuals of the orchestra. Mr. Stock believes in the value of an occasional laugh, so he pointed out the "octave witticism in the bassoon." The "Sorcerer's Apprentice" was popular, with the themes of the two broomsticks easily recognized.

For musical practice the whole tone scale was sung, or at least a valiant effort was made thereat.

A sort of seventh inning song breaks each program, wherein Stock uses real song leader skill in getting each section of the audience to singing.

THE REGULAR Symphony pair of concerts offered this week an all Brahms program, the first on the Chicago records. Probably not the last, however, as Stock and his men, by the brightness of their interpretations, dispelled the frequent weightiness which surrounds much that Brahms wrote. The Academic Festival overture, followed by the Third Symphony, and the Second Concerto for piano, with Olga Samaroff as soloist, made up the program.

In fact, Brahms figured frequently on concert programs of the week. At the Studebaker on Sunday Moriz Rosenthal played the Brahms Variations on a Theme of Paganini, while at the same time next door in the Playhouse the Flonzaleys were occupied with the same master's C Minor Quartet.

The Flonzaley Quartet now has as devoted a clientele as any musical attraction which frequents Chicago. Its annual series of three chamber music concerts attracts a gratifyingly large and intelligent audience. On Sunday, besides the Brahms, the group played the Haydn quartet in D minor, and closed with Waldo Warner's fairy miniature, The Pixy Ring.

ROSENTHAL drew a theatre full of admirers to hear his playing of old masters, his only contribution to the moderns being his own Papillons, and the Debussy Minstrels. Mr. Rosenthal is on record as saying that he prefers the music that is hard to write and easy to listen to. Mr. Gunn referred to him as the last link between the glorious days of Liszt and the beginnings of our own modern music.

Another concert of particular interest to Chicagoans was that of Leo Sowerby in a recital of his own compositions. He was assisted by Anna Burmeister and Alfred Wallenstein, soprano and cellist. Miss Burmeister sang a group of four songs and Mr. Wallenstein joined Mr. Sowerby in a sonata for violoncello and piano, and the composer played his own suite, From the Northland, and three settings of popular song melodies for piano.

Roberto Moranzoni in his first season as conductor with the Chicago Civic Opera Company has already won a place among the foremost operatic leaders who have appeared in that city.

Cincinnati Orchestra Tours

The Cincinnati Symphony Orchestra gave concerts on tour from last Tuesday until Sunday. On the first evening of its trip it played in Athens, Ohio, and next day in Wheeling, West Virginia. Thursday evening the orchestra appeared in Fairmount, and the following day two concerts were given in Pittsburgh. After a Saturday matinee concert in that city the orchestra moved on to Charleston, for its last road appearance. Fritz Reiner conducted all the programs.

Hertz Leads Fifth Concert

San Francisco, Jan. 3.—At the fifth concert of the San Francisco Symphony Orchestra, conducted by Alfred Hertz, the soloist was Louis Persinger, concert master. Mr. Persinger received general press commendation for his playing of the Bruch G minor Concerto. The orchestra played the Parsifal Prelude, and Schumann's Third Symphony.

Honor American Opera Composer

Akron, Jan. 17.—A bronze tablet "In commemoration of the first performance of Alglala," the American opera by Francesco de Leone, was presented the Akron armory yesterday during the University Day celebration. Alglala was produced here through the co-operation of Akron's civic and music organizations on May 23, 1924.

Presentation was made by Schuyler Hunt, Akron University graduate, on behalf of the university musical organizations. The inscription includes the names of the first cast and these words: "This tablet was erected by the musical clubs of the University of Akron in sincere appreciation of their director, Francesco B. de Leone."

Wolfsohn Bureau to Manage Powell

John Powell, American composer and pianist, will be under the direction of the Wolfsohn Bureau beginning with the season of 1925-1926, it has just been announced. For this season he remains under the management of Loudon Charlton.

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New Casts Repeat Operas in Chicago

Boheme, Lucia, Tosca, and Jongleur Are Given Again.

Chicago, Jan. 12.—Several changes in cast have marked the presentation of the operas during the last week. In La Boheme there were three newcomers—Edith Mason as Mimi, Gladys Swarthout as Musetta, and Charles Hackett as Rodolfo. Roberto Moranzoni conducted.

Edward Moore of the Tribune remarked that Miss Mason's voice "is such a lovely lyric soprano that its mere tone is enough to illumine any opera in which she appears." He also said that her "stage performances are controlled by an uncommonly efficient brain." In the opinion of Karleton Hackett of the Post, she sang excellently, "the tone was lovely in quality and colored to express the meaning of the words." Maurice Rosenfeld of the News felt that it has been some time since "we have had a Mimi who made so appealing a figure or one who sang the music with such refined lyric vocal expression." Glenn Dillard Gunn of the Herald Examiner was equally enthusiastic in his praise.

The role of Musetta was done "vivaciously, with good looks and fine voice" by Miss Swarthout, according to Mr. Moore. Mr. Gunn wrote that she sang the aria in the second act "brilliantly" and, although the music of the role is a bit too high for her voice, he wrote "it is possible that the warm and lucious color of Miss Swarthout's voice added luster to the music." Other writers agreed as to the excellence of her performance.

Although Mr. Hackett's voice showed traces of his late illness, he stood out, as Mr. Moore expressed it, "as a figure of manly, attractive lyricism." A "youthful vocal interpretation" was given the role by him, wrote Mr. Rosenfeld. In the third act, he shared honors with Miss Mason, in Mr. Gunn's opinoin.

In the production by the Chicago Civic Opera Company of Lucia di Lammermoor, Florence Macbeth replaced Toti dal Monte (who was ill) as Lucia, Tito Schipa sang Edgar, and Giacomo Rimini appeared as Henry Ashton. The others in the cast were the same as in previous performances. Pietro Cimini conducted.

Of Miss Macbeth's impersonation, Mr. Rosenfeld wrote that she received "due recognition for her admirable singing and acting" and went on to say that her "crystal-like voice is pure and clear, and her technical endowment is developed to an unusually high degree." According to Mr. Moore, she was "by far the most youthful, charming and . . . creditable Lucia recently heard, and the mad scene "was a fine example of ingratiating, lovely, and completely legitimate singing." Mr. Gunn commented on the facility of her style, and the impeccability of her intonation. Karleton Hackett of the Post wrote that she sang this scene "brilliantly, and it brought a great demonstration from the public."

Mr. Schipa was in "particularly fine trim," continued this writer, and Mr. Gunn remarked on his "splended spirit and gorgeous song." That he sang "divinely" was Mr. Moore's opinion, and Mr. Rosenfeld liked his "dramatic intensity as well as the "robust timbre of his music."

Mr. Rimini was commended for his performance by Mr. Rosenfeld and Mr. Moore, but Mr. Hackett thought his singing was uneven. "The middle and lower part sounded mellow and carried well," he wrote, "but the upper tones lost their resonance."

There was but one change in the cast of La Tosca, produced last Monday evening. Fernand Ansseau sang the role of Cavaradossi, for the first time. Maurice Rosenfeld asserted that "Ansseau gains with every appearance. He has a virile style. His vocal gifts are many and consist among other qualifications, of a vibrant, clearly produced and powerful tenor. His high tones ring out purely and with volume . . . His portrayal of Cavaradossi was in both vocal and dramatic phases one of the most gripping delineations that he has ever given us." According to Mr. Hackett "the tone was firm and resonant and he brought out the words with meaning." Mr. Moore wrote that the Recondita Armonia "rang out with great effect."

Because of the illness of Fernand Ansseau last Thursday, The Juggler of Notre Dame was substituted for Werther. Mary Garden sang Jean, and the other roles were filled by Edouard Cotreuil, Desire Defrere, Beck, Nicolich, and Mojica. Giorgio Polacco was the conductor.

Chicago Opera Bill

TONIGHT

Martha—with Mmes. Mason and Perini and Messrs. Schipa, Lazzari, and Trevisan; Mr. Moranzoni conducting.

WEDNESDAY

Pelleas and Melisande—with Mmes. Claessens and Garden; and Messrs. Kipnis, Mojica, and Baklanoff; Mr. Polacco conducting.

THURSDAY

Barber of Seville (matinee)—with Mme. Hidalgo and Messrs. Schipa, Trevisan, Lazzari, and Rimini; Mr. Cimini conducting.

Faust (evening)—with Mmes. Mason and Claessens; and Messrs. Hackett, Chaliapin, and Defrere; Mr. St. Leger conducting.

SATURDAY

Boris Godunoff (matinee)—with Mmes. Lenska and Claessens; and Messrs. Chaliapin, Mojica, Cortis, Lazzari, Cotreuil, Oliviero, and Defrere; Mr. Polacco conducting.

Tales of Hoffmann (evening)—with Mmes. Macbeth, Forrai, d'Hermanoy, and Meisle and Messrs. Ansseau, Schwarz, Defrere, and Kipnis; Mr. Lauwers conducting.

Zimbalist Under Judson

Efrem Zimbalist, violinist, will be under the management of Concert Management Arthur Judson commencing with the season of 1925-1926.

Many Recitals Heard in Chicago

Rosenthal, Sowerby, and Vichnin Give Piano Programs; Mme. Samaroff Appears With Orchestra.

Chicago, Jan. 12.—The past week has been one of numerous recitals. Three pianists, Moriz Rosenthal, Leo Sowerby, and Edmund Vichnin, were heard; another pianist, George Liebling, and Elena Gerhardt, soprano, appeared at the Kinsolving Morning Musicale; Anna Burmeister, soprano, and Alfred Wallenstein, cellist, were heard with Mr. Sowerby; and both John McCormack and the Flonzaley Quartet returned to the Chicago concert platform. At the concert of the Chicago Symphony Orchestra, conducted by Frederick Stock, the soloist was Olga Samaroff.

Edward Moore, writing in the Tribune, observed that Mr. Rosenthal's recital was "interesting at all times, fascinating in certain respects, and rising to the point of excitement at others." In the concert, Glenn Dillard Gunn of the Herald Examiner found "his vital rhythms, his great sense of proportion, his unrivaled mastery of the keyboard." The Post reviewer considered him "in fine fettle" displaying "dazzling virtuosity."

In a concert of his own compositions, Mr. Sowerby was assisted by Miss Burmeister and Mr. Wallenstein. Edward Moore thought that Miss Burmeister sang his group of "uncommonly fine songs" well, and Maurice Rosenfeld of the News wrote that they were "with fine vocal art." The Post reviewer said they were difficult songs to understand and sing, and that Miss Burmeister "sang them well. . . . She had entered into their illusive spirit and gave herself sincerely to expressing it." The writer in the Herald Examiner commented: "Mr. Sowerby is a brilliant pianist. Anna Burmeister sang with lovely tone and expressive diction. Mr. Wallenstein made light of the great difficulties of the Sonata, playing with his wonted suavity, grace, and technical impeccability." This chronicler found Mr. Sowerby's works characterized by "richness of harmonic color."

A young American pianist, Edward Vichnin made his first Chicago appearance last Tuesday. The Post said he has "the instinct for playing the piano. . . . The tone had rich quality and the technique was clean." Mr. Moore remarked that his program proved his resourcefulness and that "both his hands and his brain would seem to be well developed." In the News he was commended for "digital dexterity" and for the understanding of his music displayed.

The Kinsolving Morning Musicales closed their season with the appearance of Mr. Liebling and Mme. Gerhardt, lieder singer. Mr. Moore commented that Mme. Gerhardt's interpretation of Schubert's Death and the Maiden was "a piece of high art in both its music and poetry." The writer in the Herald Examiner lauded her interpretative abilities and Mr. Rosenfeld wrote that it is "by her interpretative art that she has earned her laurels" although she disclosed "a voice which is under absolute control, which has lyric as well as dramatic qualities and which is handled with musicianly erudition." This writer thought Mr. Liebling's work was distinguished by "big dynamic contrasts in tone, clear phrasing and a virtuoso style." Mr. Moore considered him interesting, and other writers commended his work.

As usual John McCormack's enthusiastic audience filled the Auditorium and the reviewers were unrestrained in their praise. The News reported that he was "in fine vocal condition." To Edward Moore it was a typical McCormack concert, but one "worth going a long distance to hear." A similar enthusiasm greeted the Flonzaleys, who closed their series of three concerts yesterday afternoon. According to the Herald Examiner reviewer "the art of the Flonzaleys remains supreme."

An all-Brahms program was offered by the Symphony Orchestra. Mr. Stock played the Academic Festival Overture, the Third Symphony, and the Concerto for piano in B flat, with Olga Samaroff. Maurice Rosenfeld wrote that Mme. Samaroff performed her part "with the consummate skill, the musical talent and the artistic temperament of the genuine virtuoso." According to Mr. Gunn she displayed "facile fingers" and "a nice and accurate sense of rhythm." Her musical intelligence, her "personal and human approach to a composition" as well as "her ability to decorate the concert platform" were remarked on by Mr. Moore. Karleton Hackett was disappointed at the heaviness of the first part of the program which was even apparent in her playing. However, in the final movement, she played "with grace and elasticity," he said.

Sansone Assists Elshuco Trio

Their fourth concert of Brahms chamber music was given by the Elshuco Trio and the Festival Quartet on January 9 in Aeolian Hall. Lorenzo Sansone, assisting artist, played the horn in the first number, the trio in E flat for horn, violin, and piano. With William Kroll and Aurelio Giorni he gave, to quote the Herald Tribune, "an excellent performance, with a steady, mellow tone which did not swamp the other parts." Other reviewers commended the playing of this trio, and of the other numbers on the program.

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(Caricature from Boston Transcript)

GUY LEE
MAIER and PATTISON

"The Heavenly Twins of the Piano" will be available during season 1925 - 1926 for a limited period only, namely: November 9 to December 7; January 15 to March 1.

RECENT PRESS REVIEWS

"Guy Maier and Lee Pattison, in their concert for two pianos in Hill Auditorium, played with such contrasts in rhythm, power and interpretation that it made one forget that the piano is ordinarily a monotonous instrument."

Ann Arbor Times-News, Nov. 3, 1924.

"No greater pleasure can well be prepared for pianists and lovers of piano music than that which Guy Maier and Lee Pattison can give when they are occupied in their justly famous two-piano recitals."

Chicago News, Nov. 5, 1924.

"They have raised this form of entertainment to a higher level than any two pianists in memory."

Chicago Tribune, Nov. 5, 1924.

"Far from the tumult and the shouting there was a quiet corner in which an altar had been erected to art. It is an art that these two men, Guy Maier and Lee Pattison, serve. The hall was filled and the people enjoyed themselves hugely." Chicago Post, Nov. 5, 1924.

"Throughout, Mr. Maier and Mr. Pattison caught the flow and the flavor of this ancient music; kept to that oneness of tone which is their unique possession; played at colloquy and every other give and take; met and parted only to run back again in little smiling races."

Boston Transcript, Dec. 20, 1924.

"Guy Maier and Lee Pattison gave a remarkably skillful and spirited performance of Bach's concerto for two pianos and strings." New York Sun, Dec. 22, 1924.

"That well established firm of virtuosi, Maier and Pattison **(may they never dissolve!)** played the piano parts in the C minor double concerto of Bach and did their best for it." New York Herald-Tribune, Dec. 22, 1924.

"A technical tour de force, this piece (Bliss' concerto for two pianos, winds and percussion) is distinctly audacious and amusing. The performance was equal to the music. The pianists gloried in its extravagance and brilliancy."

New York Times, Jan. 5, 1925.

EXCLUSIVE MANAGEMENT

Aeolian Hall DANIEL MAYER New York

STEINWAY PIANOS *VICTOR RECORDS* *AMPICO ROLLS*

Smallens Leads Montemezzi Opera

Helen Stanley Sings in Love of Three Kings; Flesch's Illness Prevents Orchestra Appearance.

Philadelphia, Jan. 13.—Enthusiastic praise was accorded the Philadelphia Civic Opera Company for its production last Thursday of Montemezzi's The Love of Three Kings. The writer in the Inquirer asserted that it "scored its greatest triumph since its organization," and S. S. L. of the Public Ledger considered the performance "marvelously fine." Alexander Smallens, musical director of the company, was lauded for his "fine reading of an extremely complicated and difficult score" by this writer. According to the Inquirer, he conducted "in the efficient way one has come to expect from this artist, and the orchestra again revealed a tone of exceptional purity."

Helen Stanley, as Fiora, "brought into play all the beauty of a very fine soprano," continued this reviewer. Linton Martin wrote in the North American that "her acting was in a restrained, but wholly sympathetic key, and her voice was full and firm, giving emotional eloquence to the role." S. S. L. considered that she sang and acted the role "very beautifully." In the Record she was commended for a voice "of much beauty and tenderness."

With the exception of Linton Martin, the reviewers admired Paul Althouse's work as Avito. S. S. L. found him "at his best vocally," and the Inquirer reviewer asserted that he "was in good voice and at all times more than met the requirements of the score." Henri Scott, according to S. S. L., was in fine voice and "sang as well as acted the role far more than adequately." Other writers were of the same opinion. This writer also voiced the sentiment of the other critics when he said that Alfredo Gandolfi sang and acted the role of Manfredo "most effectively." Charles Cline and Florence Wilcox received praise for their work.

Another opera of the week was the Philadelphia-New York Opera Company's production of Il Trovatore, with Emilia Vergeri, Nicola Zerola, Elia Palma, and Sybil Conklin in the leading roles. The many vocal beauties of the opera were, to quote the Ledger, "finely rendered" by the competent cast.

Owing to the illness of Carl Flesch, violinist, there was no soloist at the concert of the Philadelphia Orchestra, conducted by Leopold Stokowski Friday afternoon. The changed program featured Schubert's C major Symphony and Brahms Serenade, and Tschaikowsky's Romeo et Juliette Overture were also played. According to S. S. L., Mr. Stokowski and the orchestra brought out the "full poetic quality" of the Symphony. Mr. Martin wrote that "every detail was given its full value in the masterly, exquisitely finished performance of the orchestra."

A new chamber music trio, made up of Sascha Jacobinoff, violinist; Emil Folgmann, cellist, and Josef Wissow, pianist, made its debut last night. Stanley Muschamp of the Inquirer commended them for their work, and the Record reviewer wrote that "the playing for the first occasion was unusually smooth and flawless. It was to be seen at once that the combination was exceptionally well planned, the pianist—generally the offending member in trio playing—being artistically adjusted to the other instruments and playing with admirable tonal beauty and restraint." The Ledger writer also admired their performance.

An audience of unusual size and enthusiasm applauded Feodor Chaliapin at his concert here last week. They refused to let him go, and demanded encore after encore. The reviewers found him in excellent voice, as usual. He was assisted by Abraham Sopkin, violinist, and Max Rabinowitch, pianist.

The soloists at the Monday Morning Musicale in the Bellevue Stratford yesterday were Olga Samaroff, pianist, and Ruth Rodgers, soprano. As the writer in the North American put it, Mme. Samaroff played "in true Samaroff style." The Record writer was delighted with the "rare charm of execution and interpretation so closely identified with all she does," and the Ledger writer, S. S. L., said she played "finely, as usual."

Miss Rodgers was congratulated by the Record writer for a voice of "decidedly beautiful quality, very soft and musical, while not at all limited in range." According to the Ledger, "she has a voice of an exquisite quality, though not of greatly variegated color." The North American reviewer wrote that her voice "is one of strength rather than brilliance. Her singing was at times very smooth and of considerable warmth and emotion."

Yesterday afternoon Mme. Samaroff spoke on Beethoven and His Followers, under the auspices of the Women's Board of the Academy of Music Corporation. She advised her hearers to be receptive to modern music, but not to forget the old masters, and warned them of the fallacy of fashions in music.

Nadia Boulanger, French organist, made her first public appearance in this country in recital in the Wanamaker Grand Court last night. To quote the Record reviewer, "the entire recital was brilliantly played, the organist demonstrating her talent in a delightful manner and bringing from the beautiful instrument every variation of tone color inherent in its magnificent mechanism." She received much applause.

MYRA HESS

Wins Fresh Laurels by Displaying Her Exquisite Pianistic Art

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Soloist With N. Y. Symphony

N. Y. Times:

"Miss Hess interpreted the Beethoven concerto with consummate refinement and sense of proportion, with the truest poetic feeling, and with a rare sparkle and humor when these qualities were called for. She brought to the work not only technical clarity and loveliness of tone but a fine poise, characteristic of the woman and artist, that never sacrificed its classic outlines yet comprehended and conveyed its inner spirit."

N. Y. World:

"There are many pianists and most of them, at one time or another, play the fourth concerto of Beethoven; but very few of them manage to be Myra Hess. Just why it is not altogether easy to say. One reason for the distinction of her playing certainly, has little to do with tone or technique. It lies in that vaguely defined quality commonly called musicianship—the interpreter's attitude toward the music."

N. Y. American:

"She is a player of distinction who enjoys favor because of her sound, musical qualities, her sympathetic touch and tone, and her expert technical manipulation of the keyboard."

Evening Mail-Telegram:

"That ever welcome pianist from England, Myra Hess, made her first local appearance of the season and played with her customary musicianly skill.

"For her cadenza in the first movement she fell back upon no one less than Clara Schumann, who on this occasion handled the materials of Beethoven not in any of the known manners of that master, but decidedly after the romantic fashion of her own husband."

Evening Post:

"The soloist was Myra Hess, who played Beethoven's piano concerto in G Major with her usual virtuosity, bringing to her performance all her wonted clarity of tone, sparkle, brilliancy and poetic feeling. The enthusiasm of the audience was great and fully justified."

Evening World:

"Miss Hess has a facile way of making music sound soothing and easy to listen to. Her tone, touch and pedaling in the slow movement of the concerto, had us inventing adjectives that have now escaped us."

Morning Telegraph:

"Myra Hess is one pianist who never fails to give her audience a thrill. Playing with crisp, but never harsh touch, she brought such good understanding to the concerto that it sounded fresher than it has in several years."

Brooklyn Eagle:

"Miss Hess' performance was masterly. She played with repose and with dignified virtuosity. Among the women pianists of our day her place is high, for she possesses the authority of embracing technique combined with a salient musical personality. Her art is individual and highly interesting."

In Recital

N. Y. Times:

"That the English pianist, Miss Myra Hess, has many admirers on this side of the Atlantic was proved by the attendance at Aeolian Hall yesterday afternoon and by the warmth of her reception. She exercises a real technical mastery and an attractively personal style. The Mozart Sonata was a grateful example of simplicity and restraint, suggesting in its touch and minuteness of detail the instrument for which it had been originally written."

N. Y. World:

"The enraptured paragraphs in the reviews of Monday established the fact that the English pianist had lost nothing of the serene power which has bound her to these shores, a power which was still more securely and irresistibly evident at her first solo concert of the season. The Mozart A major Sonata brought forth her lovely crystalline tone, the Franck Prelude was suave and gracious, but it was in the Chopin groups that her lovely, melodic utterances were at their best—and Myra Hess at her best is as close to perfection as this vale of tears could ask for."

N. Y. Herald Tribune:

"Miss Myra Hess, a pianist who can be heard with unusual pleasure and profit, gave her first recital of the season, and as before, proved her title to a place in the front rank of pianists.

"Miss Hess is an essentially all around pianist. Her excellence in Mozart or Scarlatti, for instance, does not mean that she is less happy in Chopin; the expressive power of her playing is not at the expense of the fluency and lucidity of her technique. Delicacy and crispness of touch and infectious rhythm made the Spanish numbers very effective."

N. Y. Telegram-Mail.

"Myra Hess played like her real and delightful self. Her program began with the A major Sonata of Mozart, of which she gave one of the most exquisite performances heard in this city for some time. Miss Hess displayed her customary musical sensitiveness and poetic penetration."

N. Y. Sun:

"Miss Myra Hess, the talented English pianist who has won a host of admirers of her art on both sides of the Atlantic, gave a recital in Aeolian Hall, Saturday afternoon. Her reading of the Mozart Sonata was a perfect example of simplicity and restraint, embellished with clear-cut cameos of detailed phrases. And Miss Hess revealed a penetrating insight into the music of Chopin, which she played with a wealth of color and a crystalline style."

N. Y. Evening Post:

"Myra Hess, that very enjoyable pianist, gave her first recital of the season in a program not lacking in variety and again proved her worth. In her dramatic climaxes she never tears a passion to tatters, but obtains her effects without making one wonder how the piano is able to stand the strain. She was always the artist, never sacrificing expression at the expense of technique. She is always a delight to her hearers and they expressed themselves, as they always do, in no uncertain terms."

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On The Music Highway

AN audience of 9,000 heard Bach's Chorale, Rise Up, My Soul, Rejoicing, played by the orchestra under David Mannes in the gallery of the main entrance hall of the Metropolitan Museum of Art, New York City, on January 10. It was the second of the series of free concerts at the Museum. A parallel course of lectures was opened in the Museum lecture hall the afternoon before by Thomas Whitney Surette.

One of the artists scheduled to appear at the Hotel Roosevelt Recitals in New York is Esther Dale, soprano. This series of recitals was opened last Friday by La Duchesse de Richelieu, soprano; Francis Macmillen, violinist, and Monsieur X, Le Tenor Masque. Appearing with Miss Dale on January 29 will be Wanda Landowska, harpsichordist, and Paul Shirley.

In Town Hall, New York, tomorrow evening Margaret Sittig, violinist, will give a recital with Frederick V. Sittig at the piano. Her program will include works by Vitali, Vieuxtemps, Cecil Burleigh, Bach-Kreisler, Mozart-Burmester, Tschaikowsky-Auer, and Zarzycki.

The sixth Biltmore Musicale will take place on Friday morning in the ballroom of the Biltmore Hotel, New York city. The artists appearing are the de Reszke Singers; Hardesty Johnston and Floyd Townsley, tenors; Erwyn Mutch, baritone, and Sigurd Nelson, basso; Abby Morrison, soprano, and Mildred Dilling, harpist.

On Friday evening Helen Lubarska will make her debut in a song recital at Aeolian Hall. Although born and brought up in New York's East Side, Miss Lubarska received her musical education in Florence. Her program contains groups in English, French, Yiddish, and Italian.

At the concerts this week of the New York Symphony Orchestra, conducted by Walter Damrosch, only two numbers, Beethoven's First and Ninth Symphonies, will be played. The orchestra will have the assistance of the Oratorio Society of New York, and the following quartet: Ruth Rodgers, soprano; Helena Marsh, contralto; Charles Stratton, tenor, and Fraser Gange, baritone.

The February 26 performance of the Philadelphia Civic Opera Company has been changed from Il Trovatore to Faust. Fred Patton will be heard on this occasion as Valentine. He is making five guest appearances with the organization this season.

The revision of his orchestral sketch, Silver Plume, has just been completed by N. Lindsay Norton. This composition will be played by the Philadelphia Orchestra at the Mendelssohn Club concerts in the Academy of Music in February. The piece was first performed by a portion of the Philadelphia Orchestra in Reading at one of the regular Reading Choral Society concerts last May. Mr. Norden will conduct this composition as well as the rest of the program.

Albert Coates, British conductor, has arrived in Rochester to begin his season with the Rochester Philharmonic Orchestra. He will conduct his first concert next Thursday evening at the Eastman Theatre. The personnel of the orchestra this year includes a new first cellist, Paul Kefer, who replaces the late Joseph Press.

Mr. Coates recently completed a season of Russian opera at Barcelona, Spain. In addition to his concerts with the Rochester Philharmonic he will conduct also three performances in Kilbourn Hall, Eastman School of Music, with the Little Symphony Orchestra, which he has organized.

Frederic Lamond, pianist, will be the soloist at the first Coates concert. Mr. Coates' season will include three evening concerts and six afternoon performances with the Philharmonic.

Frederick Schlieder will give his second lecture at the home of Mrs. Henry Mason, Boston, on next Sunday afternoon. Mr. Schlieder will speak on the Harmonic Law in Motion.

The Amateur Musical Club of Peoria, Ill., presented The Chicago String Quartet in a chamber music concert at the Central Christian Church on January 15. This Quartet, formerly known as the Great Lakes Quartet, is composed of Herman Felber, first violin, Carl Fass hauer, second violin, Robert Dolejsi, viola, Naoum Benditzky, cello.

After several New York performances, Guy Maier and Lee Pattison, piano duettists, left for a Pacific coast tour. They will not return from the tour until March.

Among the engagements recently added to the schedule of Sylvia Lent, violinist, are: January 20, Ridgewood Recital Course, Ridgewood, N. J.; January 29, White House, Washington, D. C.; February 24, Paterson, N. J.; and May 4, Newark Music Festival, Newark, N. J. Miss Lent has been heard this season as soloist with the State Symphony Orchestra of New York and the Chicago Symphony Orchestra.

Olive Marshall, Amy Ellerman, Ernest Davis, and Edgar Schofield were soloists in Port Chester, N. Y., January 5, with the Community Choral Club, under the direction of Fred C. Studwell.

Last week Winifred Byrd, pianist, left New York for a tour of the South.

Alice Rosseter, soprano, will make her debut in a song recital at Town Hall, New York, the afternoon of February 3. Richard Hageman will be her accompanist.

John Philip Sousa yesterday announced that he would undertake a transcontinental tour, rounding out a third of a century at the head of the band which bears his name, beginning in June, and continuing for about thirty-five weeks. The tour will be the fifteenth which has taken him from coast to coast. Mr. Sousa announced that subject to a final decision his next tour will be devoted exclusively to American music and musicians.

Miss Annie Friedberg has announced that Maria Stone Langston, contralto, will hereafter be under her exclusive management.

With a program of classical and modern songs in several languages, Ada Viol Wood, contralto, will make her formal New York debut as a recitalist in Aeolian Hall the afternoon of January 30. Richard Hageman will be at the piano.

Since the first New York recital of Vlado Kolitsch comes on Mozart's birthday, January 27, the young Croatian violinist has included Mozart's D major Concerto on his Carnegie Hall program. This will be played with the original spinnet accompaniment. Mr. Kolitsch will also play Tartini's Devil's Trill, the Bach Adagio and Fuga for unaccompanied violin, and a group of Croatian numbers, using a Stainer violin which Mozart used during his sojourn at Prague.

Cecile de Horvath will give a New York recital in Aeolian Hall today. On January 28 she will play a return engagement at the Henderson-Brown College, Arkadelphia, Ark. She will play at Fort Worth, Tex., on January 29; at Laurel, Miss., on February 2; and will have return engagements at Poplarville and Blue Mountain, Miss., on February 3 and 6, respectively.

The Franco-American Musical Society, of which E. Roberts Schmitz is president, gave its first concert of the season at Aeolian Hall, New York, on the night of January 18. The artists appearing in this concert were Carlos Salzedo, Gitta Gradova, Ethel Leginska, Greta Torpadie, the Letz Quartet, and eight solo voices. The program was selected from the works of Paul Le Flem, Leginska, Stravinsky, Webern, Berg, Caplet, Debussy and Griffes.

J. Henri Bove, flutist, who has been appearing with Maria Ivogun in recent recitals, has been engaged to assist Toti dal Monte in forthcoming concerts.

So far this month, John Corigliano, violinist, has appeared in Princeton, New Jersey, and at Brooklyn Academy of Music. Today and tomorrow he is giving a concert in New Haven, and on next Monday, he will go to Cambridge, Mass. On February 1, he is to appear as soloist with the St. Louis Symphony Orchestra, Mr. Ganz conducting, where he will play the Bruch Concerto in G minor. He will also be heard in joint recital with Allen McQuhae, tenor, in Kewanee, Michigan.

Mme. Maria Carreras, Italian pianist, will appear in her first New York recital of the season on the afternoon of February 5 in Aeolian Hall. The program will include a novelty in the form of Ottorino Respighi's transcriptions of three compositions by an unknown composer of the sixteenth century, a Siciliana, Italiana, and Passacaglia.

On the program will also be Beethoven's Appassionata Sonata, the same composer's Thirty-two Variations, Pick-Mangiagalli's Danse d'Olaf, Albeniz's Navarra, and Chopin's Allegro de Concert.

Rata Present has returned to New York from a tour of Kentucky and Michigan, where she gave many return engagements. Miss Present gave brief talks in conjunction with most of her programs, which included each a Classic, a Romantic, and a modern group. Her appearance with the Kalamazoo Symphony was her sixth in that town since last March.

The sixth and last of Andres de Segurola's series of Artistic Mornings at the Hotel Plaza will take place on Thursday, January 22, with Frances Alda, Mischa-Leon, and the Original Ampico Trio as soloists. Following the first two numbers—La fleur que tu m'avais, from Carmen, sung by M. Mischa-Leon and the aria, Nenia from Mefistofele rendered by Mme. Alda, Mr. de Segurola will address the audience. After several shorter numbers, including songs by Faure, Rhene-Baton Laparra, Burleigh, Maxwell, and Woodman, the final program will close with the duet of Don Jose and Micaela from Carmen.

Within the near future Mr. de Segurola will announce detailed plans for his second season of Artistic Mornings next winter.

The first February appearance of Flora Greenfield will be in Baltimore, Md., on the 2nd. Her next concert will be in Utica, N. Y., two days later.

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Galli-Curci Makes Season Debut in N. Y.

Sings Rosina in Barber; Errolle and Ruffo Appear in Revised Cast.

The first appearance this season of Amelita Galli-Curci was the feature of the presentation of The Barber of Seville by the Metropolitan Opera Company the evening of January 12. Two other newcomers in the cast were Ralph Errolle as Almaviva, and Titta Ruffo as Figaro. Otherwise the cast was the same, and Gennaro Papi again conducted.

According to the writer in the World, Mme. Galli-Curci s voice "has gained perceptibly in brightness and color in its lower register, without adding richness to her higher notes. . . . Her vocal agility, however, seemed unimpaired." W. J. Henderson wrote in the Sun that there was nothing new to say about her, as she "reached her artistic maturity long ago" and "remains a finished picture." On the whole, he wrote, her singing was "quite up to its standard." In the opinion of Olin Downes of the Times, she seemed "in unusually good voice. The tone had the liquid beauty which is one of its marked characteristics in most registers and under most circumstances. The musical phrase was mated well with the text, and there was not the effort to overdo the part which has marred more than one past performance of it."

The Post reviewer, Ernest Newman, observed that "her singing was admirably flexible, and she was mostly in good voice." As the Herald Tribune chronicler expressed it "she displayed her familiar ease and fluency in her singing, her ability to prolong smooth-toned high notes to remarkable length." On the other hand, Herbert F. Peyser of the Telegram-Mail found her singing below her standard.

Ralph Errolle was lauded by the Herald Tribune reporter for his "excellent work" after he had lost a slight nervousness, and his smooth, "most commendable singing." Mr. Newman wrote that his Almaviva "had a good deal of grace" and that he "phrased nicely." According to Mr. Downes, after recovering his poise, "he sang with taste, with confidence and good quality of vocalism." Mr. Ruffo was received with great and prolonged applause. Mr. Henderson found his singing "quite as carefree as his general behavior" and the Herald Tribune writer thought his Figaro "well-acted, and hearty." Mr. Peyser wrote: "Mr. Ruffo's energetic and burly voiced Figaro reaped its inevitable due of frantic applause."

Dresden Hears Orloff

Dresden, Dec. 23.—Nicolai Orloff, Russian pianist, appeared here in recital early this month.

IN THE PUBLIC EYE

HAVING completed her Boston and New York recitals, Winifred Byrd, American pianist, has left New York for a Southern tour which will take her as far as Fort Worth, Texas. It was soon after this diminutive artist's recital at Aeolian Hall for the benefit of Stony Wold Sanitarium that I talked with her.

"Yes, I expect to leave soon after the first of the year. The South is rather a tempting prospect in this sort of weather." It was one of those sleety, penetratingly cold days "At any rate, I am happiest when I am working." One of the surprising things about this small person is her untiring energy. Even her voice and her quick, sudden gestures bespeak a purposeful determination and ambition.

The critical consensus of Miss Byrd's concerts has nearly always emphasized the "power" of her playing. And yet she has unusually small hands—the smallest in the concert field, she has been told. Her arms, too, are short. She confided that she buys fourteen-year-old size dresses and then has to have the sleeves shortened!

This is Winifred Byrd's sixth concert season. During the time in which she has been before the public she has appeared with symphony orchestras in New York, Baltimore, and San Francisco and has made three Pacific coast tours, as well. She has also been heard with the Philharmonic at the Stadium every summer but two since these summer concerts were started. Miss Byrd, who was born in Salem, Oregon, studied first with Carl Baermann of Boston and later with Teresa Carreno, in Berlin.

P. W. W.

MISS WINIFRED BYRD

Metropolitan Will Give Afternoon Wagner Cycle

In addition to their presentation at the regular subscription performances the operas of Wagner's Ring cycle will be given at the New York Metropolitan in a special afternoon series, together with the same composer's Tannhauser and Meistersinger, it has been announced. The coming presentation of the complete Ring cycle will be the first in seven years at the Metropolitan, although the Walkuere and Siegfried have in recent seasons been presented separately.

The six performances of the special afternoon series will take place on February 16 and 18, March 5, 11, 19, and 26. The operas will be given in the following order: Tannhauser, Rheingold, Walkuere, Siegfried, Gotterdammerung, and Meistersinger. Artur Bodansky will be the conductor of all the performances.

Singers of the Nibelung legends will include Nanny Larsen-Todsen as Brunhilde, Elizabeth Rethberg as Sieglinde, Rudolf Laubenthal as Siegmund, Curt Taucher as Siegfried, and three baritones, Michael Bohnen, Clarence Whitehill, and Friedrich Schorr, in turn as Wotan. Maria Jeritza will sing in Tannhauser, and the cast in the Meistersinger will include Maria Mueller, Marion Telva, Curt Taucher, George Meader, and Michael Bohnen.

Discuss Aid of American Music

Representatives of organizations interested in the outlet of American musical talent met at the Hotel St. Regis, New York, on January 6 to discuss ways and means of co-operation to achieve their common purpose. Mrs. H. V. Milligan, chairman of the music division of the New York State Federation of Women's Clubs, presided, and Mrs. John S. Sherman, national president of the Federation of Women's Clubs of America, was the guest of honor.

Ethel Leginska Leads New York Symphony

Pianist Appears as Composer, Also in American Debut as Conductor.

At the concert of the New York Symphony Orchestra on January 9, Ethel Leginska appeared as conductor, soloist, and composer. Mme. Leginska, who on this occasion made her American debut with the baton, played the Bach F minor Piano Concerto in addition to leading the orchestra through the Oberon Overture, Beethoven's Seventh Symphony, Two Short Poems after Tagore, by herself, and the Meistersinger Prelude.

W. J. Henderson of the Sun wrote that she "had a very clean and incisive beat and she indicated most of the entrances with accuracy." Herbert F. Peyser of the Telegram-Mail did not find in her a real talent for conducting. Deems Taylor of the World commented that "the gifts she indubitably did bring to last night's performance were a technique of conducting which, if a bit extravagant at times, was vivid and picturesque, and a store of nervous energy that kept her tempi animated. Her readings had feeling and dramatic interest, but lacked tonal quality and breadth."

According to the writer in the Herald Tribune, Mme. Leginska appeared to best advantage in her own compositions, which, he thought, were "delicately conceived and scored, though their musical contents are slight." Mr. Peyser dismissed these pieces as "inconsistent music," and Deems Taylor felt that "while they displayed some interesting instrumental coloring, they seemed a bit thin in ideas and vague as to structure." Olin Downes wrote in the Times that he was not able to take her compositions very seriously, and he felt that she was at her best as a pianist. Mr. Peyser observed: "After all, the Bach Concerto clearly indicated that Ethel Leginska is best when she tends her first love, the piano."

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H. T. Parker, Boston Transcript, Dec. 8, 1924.

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H. T. Parker, Boston Transcript, Dec. 8, 1924.

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R. R. Gardner, Boston Herald, Dec. 7, 1924.

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"Her Bach of the Italian Concerto was aglow with life, motion clang . . . Here was Bach as it were in terms of 'Hark, Hark, the Lark!' To beauty, she paced and molded the Andante. Bach charmed and was unsentimentalized."—H. T. Parker, *Boston Transcript.*

AS GRADOVA INTERPRETS CHOPIN

"Miss Gradova turned to Chopin and the study in C sharp minor became tone-poem; in little—all glamours of color and graces of accent and phrases into beauty brightened—a Chopin ardent, moody, unsentimentalized. By sheer glow of temperament, tone and rhythm, she lifted the Chopin Waltz from virtuoso to rhapsodic vein."—H. T. Parker, *Boston Transcript.*

"If James G. Huneker had lived to hear Gradova he would probably have revised his celebrated judgment that women cannot interpret Chopin."—H. Charlesworth, *Toronto Saturday Night,* Nov. 8, 1924.

AS GRADOVA INTERPRETS LISZT

"Gradova's version of Liszt's Mephisto Waltz wreathed sardonic imaginings in tonal splendor. Her rhythm bit into the satanic fiddling. Her tone sustained the lovers' ecstasies; yet quivered with them. Liszt needs high lights of both temperament and tone. Gradova outpoured them!"—H. T. Parker, *Boston Transcript.*

"There was mystery about her interpretation, complete concentration, variety of color, but a profoundly mature suggestiveness as well."—*Sun and Globe,* New York.

AS GRADOVA INTERPRETS SCRIABIN

"For the first time we hear not only the poet who drank in the world through his senses, but the philosopher who tried to give it back again through his soul—the true Scriabin."—*The Nation,* New York, Feb. 20, 1924.

"Such players as she help sincere students to understand in some degree the unusual artistic ambitions of men like Scriabin."—*Christian Science Monitor,* Dec. 8, 1924.

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DUO ART RECORDINGS

STEINWAY PIANO

Anna Fitziu Sings Tosca in Cincinnati

Reiner Conducts Honegger's Pacific 231 and Mozart Concertante for Violin and Viola.

Cincinnati, Jan. 12.—A performance of Tosca with Anna Fitziu in the leading role was givin here by the San Carlo Opera Company last Thursday evening. Ludovico Tomarchio sang the part of Mario, and Giulio Fregosi was Scarpia. The performance was conducted by Aldo Franchetti.

Writing in the Times-Star Mrs. Smith described the cast as "very good," and qualified that the singing honors of the evening belonged to Mr. Tomarchio, a singer "worth serious consideration." Mrs. Plogstedt of the Post thought the performance "not a brilliant one," but added that Anna Fitziu was "beautiful and seductive." Mrs. Plogstedt said also that Mr. Tomarchio "sang in excellent style"; Mr. Fregosi gave "an excellent characterization," and Mr. Cavadore as Spoletta was "villainous and crafty." To this reviewer the singers appeared anxious about their cues.

Samuel Wilson wrote in the Commercial-Tribune in a facetious vein of the impromptu "waltz" indulged in by Mr. Fregosi and Mme. Fitziu preceding her singing of Vissi d'Arte on a sliding sofa. Mr. Wilson liked Mme. Fitziu's singing, and thought "Mr. Tomarchio was in better voice than ever before." while Mr. Fregosi was "wholly acceptable if not distinguished," and "Aldo Franchetti kept the performance moving at a good clip."

Mr. Goldenburg wrote in the Enquirer that Mme. Fitziu as Tosca showed a high degree of intelligence in acting and singing. He called her "a sheer delight." It was this observer's opinion also that Mr. Tomarchio was in good voice, and sang with accustomed vigor, but in general the performance was a mediocre production, being handicapped by "insufficient preparation."

The symphony concerts of Friday and Saturday had a variety which was called interesting by several of the reviewers. The program included Debussy's Petite Suite, the Istar Variations of d'Indy, Honegger's Pacific 231, and Mozart's Konzertante for violin and viola. Emil Heermann and Edward Kreiner were assisting artists in the last work.

The Debussy and d'Indy numbers met with unanimous approval for the "delicate, elegant manner" and charm of interpretation, according to Mrs. Smith. Mrs. Plogstedt thought the former piece a work of "subtle form of a beautiful idea," and the Variations colorful in orchestration.

Pacific 231 was designated by Mr. Goldenburg a boisterous innovation. Mrs. Smith's impression was that "as legitimate devices were employed, the thing is music." Mrs. Plogstedt wrote on the other hand, "Music? No, but a picture." Mr. Wilson announced in the Commercial Tribune: "The greater part of the audience resented it."

Of the Mozart Concertante there was nothing but praise in the reviews.

B. G.

Medtner Plays Own Concerto in Detroit

Russian's Playing More Praised Than His Composition in Appearance With Orchestra.

Detroit, Jan. 9.—Nicholas Medtner, Russian composer and pianist, made his first appearance here last evening as soloist with the Detroit Symphony Orchestra, conducted by Ossip Gabrilowitsch. He was heard in his own Concerto in C minor for piano and orchestra. Also on the program were Moussorgsky's Night on Bald Mountain, the introduction to Khovantchina, and Tschaikowsky's Suite in G minor.

The reviewers were more enthusiastic over Mr. Medtner's playing than over his composition. According to Charlotte M. Tarnsey of the Free Press, his performance "was characterized with a brilliant technique his prodigious command of his instrument gaining emphatic response from the audience. The tone obtained was luminous and of great beauty, and the clarity of his passage work, the breadth and verve of his reading and the distinguished style of his performances brought him several recalls to the platform." Ralph Holmes of the Times spoke of the ease with which he surmounted the technical difficulties of the concerto, and W. K. Kelsey wrote in the News that he displayed himself as an "extremely capable and in no wise showy virtuoso."

Although the writer felt that the piano score "is nothing to heat the blood," he wrote that "the feature of the work is the orchestral accompaniment, which is rich and distinguished, full of variety, and with plenty of those touches of the unexpected which are so lacking in the solo instrument." The chief virtue of the work, as Mr. Kelsey saw it, was its "clever musicianship." Miss Tarnsey remarked on the frequent evidences of creative ability in the composition, but added that its complexity and length detracted from its dramatic appeal.

Lawrence Schauffler

The piano recital given by Lawrence Schauffler at Aeolian Hall, New York, Thursday afternoon was well received by the large audience. Brahms, Beethoven, Chopin, Scriabin, Liszt, and Debussy made up his program. His performance of Beethoven's F sharp Sonata "was generally smooth and musical," as the Sun reviewer expressed it, and "his playing throughout his program was fluent and normal in tone, albeit given to some irregularities of rhythm." The Times reported that it was a concert "of the steady, unemotional order."

The Chopin Polonaise, according to this writer, was given a "really efficient and well-felt performance" although it lacked "the smooth brilliance and the sometimes over-accentuated nuances of the spectacular school of interpreters." The Telegram-Mail chronicler agreed with the others that the Beethoven was played in "expeditious, business-like fashion and with an assuring confidence."

JOSEPHINE LUCCHESE
Coloratura Soprano, Who Has Been Adding to Her Laurels on Tour With the San Carlo Opera Company.

Olga Samaroff Assists At Philharmonic Concert

The guest conductor of the Philharmonic Society, Wilhelm Furtwaengler, offered Handel's Concerto Grosso in D minor, Schumann's Piano Concerto, and Tschaikowsky's Fifth Symphony at his fourth concert in Carnegie Hall Thursday evening, with Olga Samaroff as soloist.

This work was performed, according to W. J. Henderson of the Sun, "with evident feeling for its essential lyricism. She treated it with tenderness and with even some reserve. But it was excellent piano playing, fluent, admirable in tone and thoroughly musical." The Times writer considered Mme. Samaroff's interpretation "well proportioned," and the reviewer of the Herald Tribune found that she played it "with smoothness and clarity, not flamboyantly, but with softness of touch and nicety of shading, and in playing was thoroughly at one with conductor and orchestra." Deems Taylor of the World thought her performance "workmanlike, if not particularly stirring." In the opinion of the Post writer the concerto was "played most satisfyingly by orchestra and pianist."

Mr. Taylor asserted that Mr. Furtwaengler "continues to deepen, if anything, the impression that he is a conductor of profound musicianship."

Los Angeles Hears Olga Steeb in Brahms

Pianist Plays in Premiere of First Concerto Under Rothwell.

Los Angeles, Jan. 3.—Brahms First Concerto for piano and orchestra was heard for the first time here when Olga Steeb, Los Angeles pianist, played it as soloist with the Philharmonic Orchestra yesterday afternoon. Walter Henry Rothwell, conductor, also offered the Prelude to Tristan and Isolde, the Brahms Academic Festival Overture, and Ravel's La Valse.

According to the reviewer of the Examiner, Miss Steeb "was in magnificent form." He continued: "She is so thorough a musician and such a satisfactory artist that her work is always enjoyable. Yesterday, however, she was noticeable in the blending and balance of her solo and ensemble work." L. McK. of the Daily News reported that she seemed to carry off most of the honors of the afternoon, and Edwin Schallert of the Times commented on "the beauty and virtuosity" of her playing. Mr. Schallert said she did her part "valiantly" to give life and brilliance to the Concerto.

Both Jose Rodriguez of the Record and B. D. U. of the Express agreed that the concerto was heavy and dull, and B. D. U. wrote that it was Miss Steeb, not the Brahms, that "made the most gratifying impression." She found, he added, "many tone colors with which to lessen a certain wearisome effect of the concerto" which "is an early and somewhat of a hybrid work." In Mr. Rodriguez's words she played "in a workmanlike fashion" although the composition had only moments of beauty.

The Examiner reviewer asserted that "under the baton of Walter Henry Rothwell the entire program was given with splendid spirit." As Mr. Rodriguez put it "Conductor Rothwell and the orchestra can boast of another fine performance."

Wellington Smith in N. Y. Recital

Wellington Smith, baritone, will be heard in recital at Aeolian Hall on January 21 in a program of Brahms, Korbay, Monsigny, Gretry, Duparc, Chausson, Bordes, Bax, Vaughan Williams, Dobson, Vieh, and Densmore.

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"Inspired Singing"

"He sang last night as an inspired messenger of a very lovely art—and this is no hyper-sentimental effusion, but the mere truth. Truly a great and noble singer is John McCormack."
—*Chicago Evening American.*

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— PROGRAM —

1—(a) Romance ..... Sinding
(b) Prelude and Allegro ..... Pugnani-Kreisler
2—"Symphonie Espagnole" (Andante and Rondo) Lalo
3—(a) Barcarole ..... Macmillen
(b) Mazurka ..... Zarzycki
(c) Introduction and Rondo Capriccioso Saint-Saens
4—(a) Ave Maria ..... Schubert-Wilhelmj
(b) Polonaise ..... Wieniawski
5—Andante and Finale from the Concerto Mendelssohn

IN CONTINENTAL CAPITALS

London Hears Jazz Concert

Fashion Turns Out for Dance Music Program, but Reviewers Do Not Enthuse; Recitals Few.

London.

Staid London has just had its first full-dress concert of jazz music. The Savoy Orpheans, augmented by the Boston Orchestra—both in the front rank of English dance bands—carried through their project on January 4 of presenting in the Queen's Hall a program showing the "evolution of syncopated music from ragtime, as illustrated by Alexander's Rag-Time Band, through jazz, to the symphonized syncopation of the present day." —"And," added the Sunday Times writer in his report of the concert, "it may be of tomorrow, for the modern phase of dance music has already been more lasting than its predecessors."

The same commentator gave some further facts as to the meaning of the concert for English dance music: "The Orpheans have an original repertoire of 200 tunes and the number of compositions tested to obtain these was 7,800. The band's weekly audience by broadcasting is two and a half millions, while the number of gramophone record sales of their compositions has run in ten months to three millions." That the concert supplied a real demand was evidenced by Percy Scholes, who said in the Observer: "My approach to the hall was made in an humble taxi, and I was duly impressed by the line of smart motor-cars standing outside the orchestra door."

No Outstanding Number

Although this event had much attention on the part of the reviewers, the discussions were not as serious as those which followed Paul Whiteman's concert in Aeolian Hall, New York, last year. There was nothing on the program approaching the importance of the Rhapsody in Blue which George Gershwin there presented for the first time. The weightiest piece of "symphonized syncopation" was an abridged version of the New World Symphony.

The virtuosity of the performers, especially their adeptness in the "humorous misuse" of their instruments (to quote Mr. Scholes again), was a matter of universal comment. As to the interest of the music, however, the same writer found an "element of monotony—the endless repetition of an elementary little statement." The Times, too, reported, "There is some reason to doubt whether this class of music would not tire a concert-hall audience," but, he added, "If enthusiasm can be regarded as any criterion, there would seem to be a place for this form of melody and arbitrary rhythm. Judged by its own standards the concert was certainly a success."

The Post writer felt that "What one chiefly takes away from an evening of such music is an impression of technical mastery. [The music's] proper reaction is in the dance, not in whatever it is that music of the concert room appeals to."

A Jazz Enthusiast

Mr. Legge of the Telegraph, whose enthusiasm for the gramophone record of Gershwin's Rhapsody has already been reported in The Musical Digest, took occasion to express himself on the subject of jazz generally. "This kind of music . . . over and over again proved itself to be far more intrinsically musical than much of the music of today that is based on more or less orthodox lines. It is infinitely more human, more melodious, more marvelously contrapuntal, and incomparably more pronouncedly rhythmic than most of the arid bunkum of which we heard so much in the recent past. Its vitality is infectious and tremendous. It is vastly exciting, but why not? At least that is better than being dull!" Incidentally Mr. Legge is in years the dean of London's critics, white-haired and aristocratic in bearing.

At a Sunday Albert Hall "pop," on January 5, four artists made a good impression on the press. To give the Times summary: "Miss Evelyn Scotney's skillful coloratura singing was much admired; it was certainly produced with ease and surety and hardly a slip in intonation. Miss Ethel Fenton's widely-ranging contralto was well heard, but for a tendency to force the tone in the bottom register. Mr. Morgan Kingston was in excellent style; he has breadth and unaffected delivery. Mr. Eric Marshall sang smoothly, but relied too much on tone, which he has (however) in abundance." The Post found Miss Scotney and Mr. Marshall "in particularly good voice"; Mr. Kingston "aroused much enthusiasm."

Holiday Season Dull

Only three more concerts broke in upon the silence of the later holidays; two Messiahs, by the Royal and the Alexandra Palace Choral Societies respectively, and a well-received recital given by Prince Alexis Obolensky.

For the fourteen days ending 28th December, there are to record in all only eight concerts: four choral, and four individual recitalists; no symphonic music at all.

The Royal Choral Society and the Oriana Madrigal singers gave each a program of carols, the one under H. L. Balfour, the other under C. Kennedy Scott. The Westminster Abbey Special Choir gave Dr. Vaughan Williams' Mass in G minor. Dr. Vaughan Williams himself conducted the Bach Choir at the Royal College of Music in a program devoted to the memory of the late Sir C. V. Stanford, consisting of his Stabat Mater, his fourth Irish Rhapsody (the London Symphony Orchestra), some part songs, and a group of solos sung by Plunkett Greene.

John Coates Is Praised

The last program of John Coates, singer of English songs, was a Christmas-y affair,—a "program the unconventionality of which was as refreshing as the variety in mood and manner," to quote the Telegraph. "Of jollity, charm, and beauty was this feast of Christmas songs compact," continued the same writer, "and all those qualities were reflected with unerring skill and sympathy by the singer, whose many-sided gifts have rarely been revealed in a brighter light."

The Observer critic felt that Mr. Coates is "not a mere concert artist, but a friend singing to friends, and what a difference between this honest, natural attitude of genuine intimacy and that of the spoilt prima donna simpering to a gushing crowd!" "In truth," said the Sunday Times, "he excelled himself. His personality is unique."

Dame Clara Butt Gives Rare Songs

Another popular singer here to be heard during the lean period was Dame Clara Butt, earning the gratitude of the critics by reviving, among other things, Dvorak's seldom heard Biblical songs. John Goss, who belongs to the same company of tenor lieder singers as Mr. Coates, appeared in a joint recital with a less experienced singer, Miss Ursula Nettleship. Finally, there was the pianist Franciszek Goldenburg, whose "mastery technique" and "insight and imagination" (the Telegraph) again won him commendation.

P. L.

Cross-word Puzzle Craze Invades Modern Music?

Vienna.

ALBAN BERG, Viennese modernist composer and disciple of Arnold Schonberg, has just finished a new composition of original form, content, and thematic origin. It is called a chamber concerto, and is the composer's Op. 8, No. 13. It is scored for piano, violin and thirteen wind instruments.

The first movement of the work is in the form of a piano concerto; in the second the piano gives way to the violin as solo instrument, and in the last the composer has written in the form of double concerto for violin and piano, and both instruments repeat the motifs of their independent movements simultaneously. The work was dedicated to Arnold Schonberg on the occasion of his recent fiftieth birthday.

It has been reported indirectly from the mouth of the composer that the theme of the first movement is based on the letters of Arnold Schonberg's name, the notes of the motif being A-D-S-C-H-B-E-G; the theme of the second movement is A-F-B-E (Anton von Webern, another member of the Schonberg school), and the theme of the last part of the hybrid concerto, based on the letters A-B-A-B-E-G, denotes the name of the composer, Alban Berg.

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OLD-WORLD HIGHLIGHTS

Vitale Leads Costanzi Falstaff

Conductor and Mariano Stabile Divide Honors of Performance; Royalty Hears Verdi Opera.

Rome.

Faithful to tradition, the Teatro Costanzi reopened on December 26, Saint Stephen's night. The performance of the occasion was scheduled to be the Meistersinger, but the political group of Fascisti objected to the presentation of a German work, and they were so effective and so strenuous in their campaign that Falstaff was put on instead.

One of the finest audiences, in respect to culture, breeding, intelligence, elegance, and wealth, that Rome is able to gather was present at the performance. The Queen sat in her box, and with her were the Crown Prince and the Princesses Mafalda and Giovanna. Edoardo Vitale conducted, and his series of ovations during the evening commenced with his very first appearance in the pit just before the opera began.

The newspapers of the capital carried very flattering reports of the Falstaff at the Costanzi. According to the reviewer Incagliati: "In every instrumental voice could be heard gayety and the tragedy of Verdi's music. And the greatest credit for this must go to Edoardo Vitale, who enlivened the performance with an interpretation at once expressive, richly colored, vivacious, gay, and with a fine comic spirit without which Falstaff would be an opera of little importance. And this clarity and skill were particularly evident in Verdi's ingenious fugue, a very difficult passage, in which Vitale made the audience hear truly that 'il trillo invade il mondo.'"

Reviewers Laud Conductor

Signor Gasco, writing in the Tribuna, called the ensemble which Vitale achieved a model of clarity and virtuosity in color. This skill which Vitale showed in Falstaff, continued this writer, is easy to understand, for he is of the conducting school of Gigi Mancinelli, and Mancinelli always directed Falstaff in a sovereign manner.

An excellent collaborator of Vitale was the protagonist Mariano Stabile, considered in Italy the finest living interpreter of the role of Falstaff. According to the review of Signor Gasco, Stabile was vivacious, valiant, and variable in a manner to cast the audience into ecstacies of pleasure. In the opinion of the same reviewer Signor Stabile sang with a powerful voice which was flexible in the last degree; showed an extensive command of stage business; and above all displayed such excellent diction that "if he were emulated by all operatic singers, the necessity of reading librettos would be almost entirely nullified."

Stabile Shares Praise

Signor Incagliati added to this praise his opinion: "Every note has its own character and importance in the singing of this artist. Every gesture adds to the significance of the sung phrase. The artist and the singer have become one in Mariano Stabile. Who can forget his sonorous expressiveness in the dissertation on honor? The Mariano of Verdi's Falstaff is the true artist,—and what a voice!—which is destined without doubt to remain unsurpassable on the lyric stage."

Mercedes Llopart was a lively and aristocratic Alice, and did her part with sufficient vocal power. Signora Casazza was energetic and lovable as Dame Quickly, and Maria Briganti made a Nannetta who was applauded throughout, and particularly after her fairy song. Signora Vasari, as Meg, completed the feminine quartet, and sang and acted at least with correctness and fitting taste.

The baritone Ghirardini sang with warmth in the part of Ford, and pleased particularly in his duet with Falstaff. Signor Alessio de Paolis sang well the aria-sonnet of the third act, Nardi and the basso Dentale pleased the audience and reviewers with their clever by-play in the parts of Bardolfo and Pistola. Guido Uxa, tenor, was a characteristic Doctor Cajus.

The Costanzi chorus contributed considerably to the perfection and success of the performance. It was drilled by Achille Consoli. A feature of the Falstaff was the first appearance of the ballet corps of the Imperial Theatre of St. Petersburg.

FEDERICO CANDIDA.

Teatro San Carlo Gives Tannhauser

Naples.

The San Carlo Theatre on December 23 presented Wagner's Tannhauser for the first time in twenty-six years. The opera was given in its original form, together with the Bacchanale, which in the Italian theatres is usually omitted. Gino Marinuzzi directed the opera with subtle understanding and fitting passion. He won the praise of the reviewer of Mattino, Riccardo Forster, for not having stressed excessively those parts of the score which are melodramtic in the early Wagner style.

According to the reviewers the tenor Taccani was excellent in the leading role, both in respect to his singing and his acting. It was agreed in the newspaper reports nevertheless that Signor Taccani still needs to become better acquainted with the finer shades in the character of the hero and in his romantic nature above all. The baritone Montesanto in the role of Wolfram was praised uniformly in the reviews for the correctness, dignity, and sure mastery of his expression.

Iva Pacetti, the Elizabeth, sang with sentiment but the strident sharpness of some of her higher tones prevented her interpretation from being one of the finest. Good work was done also by Tomei, Montanari, Papaccio, Carbone, and Prodan, but the performance of Signora Bonetti, the Venus, was not on a par with it. The chorus, drilled by Maestro Papa, added to the effect of the presentation, and the scenery was at least adequate.

F. C.

Nerone Presented for the Eighth Time at La Scala

Milan.

The eighth performance of Boito's Nerone was given at La Scala on December 15. For the present this will be the last performance of the opera. Marcello Journet, who has each time sung the role of Simon Mago, has been engaged to appear in the Meistersinger at the Costanzi in Rome. When he returns the series of presentations of Nerone will be resumed, for this work has been the leading success of the Scala repertory since it had its premiere last season.

Whenever Nerone is performed the house of La Scala is filled to capacity, and this despite the fact that the prices are usually higher on these occasions than they are at other times.

At present music followers in Rome feel that it is quite impossible to put any baritone in the place of Journet, who has sung the role of Simon Mago at each performance so far. The singer seems to have created a person of this character, and has indissolubly connected himself with it. His richness of means, the fitting Satanic and incisive accents, cannot be duplicated by other singers. His acting ability as well as his voice have made him singularly fit for the role.

Nevertheless Nerone will soon return, and what is perhaps best of all Milan will hear in the role of Asteria Rosa Raisa. With this prospect Milanese operatic followers are looking forward as though they had been promised the return of Tamagno.

F. C.

La Scala Revives Boito's Mefistofele

Milan.

La Scala devoted the evening of Santo Stefano, traditionally an important date in the Italian operatic season, to the revival of Mefistofele.

The opera was conducted and prepared by Ettore Panizza, who colored the performance with a sedate dignity, and yet enlivened every page of the score with true dramatic expression. He was given an ovation at every opportunity during the performance of Mefistofele, and won particularly enthusiastic applause after his treatment of the prologue, in which he built up the architectural musical structure with strength and surety.

Practically all the credit must go to Maestro Panizza if this performance is to be included among the recent triumphs of La Scala. In fact the protagonist, de Angelis, had to work with the greatest skill and wile in every phrase, for the score demanded more of his voice than it is any longer able to give. His experience, judgment, and seasoned taste stood him in good stead in portraying the firmness and vigor of Mefistofele, but at best he did not approach the true Goethian spirit in the part, or even the traditional Satanic air. He was rather closer in his portrayal to the conception customary in operetta.

Pertile Coolly Received

The tenor Pertile sang well and with pleasing variety of expression. The public applauded him only moderately, although that may not be important in true estimate of the quality of his work. Perhaps those who were reserved in their praise were bearing in mind the memory of a number of other Fausts who in previous years have sung at La Scala, and whose performances were quite different from that of Signor Pertile.

Signora Spani was a discreet Margherita. Her beautiful low notes were exceptionally effective in her singing. The secondary parts were for most part well done, and the chorus was excellent in the strength of its tone, in the variety of its color, and in its rhythmic precision. Vittore Veneziani did creditable work in the training of the ensemble.

F. C.

Announce I. S. C. M. Programs

London, Jan. 11.—From the American compositions submitted for performance at the next chamber music festival of the International Society for Contemporary Music in Venice this September, the following have been chosen to be given: Henry Eichheim's Peking Impressions and Corean Sketch, Louis Gruenberg's Daniel Jazz, and Carl Ruggles' Angels.

Regio Gives Valkyries

Parma.—Directed by Giuseppe Podesta a presentation of Wagner's Valkyries was given on Christmas Day at the Regio. It was sung by Signore Cervi - Caroli, Notargiacomo, and Franchi, and Signori Lavarello, Contini, and Donaggio.

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FOREIGN MUSIC ACTIVITIES

Opera-Comique Gives 718th Werther

Singing Inferior to Settings; L'Arlequin Produced for First Time at Opera.

Paris.

In its 718th performance at the Opera-Comique Massenet's Werther proved itself as popular with the clientele of that house as is the same composer's Manon. As always when Werther is performed, the opera house was full. The performance was much approved, although the singers were not equal in quality to the other elements in the presentation.

The luxurious mise-en-scene was perhaps the most striking feature of the performance. The lighting effects also approached perfection. In particular in the first act the stage managers accomplished effects worthy of praise. Every detail in the garden leading to the terrace in the early scene was skillfully portrayed and the moonshine was most realistic.

The work of the orchestra won praise only secondary to that of the mise-en-scene. Under the baton of M. Frigara the musicians played the music of Werther with charming delicacy, and the conductor accomplished some beautiful tonal effects.

Singers Not Up to Mark

The least convincing feature of the entire performance was the vocal contribution. On the whole the singers were, on that evening at least, much below the standard which may be expected from the second leading opera organization of France.

Mlle. Perette as Charlotte displayed a powerful mezzo-soprano, but its metallic timbre was continually disturbing. Her acting seemed stiff and awkward.

In the title part M. Marcelin sang some brilliant high tones which reminded his audience of the old time lustre of his voice. In the lower notes his voice is no longer unimpaired, and a persistent tremolo mars his singing. Besides, M. Marcelin's delineation of this particular role is his poorest accomplishment, for he cannot create any illusion as Werther.

Mlle. Coiffier sang the part of Sophie and gave an account of herself which was generally judged good, both vocally and histrionically. Her light soprano voice is small in volume, but it is pleasing and mellow in timbre. The acting of Mlle. Coiffier was fresh and convincing.

The surprise of the evening was the good singing of the baritone Bourdin as Albert. The appearance of M. Bourdin in this part and the impression which he made on the audience and reviewers have renewed the general expectation of an unusual future for this young artist. His baritone voice possesses the lyric warmth and range of a tenor, and yet it is full and rich in tone. There is no tremolo, and the transition between the various ranges is perfectly smooth.

The stage presence of M. Bourdin aids him in gaining the approval and sympathy of his audience, for when he plays the part of a hero he looks it.

To Celebrate Opera Anniversary

Preparations are being completed in Paris for the celebration of the fiftieth anniversary of the Grand Opera scheduled to take place tomorrow (January 6). The opening of the Opera took place on January 5, 1875, and the birthday is being celebrated by a gala performance. It is expected that the affair will be socially, if not musically, one of the greatest events of the season. M. Doumergue, President of the Republic, will drive in state to the Opera House, where there will be a military guard to receive him.

A number of royal figures are expected to be on hand, among them the King and Queen of Spain and the Queen of Belgium. The Lord Mayor of London and the Corps Diplomatique have also been invited. Incidentally, when the Opera House was opened fifty years ago the Lord Mayor of London of that time drove in state to the theatre, accompanied by his mace bearer, and caused thereby a great sensation in the Rue de la Paix with the gorgeousness of his raiment, jewels and coach.

At the opening of the house there was present a brilliant assemblage, which included the President of the Republic, General MacMahon, the Empress of Russia, the Queen of Spain and her son, the Count of Paris, the ex-King of Hanover and the Mayor of London.

There were anxious moments for the management, for the lighting was bad because of the fact that the facilities had not yet been completely installed. Also Mlle. Christine Nilsson fell ill at the last moment, and quick changes had to be made in the large program. Jacques Rouche, present director of the Opera, is planning to reconstruct the historic scene of fifty years ago by filling the house so far as he can with a similar gala audience.

Opera Ballet Competition

The annual examination for promotion in the Opera Ballet School has just been held, with the usual great number of applicants striving for the few vacant places in the corps de ballet. Jacques Rouche was again the head of the jury, which consisted of himself, Leo Staats, director of the Opera ballet; Mlles. Zambetti, Johnsson and I. Schwarz; M. Dethomas, chief of the Services Artistiques, and MM. Aveline and Ricaux.

The general condition of the many pupils of all ages and stages of preparation who applied was not found to be very satisfactory, for there was not one pupil who distinguished herself above the ordinary routine performance. In most past years there has been at least one exceptional talent displayed at every competition. Promotions this year have accordingly been very scarce.

Novelty at Opera

L'Arlequin, the novelty recently produced at the Opera, was described in the program as a lyric comedy, but it would be more accurate to call it a symbol set to music. That fact alone may explain at once why the new work of the young poet, Jean Sarment, and Max d'Ollone, musician of high aims and technical attainments, did not come up to expectations. There was too great discrepancy between the context of the play, which was entirely an intellectual symbol, and the emotional expressiveness which is characteristic of music.

The reviewer of the Paris Daily Mail said of the novelty of MM. d'Ollone and Sarment, "The vital point of Jean Sarment's poem and its weakness from the standpoint of music is its symbolism."

Once this shortcoming of L'Arlequin is disregarded the characters are quite conventional. There is the monarch who insures the happiness of his people by keeping them in complete ignorance. The princess, his daughter, lacks nothing, but longs vaguely for some interesting change in her life. Then there is Arlequin, famous and adulated and yearning for sure and disinterested affection.

Score Not Equal to Plot

Although the music had some beautiful moments, it had many shortcomings too. The passionate sentiment disclosed in the plot was not supported by the score, and the general impression was one that the music of the opera was not quite complete.

The interpretation proved a great disappointment, although much care had been spent in the choice of the singers. Vanni Marcoux, who sang the title part, did not make the best of the dramatic possibilities of the role. His singing also was not up to its regular standard.

M. Huberty, a good routine baritone, sang the part of the monarch with a very bad cold, but he sang courageously until the end.

Mlle. Lapeyrette as the old woman sang splendidly. Her contralto voice seemed fresher than it has ever been. Mlle. Marcelle Denya, the Princess, was well suited to her task, and her personality and young lively behavior delighted the audience.

The opera called for a chorus of eighty members. The ensemble sang well and was well drilled in its difficult stage action. The conductor was Francois Ruhlmann, whose reputation has been made in Paris as a conductor of Wagner. In this score he seemed at sea.

K. H. STOTTNER.

MME. KARIN BRANZELL

Won Critical Praise for Her Singing of Contralto Roles at the Metropolitan.

Italian Notes

Trieste.—The Verdi Theatre reopened its season December 23 with a performance of Tristan and Isolde, directed by Gino Neri.

Bari.—A presentation of Zandonai's Romeo and Juliet on Christmas Day at the Teatro Petruzzelli was one of the greatest successes of the season here. The composer conducted, and the cast included the tenor Giudice, Maria Roggero, and Giovanni Inghilleri.

Pisa.—At the Teatro Massimo the winter operatic season commenced on December 25 with a presentation of Puccini's Manon Lescaut. Giuseppe Sturani conducted. The leading roles were sung by Hebe Boccolini-Zacconi and Giovanni Chiaia.

Mantua.—The Loreley was the opening performance of the season at the Teatro Sociale on December 25. In the cast were the tenor Luigi Marini, the baritone Giuseppe Noto, and Signora Rinolfi. Arturo Lucon was the conductor.

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THE United States Civil Service Commission has announced an open competitive examination for music teachers. The examination is to fill vacancies in the Indian Service, at an entrance salary of $1,200 a year. Furnished quarters, heat, and light are allowed appointees without charge. The duties of the position are to organize and train mixed choruses, quartets, and other musical organizations and to give vocal and instrumental lessons.

Competitors will not be required to report for examination at any place, but will be rated on their education. training, and experience. Receipt of applications for music teacher will close February 17, 1925.

Beniamino Gigli has made a record for the Victor of Paquita, a Spanish serenade by Buzzi-Peccia, vocal teacher and composer. This song was published recently by G. Ricordi.

A song recital by a small group of the pupils of A. Y. Cornell will be given tomorrow evening at the new Chickering Hall, New York City. Operatic excerpts and arias, together with songs by American composers will constitute the program which will be sung by Marion V. Angus, soprano, Ruth McIlvaine, contralto, Albert C. Hewitt, Jr., tenor, John Kuebler, basso, Viola Hailles, soprano, Earl C. Waldo, baritone, and William Spittal, tenor. Charles Gilbert Spross, composer and pianist, will act as accompanist.

Howard E. Potter was elected to serve on the Board of Directors of the Chicago Musical College at the annual meeting of stockholders held recently. Mr. Potter, for many years personal representative of Mary Garden, was made assistant manager of the college last year.

A member of the faculty of the Malkin Conservatory of Music, New York City, Ida Geer Weller, contralto, was heard in recital at the conservatory last Saturday evening, assisted by Edna Rothwell, accompanist. Compositions by Beethoven, Schumann, Bemberg, Rogers, Kramer, Beach, Ward-Stephens, Borodin, Rachmaninoff, and Gretchaninoff made up the program.

Among the concerts planned for the new year by the Columbia School, Chicago, are three by the school Symphony Orchestra, one by the school chorus, and recitals by members of the faculty. The first of the orchestral concerts in February will have as soloists members of the junior department. The next concert, in March, will be "professional soloist night" with Alfred Wallenstein, cellist, Raymund Koch, baritone, and Parthenia Vogelback, pianist.

Nicola A. Montani has resigned as choirmaster of the Church of St. Paul the Apostle, New York. Mr. Montani, who is conductor of the Palestrina Choir of Philadelphia, has relinquished his work, "owing to conditions not being favorable for the carrying out of his projected liturgical program." He will, however, continue his studio work in New York and Philadelphia, as well as his classes at the College of Mount St. Vincent, and at Georgian Court College, Lakewood, N. J.

Piano pupils of Silvio Scionti, and voice pupils of Elaine de Sellem, of the American Conservatory, were heard in the first recital of the New Year on January 10 in Kimball Hall. The annual concert by artist-pupils of the Conservatory with full orchestra, has been announced for February 10, at Orchestra Hall.

The Bush Conservatory of Chicago has recently acquired the library of orchestral music belonging to Anton Seidel. This library, one of the largest in the United States, will enable the Bush Conservatory Symphony Orchestra, under the direction of Richard Czerwonky, to give some unusually interesting concerts in their regular series at Orchestra Hall.

Emerson Abernathy, English baritone, will conduct the vocal Normal classes of the Conservatory, beginning January 7. Mr. Abernathy coached for several years with Maestro Sabatini, teacher of John McCormack, and his lectures will embody many ideas of tone production, teaching material, and the like, which will be of interest to teachers of voice.

Boza Oumiroff, baritone and teacher at the Bush Conservatory of Music, together with several pupils at the Conservatory, took part in the Christmas party of the Chicago Historical Society on December 21. Others heard were Albin Polasek, Guy Hague, baritone; John Weatherholt, cellist, and Kee Loo, Hawaiian baritone. Ellen Munson was the accompanist.

Nadia Boulanger opened the series of Artists Recitals at the David Mannes Music School with a lecture recital last Wednesday evening. Following events in the series will be a song recital by Amy Evans and Fraser Gange, recitals by the Lenox and the Philharmonic String Quartets, a piano recital by Alfred Cortot, and a program of sonatas by David and Clara Mannes.

MISS ADELAIDE GESCHEIDT

Presented a Group of Her Vocal Students Recently at a Recital and Tea in One of Her New York Studios.

The Studio Guild, Inc., gave a concert and exhibition at the Hotel des Artistes on the evening of January 10. Mrs. Eversley Childs, Jr., was hostess and the artists appearing were Francis Rogers, baritone, and Frances Nash, pianist. There was an exhibition of the paintings of George Elmer Browne.

Herbert Mustarde kept open house New Year's Eve at his New York studio. Pupils contributing to the program were Joy Sweet, contralto; L. E. Schoenborn, basso, and Nina Cook, soprano.

A recital was given the evening of January 9 at Arthur Lawrason's New York studio by Zeta Van Gundy Wood, mezzo-soprano. Helen Whittaker was at the piano.

A violin recital by Winifred Colton was given in the University Auditorium at the University of South Dakota, Vermilion, S. D., early this month. Cecil Burleigh's Concerto in A minor was among the numbers played. The accompanist was Ella Colton.

Fifth Fontainebleau Summer Session Begins Next June

The Fontainebleau School of Music will open its doors for its fifth summer session on June 25. This school, which first opened in 1921, more or less as an experiment, is now an established institution which each summer offers French teaching of music to one hundred American artists, teachers and advanced students. Messrs. Widor and Camille Decreus will again be the directors of the school. The faculty includes the following teachers: Widor and Libert, organ; Andre Bloch, composition and conducting; Nadia Boulanger, harmony (the appreciation and philosophy of modern music); Isidor Philipp and Camille Decreus, piano; Remy and Hewitt, violin; Hekking, violoncello; Grandjany, harp; Mauguiere and Salignac, voice repertory and mise-en-scene; Pillois, the French language, and the history of music; and Fauchet, solfeggio and instrumental ensemble. Of special interest to the organ students this year is the installation of a new three-manual pipe organ.

Two members of the faculty, Mr. Grandjany, harp, and Mlle. Nadia Boulanger, harmony, are now touring in the United States. Messrs. Mauguiere and Salignac, who are in charge of the voice repertory and operatic department, are both old Metropolitan artists, and are versed in French traditions.

Because of the high musical standards and the shortness of the season, the school is exclusively for teachers, artists and advanced students, the foundations of whose musical training are already solidly laid, and its main purpose is to familiarize its students with the best French methods of instruction. It is essentially French in character, organized and administered by Frenchmen in accordance with French traditions. For this reason, it supplements rather than duplicates the work of American institutions.

In addition to their musical opportunities, the students live and work in a building which was once a chateau, and which is replete with historic and artistic traditions. The school is surrounded by an extensive forest and the park. Such artistic haunts as Barbizon, Moret and Montigny are within easy reach, and Paris itself is only an hour away. During the summer important concerts are given for the students by French musicians.

Alton Jones' New York debut on the evening of January 2 marked the seventh Aeolian Hall recital given by professional pupils of the American pianist, Edwin Hughes, within a period of less than two years.

Mount Holyoke College has conferred the degree of Doctor of Music upon William Churchill Hammond, who has directed the college music department for many years.

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CHORAL MUSIC has a large place among the recent publications of the Oliver Ditson Company. N. Clifford Page has made for Ditson two arrangements of Edgar Belmont Smith's Creole Love Song, one in which the melodious negro song is adapted to a chorus of four parts, and one to women's chorus of two parts.

The Ditson School Octavo edition has been augmented by three numbers. Edward Shippen Barnes has done the work of arranging Franz Schubert's Marche Militaire for school chorus of three parts with an ad lib bass. The martial words fitting to the music have been provided by Martha Martin. For soprano, alto, and bass chorus has been arranged William Culbertson's Yachting Glee, with N. Clifford Page as the editor. The third new publication in this group is When the Flag Goes By, by George B. Nevin, a two part song with bass ad lib.

Also published by Ditson are four new choral compositions for women's voices. William Lester's Serenade is a spirited song for a two part chorus, soprano and alto. The music is written to the text of Walter Scott. For three part chorus of women are Look Off, Dear Love, an evening song by Gladys Pettit Bumstead; The Song of the River, by John M. Steinfeldt; and To Live and Love Again, by Hartley Moore.

Among the newest Ditson choral issues for men's voices are Guide Me O Thou Great Jehovah, a sacred anthem for four part chorus, by Stanley R. Avery; The Magic Song, by Erik Meyer-Helmund, arranged by Samuel R. Gaines for four part chorus with solo for high voice; The Towers of Spring, by Edward G. McCollin, for four part chorus; and Waken, Lords and Ladies Gay, by Sumner Salter, also for chorus of four male voices.

Harold Flammer, New York, is the publisher of a number of new ballads which are up to the customary standard of issues of that house. The Close of Another Day, by Geoffrey O'Hara, is issued in three ranges, and is accompanied by violin obbligato. Published in only one key are Elinor Remick Warren's Invocation to Spring; Terrence Brady's A Window in Old Athlone; and Edwin L. Walker's Sweetheart o' Mine.

New York Hears McCormack Again

Another song recital was given by John McCormack in Carnegie Hall January 4. He was assisted by Lauri and Dorothy Kennedy, George H. Gartland, organist, and Edwin Schneider, accompanist.

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American Opera

(Continued from page 5.)

Russians and Austrians for their opera?

I venture to predict that a few successes scored by an American opera company singing good English clearly in New York, Chicago or Rochester would lead to the quick foundation of rival schemes in twenty or fifty cities.

Only by encouraging American musicians, creative and interpretative, without for one moment discouraging foreign music-drama or foreign singers, and by making English the official language of our opera houses, as French, German and Italian are the official operatic languages of France, Germany and Italy, can opera be made permanently popular, intelligible and thoroughly enjoyable in this country. Heaven forbid that we should set aside the foreign masterpieces and insist on having only American operas. No one but a madman could conceive anything so foolish.

But we wish to understand our opera. We want words and actions as well as tunes to be made plain to us. We want opera—opera—opera, not only stars, not only ensembles singing dark words, not only scenery. Verdi was more important than even Caruso. Wagner was more important than Lilli Lehmann, Gounod and Meyerbeer should mean more to us than even Jean de Reszke did long since. And companies, at their best, are only interpreters of great creators.

I feel that I have only scratched the surface of the problem. But I am not a manager or a millionaire. I am a librettist, a critic and a devout opera-goer. I happen also to have been connected officially for five years with the Metropolitan. But the details of the reforms required are the business of the managers of our opera houses and their backers. As Mr. Newman wrote the other day, "Critics have no need to concern themselves with managerial "difficulties" or to listen to appeals ad misericordiam. All that concerns them and the opera-goers is—results.

Hutcheson Plays Brahms and Liszt

In the fifth program of his survey of pianistic literature, at Aeolian Hall January 11, Ernest Hutcheson confined his offerings to Brahms and Liszt. The Times reviewer asserted that his interpretation of the Liszt B minor Sonata "is one of the greatest interpretations of this singular composition that have been given in this country in recent seasons." In the opinion of the Sun writer, Mr. Hutcheson's performance was "admirably clear and lucid, as it always is."

ALLEN McQUHAE

ALLEN McQUHAE who has, this season, sung in The Messiah with the Handel and Haydn Society of Boston and with the New York Oratorio Society is establishing himself as an oratorio singer. Mr. McQuhae, although he enjoys oratorio work, says that he "would rather sing a dozen recitals than one oratorio."

"I've gotten a lot of fun out of oratorio singing," he said, "but it is always a solemn occasion, and one must get keyed up to it and feel in the mood. On the other hand, a recital is a sort of intimate affair where you sing the things you love when you want to."

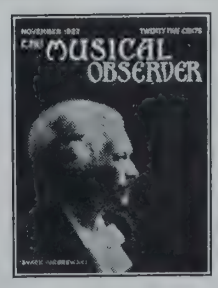
Mr. McQuhae gave his first New York concert of the season on the evening of January 11.

Youth Plays Violin in Court

Brought to court on the complaint of his landlady, Mrs. Martha Sanders, that he "pounded on the piano and scratched on a fiddle" in such a manner as to constitute a public nuisance in the apartment in which he lived, Arthur Loeserman, living at 8914 Sutphin Boulevard, New York, a student in the Institute of Musical Art proved that he was making music, and not noise, when he played several selections in the Jamaica Police Court as a test. Two neighbors of Mr. Loeserman supported the assertion of Mrs. Sanders, but Magistrate James J. Conway dismissed the case.

Shavitch Conducts in London

London, Jan. 13.— Vladimir Shavitch, conductor of the Syracuse Symphony Orchestra, who is the only American among the guest conductors here for the season, was enthusiastically welcomed at his first appearance last evening. His wife, Tina Lerner, pianist, was soloist.



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OPERA AND ITS STARS, by Mabel Wagnalls, published by the Funk & Wagnalls Company, New York, consists of a series of articles written in a spirit of admiration for the music stage and some of its prime donne. The twenty-eight chapters may be divided into two types of articles. A number of them are little more than "feature stories" about popular operatic stars. These for the most part are in the form of interviews reporting facts (and fiction doubtless) concerning the early lives of a number of sopranos of reputation and descriptions of their always charming personalities.

Among the artists whom Miss Wagnalls interviewed are Amelita Galli-Curci, Maria Jeritza, Mary Garden, Frieda Hempel, Geraldine Farrar, Nellie Melba, Emma Eames, Emma Calve, Lillian Nordica, Lilli Lehmann and Marcella Sembrich. The nature of these interviews is indicated in several of their titles: Lillian Nordica, a Tete-a-Tete; A Morning Call on Frieda Hempel; Marcella Sembrich, the Star of Stars; Emma Eames, a Queen of Song, and so on.

The other chapters, which are scattered among the interviews, are devoted to details of the stories of a number of popular operas: Rigoletto, Tosca, Pelleas and Melisande, Madame Butterfly, Lakme, Pagliacci, Orpheus and Eurydice, Faust, Werther, Carmen, Hamlet, Lohengrin, Aida, Huguenots, the Flying Dutchman and Semiramide. The synopses are unusual in that they are told with a personal flavor of narration, and also in the care with which Miss Wagnalls describes the successive scenes of the operas, so that the studious reader of Opera and Its Stars should be able to hear works in foreign languages with understanding of details.

The book is plentifully sprinkled with photographs of the interviewed sopranos.

Brailowsky in Third N. Y. Program

Alexander Brailowsky, Russian pianist who made his New York debut a few months ago, was heard in his third recital at Aeolian Hall January 10 in an all-Chopin program. Olin Downes of the Times characterized him as "a poet of the piano" and, amplifying this statement, wrote: "He has a sheer instinct for the secrets of the piano."

According to the Herald Tribune reviewer he "intensified" the impression made by his previous recitals of artistic sincerity and "a vividly dramatic temperament and a brilliant technique." The other reviews were agreed with those quoted.

SUMMY'S CORNER

Frank Patterson of the Musical Courier, New York, N. Y. says: "This work is not merely a practical instruction book, it is for those who desire to go ahead, to reach the heights. A really important contribution to the literature of musical theory."

Harmonic Material and It's Uses
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Metropolitan Gives Tristan and Isolde

Florence Easton and Marion Telva Substitute for Scheduled Singers.

Wagner's Tristan and Isolde was given its first performance this season by the Metropolitan Opera Company last Thursday night. Due to her injury during rehearsal, Mme. Larsen-Todsen was unable to appear, and Florence Easton sang the title role. Another substitution was that of Marion Telva as Brangaene in place of Karin Branzell, who was indisposed. Others in the cast were Curt Taucher, Paul Bender, Friedrich Schorr, Arnold Gabor, George Meader, Louis d'Angelo, and Max Bloch. Artur Bodanzky conducted.

Lawrence Gilman of the Herald Tribune wrote that Mme. Easton's Isolde "is not only one of that admirable artist's most finely conceived and finely elaborated parts, but one of the most eminent achievements now to be observed at the Metropolitan." He added that she "impressed us by the plasticity, the poise, the imaginative justice of her acting, by the beauty and distinction of her singing." In the opinion of Olin Downes of the Times, she "sang as usual with general excellence of singing and diction." Alison Smith of the World admired her "cool, clean, and steadfast singing," and the Sun reviewer wrote that her interpretation "remains a moving and convincing portrayal of Wagner's heroine."

Mr. Schorr's Kurvenal "had its customary substance and appropriateness of expression," in the words of Mr. Downes. Mr. Gilman found his part "beautifully sung, tenderly felt," and the Sun writer characterized him as "admirable, if somewhat conservative." Other writers commended him. According to Mr. Gilman "the excellent contralto," Miss Telva, "comported herself with skill and intelligence." Ernest Newman said she "sang the music admirably, especially in the last act." As Mr. Downes put it, "the beauty of Miss Telva's voice was realized again in Brangaene's song in the second act."

The Sun found that Mr. Bender made an impressive King Mark and "sang admirably." Other reviewers noted the excellence of his performance. Mr. Sanborn wrote of Mr. Taucher as Tristan that "he often gives satisfaction as Tristan through the quality of his voice and carefully considered delivery of text and music." Other reviewers remarked on the inadequacy of Mr. Taucher in the role, both vocally and in acting.

Alison Smith admired the work of the orchestra "under the urgent, subtle guidance of Mr. Bodanzky," and Mr. Gilman spoke of the "burning intensity of Mr. Bodanzky's reading" of parts of the score.

Theatres under direction of Hugo Riesenfeld

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"THE GOLDEN BED"
WITH ALL STAR CAST
RIVOLI CONCERT ORCHESTRA

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NAZIMOVA in
"REDEEMING SIN"
FAMOUS RIALTO ORCHESTRA
Riesenfeld's Classical Jazz

RUTH DEYO has recaptured the romantic atmosphere of the European salon of yester-year in the series of intimate musicales she is presenting in the music room of her New York home. Four programs are being given by the American pianiste on Thursday afternoons, and as accommodations are limited to fifty guests each program is repeated the following Sunday evening.

Georges Enesco and Hans Kindler shared the first two concerts with Miss Deyo. This Thursday and Sunday Rafaelo Diaz will assist. February 8 and 12 Hans Kindler will be the associate artist, and March 15 and 18 Miss Deyo will give a program of piano soli.

Mrs. Andrew Carnegie, Mrs. E. H. Harriman, Mrs. John Jay Hammond and Mrs. Edward Stotesbury are among the patronesses of the series.

Sampaix Praised in Ithaca Recital

Ithaca, Jan. 14.—A recital was given here recently by Leon Sampaix, Director of Piano, in the Ithaca Conservatory of Music. His program, to which he was obliged to add many encores, included works by Beethoven, Liapounow, Granados, Chopin, Schulz-Evler, Paganini-Liszt, and Rachmaninoff. The Ithaca Journal-News commended his technical excellence and the expressiveness of his playing.

Fradkin Leads at Piccadilly

Frederic Fradkin, formerly concertmaster of the Boston Symphony Orchestra and conductor and soloist at the Sporting Club in Monte Carlo, takes up his baton this week as director of the Piccadilly Concert Orchestra. The arrangements used by Mr. Fradkin will be selected from the French library in his possession which includes special orchestrations used by the Monte Carlo orchestra.

Singers' Club Starts 22nd Season

The Singers' Club, an organization of nearly sixty male voices conducted by Ralph Grosvenor, started its twenty-second season wtih a concert in Aeolian Hall, New York, last Thursday evening. Helen Jeffrey, violinist, Steel Jamison and Harold Wollenhaupt were the assisting artists.

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Lines o' News AND Chatter

Yes, the radio bee is still buzzing . . . though not quite so loudly as a few weeks ago.

* * *

Right into the Musical Digest walked James E. Devoe, accompanied by Mrs. Devoe. They declared Detroit to be musically on tip-toe, also Grand Rapids, Lansing, Kalamazoo and Saginaw, where the Devoe-Woods Philharmonic Concert courses are marching steadily ahead.

* * *

What ho! Giacomo Lauri-Volpi is in New York once more, ready for his season at the Metropolitan Opera. Now for some tenor top notes.

* * *

That indefatigable person, Louis Eckstein, is figuring Ravinia Opera problems at his New York desk in Aeolian Hall. He appears to have one fault of which we know: he sets a new standard each season which has to be beaten.

* * *

Horses are useful animals, save when they will step on a prima donna's foot.

* * *

Among those who journeyed to Rochester to attend the performance of Faust given in the Eastman Theatre, were Bre'r Tryon, New York music correspondent for the Christian Science Monitor; Paul Kempf, editor of the Musician, and Charles Henry Meltzer, who manages to be somewhere about whenever opera in English is getting a chance.

* * *

Lines-o'-Newser was breakfasting in the Sagamore at Rochester when Florence Macbeth and Captain Whitwell, her husband, walked in. Miss Macbeth had an engagement to appear there in concert that evening with Richard Crooks, the tenor.

* * *

Two recent visitors to New York were Colonel Peel of the Atlanta Grand Opera Association and his coworker, the efficient A. C. Bidwell.

* * *

If Akron, Ohio, has missed Manager Earle Poling, his presence can be accounted for. He and Mrs. Poling are in New York.

* * *

Worcester ought to be gratified in having secured Albert Stoessel to conduct its festivals. Things should assume an encouraging aspect.

* * *

It begins to look as though John Penton had become a commuter between Cleveland and New York. Here is a convert to opera, from the iron trade paper industry.

* * *

Chicagoans are getting ready to shed tears over the season's departure of its own best loved opera company.

* * *

A slight cold kept Edward Johnson from singing with the Metropolitan at its last Philadelphia performance. But Eddie will be ready for New York soon.

* * *

Another clever person who succumbed to recent bad weather in the East is Pitts Sanborn, music reviewer for the New York Mail and Telegram. But—you can't keep Pitts down, in any kind of way.

* * *

And Giovanni Martinelli is convalescing nicely, too.

Seventy Polish children were guests of Wanda Landowska, the harpsichordist, at the recital she gave last Friday evening in New York's Aeolian Hall.

* * *

Gaetano Merola, who developed the San Francisco Opera Association, has arrived in America after a trip to Italy. He will spend the next fortnight in Gotham-town.

* * *

St. Louis is mighty glad Rudolph Ganz consented to take hold of its symphony orchestra. Things have happened since he became conductor there.

* * *

The American Academy of Teachers of Singing is progressing in its membership. A meeting was held last Wednesday evening in New York.

* * *

With the price of a ticket to The Student Prince at $5.50 it would seem that $7.70 for a Metropolitan Opera performance is dirt cheap.

* * *

Mrs. Henry Martyn Alexander of 15 East Thirty-sixth street, New York, gave a reception last Friday night in honor of Conductor Wilhelm Furtwaengler and Mrs. Furtwaengler. Many persons prominent in music and the smart set were present.

* * *

Now the Roosevelt Hotel (in New York) has a series of musicales—on Friday afternoons. Pretty soon the service will be rendered in our hotels with musical accompaniment.

* * *

"Thirteen is my lucky number," discovers Daniel Mayer. "Levitski, Gerhardt, the Denishawns, Erna Rubinstein, the Russian Choir, Maier and Pattison, Hinshaw's Marriage of Figaro, and Gianinni—eight of my artists filled engagements January 13." . . . A baker's dozen of congratulations, Dan!

* * *

It was a joyous reception Mr. and Mrs. Lazar Samoiloff gave Josef Lhevinne in their home after his Carnegie Hall recital a week ago last night. A list of the guests would read like a Who's Who of New York's music colony—almost.

* * *

Wednesday night we dropped into Chickering Hall where Clarence Gustlin was giving one of his American Opera Interp-recitals under the auspices of the National Federation of Music Clubs. He told us all about De Leone's Algala and Patterson's Echo . . . and the versatile Clarence can play opera scores as deftly as he talks about them.

* * *

"When the house is poor it's the artist's fault; when it's sold out it's the local manager's fault," thus soliloquized Dick Copley, of Wolfsohn.

* * *

President and Mrs. Coolidge were hosts at dinner last Thursday evening at the White House to the diplomatic corps. Following the dinner a musical was given in the East Room by Beniamino Gigli, tenor, and Magdeleine Brard, pianist. Vito Carnevali accompanied Mr. Gigli.

Impartiality
Fairness
The Facts

The Musical Digest

The All-Absorbing Career
See Page 5

VOL. VII. NO. 15 (Published Weekly) NEW YORK, TUESDAY, JANUARY 27, 1925 (Copyright, 1925, by MUSICAL DIGEST, Inc.) 15 CENTS A COPY

Newspaper Articles Hit Chicago Opera; They Are Overdrawn

So Declares Quoted Director; Home City Deficit Exceeds by $50,000 Last Year's.

BUT PROSPECTS GOOD

According to persons who have at heart the welfare of the Chicago Civic Opera Association, news articles which have appeared recently in at least one Chicago newspaper concerning internal affairs of that organization are overdrawn. Some of those who have commented on the article in the Chicago Evening Post, which published an interview with Stanley Field, one of the Chicago Opera directors, declare that certain of the statements appearing do not present facts. Mr. Field himself, speaking to the Chicago correspondent for The Musical Digest, said that he not only had been "greatly misquoted," but that he was not talking at the moment for publication, and that what he said was in no way intended as official. President Samuel Insull was at the time in New York. He refused to comment on the "interview" of Mr. Field when approached by newspaper reporters.

The Chicago company closed its current season in its home city last Saturday. In his annual report—which is made at this time, though the 1924-1925 Chicago Opera season will not end until the completion of the tour on March 13 next—President Insull gives the deficit as $400,000, which is $50,000 in excess of that of a year ago.

There is in this report, however, an encouraging fact: the attendance at the Chicago representations was 38 per cent above what it was in the preceding season. The cause of the increased deficit is due, explains President Insull, to the necessarily increased operating expense.

While recognizing that the internal affairs of the Chicago Civic Opera Association are perhaps not entirely smooth, The Musical Digest believes that comment upon any of them is at this time unnecessary; and that any such procedure is not of a constructive character. The Chicago company began last evening its current season of two weeks in Boston. Thereafter the organization will be heard in other cities, among them Washington, Baltimore, Pittsburgh, Cleveland, Cincinnati, St. Louis, Chattanooga, Memphis, Dallas, Tulsa, and Milwaukee.

Keen interest is being shown in the approaching appearances of this organization in the cities which it is scheduled to visit. In Cleveland, for example, the advance sale (which closed a few days ago) was 25 per cent greater than for a similar season twelve months ago.

All who are loyal supporters of superior opera enterprise in this country are hopeful of a satisfactory outcome of this Chicago Opera tour.

Maria Mueller, soprano who comes to the Metropolitan from the Munich Opera, was favorably received in her debut as Sieglinde in Die Walkuere on Wednesday evening.

Bulletins of News

Ethel Leginska, pianist, disappeared after starting from her home to give a concert in Carnegie Hall last night and her friends and associates were so alarmed when she failed to reach the auditorium, where 2,000 persons awaited her, that they induced the police to send out a general alarm for her.

Miss Leginska left her home at 313 West Twenty-seventh street and when last seen she was believed to have entered a taxi cab, which was to take her to Carnegie Hall.

When the pianist did not appear, Mr. Haensel, of Haensel and Jones, her managers, searched the house for emergency performers. He found Miecyslaw Munz, Polish pianist who had just arrived from the Pacific Coast, and who offered himself as a substitute. Mr. Munz played an entire program of Beethoven and Chopin.

As yet the New York police have found no trace of Miss Leginska.

Berlin.—A baby boy has been born to Mrs. Sigrid Onegin-Tenzoldt. Both mother and child are reported to be doing well.

Rosa Ponselle, who was taken ill with an accute attack of stomach trouble in New London, Conn., last Wednesday while in the midst of a concert tour, became well again before the end of last week. She sang at Symphony Hall in Boston Sunday afternoon before a packed appreciative house.

Giovanni Martinelli, tenor of the Metropolitan, who has been recovering from an attack of typhoid fever, was able to leave his bed and walk a little last Saturday evening. He expects to be quite well within a few weeks.

The annual Chamber Music Festival which for years has been given in Pittsfield, Mass., will be held next October in Washington, D. C., it has been announced by Mrs. Frederick S. Coolidge, founder of the Festivals. In 1926 there will be a farewell festival in Pittsfield in the traditional Music Temple on South Mountain. Thereafter the concerts will be given in the new chamber music auditorium which Mrs. Coolidge has donated to be erected adjacent to the Library of Congress.

An organization known as the Polish National Peasants orchestra, of which M. Nanyslowski is conductor, is announced for a first American appearance in the New York Metropolitan Opera House on Sunday afternoon, February 22. S. Hurok is bringing this orchestra to the United States.

Eugene Boucher, associated with Roger De Bruyn in the management of the artistic activities in the United States of Alessandro Bonci, died suddenly in Brooklyn, N. Y., last Sunday of heart trouble.

New York Orchestral Musicians Prepare to Demand Higher Wage

Many Organizations to Be Affected by Union Efforts to Gain Pay Increase.

WILL NEGOTIATE SOON

That New York orchestral musicians are preparing to demand higher pay was reported in the New York newspapers last week. It was said that the New York Symphony and Philharmonic orchestras would be requested to raise the wages of their members $25 a week.

Officials of the Associated Musicians of New York, Local 802 of the American Federation of Labor, stated Saturday that it is expected that representatives of the union and the orchestra managements will meet for discussion in the near future. According to the New York Times, "no formal demands are expected, but rather a statement of terms and adjustment, with due heed to the already heavy costs sustained by a few generous guarantors."

George Engles, manager of the New York Symphony Orchestra, declared on Saturday that he knew nothing of the proposed demands of the musicians except what he had read in the newspapers. Arthur Judson, manager of the New York Philharmonic and the Philadelphia orchestras, had nothing to say. The State Symphony is not affected, for its members are paid by the concert, not by the week.

It was learned that the members of the orchestra of the Metropolitan Opera Company, who are at present paid $88 for eight performances, have already asked for $104. They have also asked $45 for pre-season wages, where they now receive $36; $5 for two hours for rehearsals, which is an increase of $2; and $1.25 for every half hour of overtime in place of the fifty cents for fifteen minutes which they are paid.

Edward Canavan, chairman of the board of directors of Local 802, admitted that similar demands for increased wages will be made to the larger motion picture and vaudeville houses, as well as to the legitimate theatres, in a series of negotiations between now and September 1, when the present contracts expire. Mr. Canavan said that the present minimum rate of $60 a week for symphony players has not been increased since it was established in 1919. The average pay among orchestral musicians is about $85.

Some of the foremost orchestras of the United States, a number of which are annual visitors to New York, will be affected, including those in Philadelphia, Cincinnati, Cleveland, Detroit, Chicago, Minneapolis, St. Louis, San Francisco, Los Angeles, Rochester, and Syracuse. The Boston Symphony Orchestra is the only one of the large orchestras which employs non-union musicians and as such, will not be affected immediately.

Philadelphia Hears New York Conductors

Van Hoogstraten Is Guest Leader; Berta Morena Sings With Symphony Society.

Philadelphia, Jan. 19. — Two New York conductors appeared here last week. Willem van Hoogstraten, director of the New York Philharmonic Orchestra, was guest conductor of the Philadelphia Orchestra in its concert at the Academy Friday afternoon, and Walter Damrosch led the New York Symphony Orchestra in the same hall the day before.

Mr. van Hoogstraten was warmly praised by the reviewers for his readings of Weber's Oberon Overture, Debussy's L'Apres-midi d'un Faune, Tschaikowsky's Francesca da Rimini, and Brahms' Fourth Symphony. This last number, according to Stanley Muschamp of the Inquirer, demonstrated his "fine musicianship," and Linton Martin of the North American commented that Mr. van Hoogstraten "brought the utmost energy" to this diversified program.

S. L. L. of the Public Ledger also found him "a vigorous conductor" and added that "his interpretation, as well as the program itself, was one of the most interesting of the season thus far." The Record reviewer found him an analyist "reducing every phrase to its finest, most perfect meaning and playing it with a degree of finish that frequently has an effect the opposite of what it should be, the continuity of the work being sometimes sacrificed to his tendency to dissection." However, continued this writer, "he brought a beautiful tone from the orchestra, his passion for detail giving the instruments quite new opportunities, while his undoubted feeling for tremendous dramatic climaxes was responsible for many movements of thrilling tonal heights."

An enthusiastic reception was given Walter Damrosch and the New York Symphony Orchestra in their all-Wagner program Thursday. As Linton Martin put it, "all too few and far between, these days, are concerts of the kind which Walter Damrosch favored the faithful at last night's performance." Mr. Muschamp wrote that "for years the names of Walter Damrosch and a Wagner program have been a synonym for good music." The works played were the Tannhauser Overture, the Scherzo from Wagner's Symphony in C, excerpts from Die Meistersinger and Parsifal, the Prelude to Tristan und Isolde.

Berta Morena was the soloist and met with critical approval except from Linton Martin and Stanley Muschamp. S. L. L. said she gave an "exquisite interpretation" of the Traume song, and the Record reported that she displayed "individuality and a real knowledge of Wagnerian traditions; her voice is full of warmth and expression and of sufficient range and flexibility to compass fluently the most difficult episode of the music dramas." Mr. Martin said her voice lacked "color, certainty, poise, command, nearly all the qualities it ought to have." In Mr. Muschamp's opinion, although she possessed the necessary musicianship, her technical method of singing did not permit the free emisson of tone.

Metropolitan Opera Visits Philadelphia

Gives Performances of Andrea Chenier and Butterfly; Serafin Conducts.

Philadelphia, Jan. 21.—The Metropolitan Opera Company of New York gave its eighth performance here this season. Andrea Chenier was the opera presented, with Florence Easton, Ina Bourskaya, Miguel Fleta, and Giuseppe Danise in the leading roles. Tullio Serafin conducted and, to quote S. L. L. of the Public Ledger, "gave a superb reading of the highly spiced score." Linton Martin of the North American remarked that "much of the electrifying effect of the occasion was due to the dynamic conducting of Tullio Serafin."

Miss Easton, according to the Record, "sang with fine expression." S. L. L. said she is always a splendid artist in any role, and that she was "more than excellent" in every way. Her "finished singing" was lauded by Stanley Muschamp of the Inquirer.

This writer found Mr. Fleta well suited to the title role, and S. L. L. found his singing and acting "considerably better" than in his last appearance here. In the Record, he was called "personable and enthusiastic, and a singer whose work kept the performance to a praiseworthy level." This chronicler considered that Mme. Bourskaya's roles were "especially well done, not merely from the histrionic standpoint, but also vocally." Other writers agreed as to the excellence of her performance. Mr. Danise was commended for a "virile and able performance" by the Record reviewer. S. L. L. wrote that it was one of his best roles, "and he did splendid work in each act, both dramatically and vocally." Mr. Martin said that Mme. Easton and Messrs. Fleta and Danise "gave stirring dramatic and musical eloquence to the three leading roles last night."

According to the Record, Ellen Dalossy, Lawrence Tibbett, William Gustafson, and others in the company "did their share in presenting the work meritoriously."

There were two last-minute changes in the cast of Madame Butterfly in its production here last week by the Metropolitan Opera Company. Due to Mme. Larsen-Todsen's injury Florence Easton had to sing Brunhilde in New York, and Elizabeth Rethberg substituted for her as Cio-Cio San here. Mario Chamlee took the place of Edward Johnson, who was indisposed.

The Record reviewer found these two substitutes "so brilliant and capable in their roles that no one had a bit of cause for complaint." Gracious stage presence, "augmented by rare ability as an actress and a voice of exceptional sweetness and brilliance" made Mme. Rethberg an acceptable Cio-Cio San, continued this writer, who also found Mr. Chamlee's voice one of "fine quality and power." Stanley Muschamp found Mme. Rethberg's voice "of fine quality throughout its long range, well managed and coupled with this, the musicianship of the artist is always alert to the situation on the stage and the part her voice assumes in the complete score." Linton Martin admired her voice, but found her appearance hardly the "ideal Butterfly." S. L. L. was of the same opinion. Other writers commended Mr. Chamlee for his performance, both vocally and histrionically.

Others in the cast who received special mention were Ina Bourskaya and Giuseppe de Luca. Tullio Serafin conducted and, to quote Mr. Martin, "galvanized the score with much energy."

Metropolitan Opera Bill

TOMORROW

Thais (matinee)—with Mmes. Jeritza and Galli; and Messrs. Errolle and Danise; Mr. Hasselmans conducting.
Rigoletto (evening) — with Mmes. Galli-Curci and Telva; and Messrs; Fleta, Ballester, and Rothier; Mr. Serafin conducting.

THURSDAY

Cosi Fan Tutte—with Mmes. Easton, Peralta. and Bori; and Messrs. Meader, de Luca, and Didur; Mr. Bodanzky conducting.

FRIDAY

Dinorah—with Mme. Galli-Curci and Messrs. Tokatyan and de Luca; Mr. Papi conducting.

SATURDAY

Gotterdammerung (matinee) — revival with Mmes. Larsen-Todsen, Mueller, Telva, Branzell; and Messrs. Taucher, Schorr, Bohnen, and Schutzendorf; Mr. Bodanzky conducting.
Gioconda (evening) — with Mmes. Easton and Gordon; and Messrs. Gigli and Danise; Mr. Serafin conducting.

MONDAY

Falstaff—with Mmes. Alda, Bori, and Telva; and Messrs. Scotti, Tokatyan, Tibbett, Didur and Bada; Mr. Serafin conducting.

Hindu Music and Dances

A recital of Hindu music and dances was given on the afternoon of December 18 in Assembly Hall, New York, by Ragini, Lahiri, and Govind. The native artists sang and danced, accompanied by Govind on the sitar. The report of the Telegram-Mail referred to the matinee as "a program of rare interest and beauty."

New Haven Orchestra Concert

New Haven, Jan. 19.—At the third concert of its thirty-first season, the New Haven Symphony Orchestra, conducted by David Stanley Smith, played Borodin's First Symphony, Brahms' Academic Festival Overture, and Goldmark's In the Garden from the Rustic Wedding Symphony. Hildegarde Donaldson, violinist, was assisting artist in the Bruch Second Concerto.

Hayes Appears in N. Y. Again

Roland Hayes, tenor, gave his third and last recital in Carnegie Hall on January 16 before the largest audience he has drawn this season. For the most part, the reviewers found him in excellent voice, and wrote much as they have in the past of his singing.

Dinorah is Revived At the Metropolitan

Amelita Galli-Curci Sings in Leading Role and Gennaro Papi Directs.

Meyerbeer's Dinorah was produced by the Metropolitan Opera Company Thursday evening for the first time in over twenty years, with Amelita Galli-Curci singing the leading role. Giuseppe de Luca, Armand Tokatyan. Gennaro Papi conducted.

Most of the reviewers were reserved in their commendation of the revival, and several expressed regret that there are no better operas which afford opportunities for a voice like Mme. Galli-Curci's. Pitts Sanborn of the Telegram-Mail, on the other hand, wrote that it was "a much maligned opera revived enjoyably." Mr. Taylor in the World wrote that Mr. Papi conducted with "great vigor" and W. J. Henderson of the Sun said that he "was quite equal to the demands of the score." According to Pitts Sanborn Mr. Papi conducted "con amore" and "after the overture the big audience gave conductor and orchestra an ovation." The Herald Tribune said that Mr. Papi won "a special demonstration for himself after the overture" and the Times wrote that Mr. Papi "followed alertly Meyerbeer's perilous colorature."

Mr. Sanborn considers the music of Dinorah peculiarly suited to Mme. Galli-Curci's voice and manner of singing, "as the character is congenial to her quaint and wistful personality." The Times reviewer commented on her "delicate dramatic sincerity." According to F. D. Perkins of the Herald Tribune, "her voice, as usual, was marked by fluency and an apparent absence of effort. Its volume, however, seemed rather limited." In the opinion of Mr. Henderson, "she sang fluently and agreeably" although she was not always faithful to the pitch. Ernest Newman of the Post admired the "curious contralto richness" of the timbre of her voice. He, together with other writers, commented on her frequent singing off pitch.

Mr. de Luca, to quote Mr. Perkins, gave "an expressive performance, with a beautiful quality of tone in his softer notes, but some departures from smoothness in his louder ones." According to Mr. Sanborn, he acted and sang "with beautiful artistry." Mr. Newman enjoyed his voice. Armand Tokatyan, according to Mr. Perkins, "provided the humorous relief, in a vividly acted performance." Ernest Newman added that he was "most amusing" but "never letting his rustic nonsense get in the way of the main action."

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FREEMANTEL

Sacre du Printemps Led by Furtwaengler

Stravinsky Work Has Its First Performance by the N. Y. Philharmonic.

At the concert of the New York Philharmonic Orchestra Thursday evening, Willem Furtwaengler, guest conductor, led the orchestra through its first performance of Stravinsky's Le Sacre du Printemps. The other works played were Schumann's Fourth Symphony and Berlioz's Overture to Benvenuto Cellini.

Olin Downes of the Times, in writing of the concert, referred to Mr. Furtwaengler as "one of the most commanding individualities among the conductors—and they are legion—who have appeared lately in this city." Of Le Sacre, he wrote it was "testimony to the remarkable authority, control, and self-possession of Mr. Furtwaengler that he secured the performance he did" in view of the few rehearsals he was able to have.

In the opinion of Deems Taylor of the World, the performance "lacked dynamic subtlety" although it was "confident and vigorous." Lawrence Gilman of the Herald Tribune commented that it "missed fire" in several places. It was called a "notable" Sacre by Herbert Peyser of the Telegram-Mail, although he, too, felt that it would have gained with more rehearsing. The Sun reviewer wrote that it put Mr. Furtwaengler and his orchestra to a severe test, which they met "in a brilliant fashion." It was, continued this writer, "superbly executed and triumphant in spirit." He called the conductor "a master of rhythm in all its phases, also in clarity of expression and display of color."

According to Mr. Gilman, "the performance of Berlioz's Overture was among the most imposing and brilliant that we can recall." Mr. Downes agreed that "it was, by far, the most brilliant we have ever known . . . it constituted one of the triumphs of Mr. Furtwaengler's present visit." Mr. Peyser was particularly impressed with the presentation of the Symphony—"unequalled since the most heroic days of Nikisch." The Post writer said it was conducted and played "with moving beauty."

At the concert on Sunday afternoon, Mr. Furtwaengler offered Handel's Concerto Grosso in D minor, Strauss' Till Eulenspiegel, and Brahms' First Symphony. The Messrs. Guidi, Lange, and Schulz were the soloists in the Handel work.

Cadman to Conduct at Capitol

Charles Wakefield Cadman, American composer, has accepted the invitation of the Capitol Theatre of New York to be guest conductor when two of his works, The Thunderbird Suite and The Hollywood Suite are presented there in March. The latter composition, written originally for piano, has been orchestrated by Modest Altschuler.

Jan Kubelik Gives Concert

Prague, Jan. 3.—At a concert of the Czech Philharmonic Orchestra Jan Kubelik, violinist, was assisting artist in his own Sixth Violin Concerto.

Maria Mueller Makes Debut in Walkuere

Julia Claussen Sings in Place of Nanny Larsen-Todsen at Metropolitan.

The first performance this season by the Metropolitan Opera Company of Wagner's Die Walkuere, which took place Wednesday evening, was marked by the debut of Maria Mueller, young Czecho-Slovakian soprano, in the role of Sieglinde. Miss Mueller comes to the Metropolitan from the Munich opera.

Because of Mme. Larsen-Todsen's inability to appear, Julia Claussen took her place as Brunhilde. Others in the cast were Curt Taucher, William Gustafson, Michael Bohnen, Karin Branzell, Marcella Roeseler, Phradie Wells, Laura Robertson, Ina Bourskaya, Marion Telva, Henriette Wakefield, Raymonde Delaunois, and Kathleen Howard. Artur Bodanzky conducted.

According to Ernest Newman of the Post, he "drew some very fine playing from the orchestra." Other writers agreed.

In the opinion of Olin Downes of the Times, Miss Mueller "has a fresh and youthful voice, a little small for the demands of her role last night, much grace and sincerity as an actress, and marked intelligence in interpretation." Her interpretation was, he continued, "a new and a notably artistic one." Lawrence Gilman of the Herald Tribune wrote that she "exhibits a sense of the stage; her acting has both repose and intensity." Her voice, asserted Mr. Gilman, "has loveliness of texture, and she uses it—especially in its lower and middle ranges—with skill and taste."

Mr. Henderson said that the debutante possesed "youth, prepossessing appearance, a voice of pleasing quality and a dramatic temperament. Together with these, she has intelligence and an indisputable sense of the theatre." Ernest Newman found her voice "capable of a good deal of color," although it lacked power, and thought she did "a very interesting piece of work." In the same vein were the comments by Pitts Sanborn of the Telegram-Mail and Alison Smith of the World.

Writing of Mme. Claussen, Mr. Sanborn commented that "where the music lay easily within the compass of her voice her singing was well considered and expressive, and she played the part with understanding and the authority of long experience." Miss Smith commended her for "a worthy accomplishment of a difficult task." Although the music was out of her range, Mr. Henderson said that she brought "experience and resource" to her part. Where her voice was suited to the music, according to Mr. Gilman, she used it with "eloquent expressiveness" and she acted "with warmth and intelligence."

Mr. Newman was enthusiastic over Mme. Branzell's Fricka, which he found "admirably declaimed." Another who found it a pleasure "to listen to her smooth and abundant voice employed with skill and meaning" was Mr. Sanborn. Mr. Gilman found the part "somewhat recklessly sung," but Mr. Downes commended her work.

This last writer found "splendid resonance and confidence" in Mr. Bohnen, and Mr. Henderson said that his "vigor of voice and style fit well the character" of Wotan. According to Mr. Gilman, his was a "fascinating study," but not Wagner's conception of the god. Mr. Newman wrote that he sang the lower notes "magnificently," although he had difficulty with higher ones.

In the words of Mr. Henderson, Mr. Taucher, as Siegmund, "showed a somewhat improved lyric style, but the quality of his voice is not favorable to the publication of stormy emotions. Mr. Downes found his Siegmund better than his Tristan.

SAMUEL DUSHKIN

American Violinist Renewed the Excellent Impression Which He Made Last Season in His First Violin Recital of the Year in New York.

Winifred MacBride Returns

Winifred MacBride, English pianist who made her debut here last October was heard again Wednesday evening in Aeolian Hall. Two contemporary Englishmen, John Ireland and Herbert Howells, were represented on a program which included Chopin, Brahms, Schumann, Handel, Rachmaninoff, and Ravel. To quote the Herald Tribune reporter, Miss MacBride "displayed last night, as at her first recital, admirable musicianship in phrasing, in the use of tone-color, in the adjustment of dynamics. She plays with sweep and breadth and power, with a tonic vigor and an admirable clarity."

Eduard Zathureczky Makes American Bow

New Czech Violinist Impresses Reviewers in New York Debut Recital.

Eduard Zathureczky, young Bohemian violinist, made what W. J. Henderson of the Sun was pleased to call "the most promising violin debut of the season" last Tuesday at Carnegie Hall. The World reviewer agreed that it was "one of the felicitous debuts" thus far. According to the writer in the Telelgram-Mail, Mr. Zathureczky "speedily proved himself head and shoulders above multitudinous juveniles of the fiddling fraternity."

The qualities in his playing which this reviewer liked were his tone of "exceptional volume, vibrancy and beauty," his technical efficiency "of a high order," and his "genuine musical feeling," as well as his "authentic sense of style." Mr. Henderson found him a "well equipped young player" whose "most important asset was his tone, which had several valuable qualities. It possessed great body and penetrating character, and it was both pure and ingratiating." In addition to this, Mr. Henderson praised his "excellent" intonation, the flexibility of his bow arm, and "his command of a range of dynamics from an uncommonly beautiful pianissimo to a full forte."

In the Herald Tribune, Mr. Zathureczky was commended for his tone "of unusual fullness and purity, marked by a clarity and richness not often heard in the course of a season's violin recitals." The reviewer in the World commented that he had "the breadth of tone and the flexible execution of the true virtuoso combined with a subtle and persuasive interpretation of his music." The Times reviewer spoke of the "brilliant tone" he achieved in the middle of the recital in spite of bad atmospheric conditions.

Rosenthal Gives Second N. Y. Program

In the season's second New York recital of Moriz Rosenthal in Carnegie Hall on January 17, the pianist's program included Brahms, Beethoven, Schumann, Chopin, Scriabin, Davidoff, Friedheim, and Liszt. The Herald Tribune writer found him at his best, and both the Sun reviewer and Olin Downes of the Times made special mention of his playing of Beethoven's C minor Sonata. Mr. Downes thought his performance of the work "one of rare power and eloquence."

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The Musical Digest will seek unswervingly to serve only the best interests of music. It will build up; it will support steadfastly musical progress and just reform; it is pledged to the cause of whatever is musically meritorious in both composition and interpretation, regardless of nationality; it will stand firm for justice; it will belong to no musical "party" or "movement," but remain independent.

The Victor and the Radio

For several weeks there has existed in New York concert-attraction managerial circles, and in various local management circles throughout the United States, apprehensiveness concerning the immediate effects upon the concert-giving business in this country—and future effects also—of radio broadcasting of celebrated music artist-attractions.

The launching by the Victor Talking Machine Company of what it designated an "experimental" broadcast plan was attended by incidents which disturbed persons prominent in the three fundamental branches of concert-giving.

Prior to and following January 1 last, a number of New York managers who secure concert appearances, and negotiate other business matters for individual music artists and for music organizations, expressed themselves as opposed to certain parts of the Victor broadcast plan, and preliminary procedure.

These managers—members of the National Music Managers of the United States—held meetings in the matter. The feeling prevailed that the purposed broadcastings by the Victor of distinguished artists would be likely to cause a lessening of the patronage of concerts given in various portions of this country, and that it might not be beneficial to the concert-giving industry in other respects.

The Musical Digest published in its issues of January 6 and January 13 last editorials, a news story, and comments by a staff-writer in another part of those two issues . . . on the matter concerned.

Portions of the matter published in the issue of January 13, touching upon utterances by Calvin G. Child, a director of the Victor Talking Machine Company, and pointing out the understood attitude of the Victor in specific radio broadcast respects, are declared by Mr. Child to have been incorrect.

The Musical Digest is gratified over the assurances of Mr. Child that the Victor Company intends to proceed in its broadcast experiment with fullest consideration for the rights of artist-attractions, and their managers; and that it is its desire to safeguard, in all respects, the welfare of the concert-giving industry.

Mr. Child states that at no time has he wished to have an artist-attraction move in any way contrary to the terms of a contractural obligation; and that in indicating he was contrarily inclined The Musical Digest—whatever it may have understood him to have said—has done both him and the Victor Company an injustice.

Whatever misunderstanding may have obtained, there is now no vagueness concerning Mr. Child's expressed desire to conserve in the Victor experimental broadcastings the complete welfare of artist-attraction, wholesale management, and local management.

In emphasizing that the Victor never had any other intention, and never will have, Mr. Child dispels much of the anxiety which has prevailed.

His declaration that he and the Victor Company will proceed with its broadcasting, and the arrangements therefor, in no other save a most constructive manner is accepted with full faith that the declaration will be upheld.

. . . TEMPO RUBATO . . .

IT needed only one performance for Wilhelm Furtwaengler, guest leader of the New York Philharmonic Orchestra, to prove himself a conductor of the very first rank. The later concerts which he has conducted have strengthened his position.

Provided a new leader has a good orchestra before him, it does not require more than a few minutes for an experienced audience to estimate his abilities. His entire genius is likely to be reflected in any single measure that he plays. The tone and balance of the first chords, the surety of tempo and rhythm of the first phrases, the expressiveness of the first solo themes are often complete revelation of the conductor's talent, taste, and control.

TECHNIQUE seems to me primarily important in the conductor's craft. He may be to the soul a poet, but if he has not at his baton's end the actual ability to draw what he wishes from his orchestra, his poetic nature can be divined only from personal contact, not from hearing his music.

From the moment that he stepped onto his platform Furtwaengler was obviously complete leader of the Philharmonic orchestra. And such leadership consists of more than keeping one hundred players generally in time. It includes keeping them in tune; drawing from them their best possible tone; insisting on the most minute perfection of attack and of balance in ensemble; achieving a rich clarity of parts without spoiling some with undue prominence; making the individual player feel as varied and multiple a scale of dynamics as the leader can imagine himself. Above all, it includes imparting to every member of the orchestra the sense of the whole interpretation of each composition, so that he is interested and carried along as much as anyone in the audience.

Without this binding force, which requires on the part of the conductor the most varied dramatic talents of personality, the many players tend to become listless and dull. Orchestral playing is fundamentally a hard grind. Only brilliant leadership can keep a tubist, for example, from becoming aware, during the tenth week of his season, of the essential inanity of most of his own parts, especially if his interest is allowed to be confined to them alone. It is just as though an organist's leg were to have a mind of its own and to feel a revulsion against pedal points.

WHEN it comes to analyzing the qualities of performance, one is often left at loss. It is much easier to point out what is evil in interpretation than what is good. One can say, such was too fast, for the rhythm was blurred; such was too slow, for the accompaniment lost continuity; such was ragged and uncertain; such was distressingly bad in tone; such was out of tune—many things.

It is harder to find out what makes good performance. A person approaching an acceptedly fine concert critically is often assailed by sentimental friends with the charge that he is losing the larger enjoyment of the music.

That often is ridiculous. Enjoying a piece of music thoroughly is one thing, and it is a pleasure. Trying to find out why a performance of that music was effective is another thing, legitimate and a pleasure too. One can experience these pleasures both at once.

WHAT makes a performance good for the listener is the feeling from measure to measure, from theme to theme, from mood to mood, from rhythm to rhythm, that the orchestra (or any other instrument) is singing its music the way the listener feels to sing it. A good performance then lacks uncertainties, frictions between the listener's mind and what is being played.

He is not made to fidget at one moment because the music is being sung slower than he feels it; to draw back the next as the conductor carries another idea at a breakneck pace; to search painfully for a lost part; to cast about in confusion for a sure beat; to shudder at a tasteless over-emphasis in which an idea is mouthed instead of being simply expressed.

The new guest of the Philharmonic has made his audiences and orchestra (for the musicians who play have perhaps the keenest pleasure of all in good performance, as much as they may be jaded by bad) feel very much the ideal unanimity between his conception of the music that he has conducted and theirs.

THE invasion of the concert hall by the leading jazz orchestras has brought with it some interesting comparisons. Without exception reviewers have been amazed at the virtuosity of the players in these orchestras. There are trumpeters who play flute-like trills above high C, trombonists with the smoothest of glissandos and the silkiest of tones, oboists who make their instruments weep and talk with unbelievable effects of portamento, and so on.

I have heard symphonic trumpets crack on the high C and clarinetists who could handle only their own instruments, without being accomplished on the bass tuba, traps, and bicycle pump at the same time. Yet I believe that good orchestral players are incomparably better musicians than the most skillful vaudevillians among the jazz artists.

I confirmed this impression at the most recent Philharmonic performance of Brahms First Symphony. In about the fortieth measure of the slow movement the second large theme is expressed first by solo oboe followed, overlapping slightly, by clarinet.

The first oboe and clarinet did these passages, under Furtwaengler's guiding baton, with a taste and expressiveness, a feeling for shading, tone, and rhythm which would have been worthy of the greatest of singers.

It seems to me that even the best jazz players, with their woolly smoothness and monotony of tone, could not possibly have treated a simple fervent theme of this sort with such musicianship and mastery. It is significant that the jazz repertory of orchestration includes such assortment of mutes, from sponges to tin hats. That is one way to gain variety of tone. But a good singer, for example, never finds a comb and tissue paper essential to his expressiveness.

ALEXANDER FRIED.

The All-Absorbing Career

Concentration, Method, Perseverance—and Talent—Are Necessary for Success in Music, Believes Guiomar Novaes

by ALICE MASON

"EVERYTHING in the life of a musician is colored by the atmosphere of his work, almost every hour of his day is planned in accordance with a most exacting profession. But I love it! It has been my life!

"There is something so wonderful about music, so uplifting. But then, I have devoted myself to it. Other people do not get so much from it; perhaps because they do not feel as I do.

"That is destiny and as it should be. We cannot all be doing the same things, and if all loved music so intensely where would the other beautiful arts and necessary businesses come in?"

The main facts of Mme. Novaes' career are familiar. She learned to play almost before she could walk, exhibiting her talent in public at the age of four. She was brought up in a musical and artistic circle, studying in Brazil under Luigi Chiaffarelli.

Although she quite often appeared in concert while a very young girl, her time was wisely expended, and her talent carefully cultivated up to the moment when she made her debut in America, which was practically her introduction to the musical world. In her teens, she was recognized as a remarkable pianist. (It may not be remiss to say, that, although eight years have passed since the pretty little black-eyed South American girl astounded New York as she battled with Beethoven in front of an orchestra, although she is called "Madame" and has profound theories concerning her fourteen-month-old daughter, Guiomar Novaes is still in her twenties!)

As I marvelled how one small person could accomplish so much, keep her health without a wrinkle, find time for a beloved family, and bubble over with enthusiasm for the accomplishments of other young musicians from her Southern country, she resumed her capable alert manner to explain that what is necessary for achievement is method supported by perseverence.

"And talent?" I asked, for I know a number of persons who have "practiced" music or other things considerably through an uneventful life.

"Of course,—talent," was the answer. "We all have our preferences, things for which we are best fitted. And in music, such an exacting standard has been set, and so much time is required at best, that without a talent in the first place, it is just a waste of time to aspire after great things. Don't you think so? No teacher in the world can make a Mussolini out of every student of political economy, or a musician with the electric grasp of a virtuoso out of anyone who elects to apply himself.

"Even more important than technical agility is the spiritual essence that must manifest itself. The necessity of constant change of expression is a greater stumbling-block for the pianist than are feats of dexterity. Technique is like the steel framework of a massive building, whose foundation might be likened to music itself. There must be supports and beams, nicely and securely fastened together,—all these comprise technical performance. But without the moulded plaster filling in the walls they cannot be used, as without phrasing and embellishment music has no meaning. In this analogy architecture is the soul of the composer, his message to the world."

MME. GUIOMAR NOVAES

Mme. Novaes seems to have worn the crowded years lightly, and yet behind the soft, untired voice and bright eyes looking eagerly forward during this era of musical evolution, there looms the support of an indomitable will, kept strong by idealism. For she carries harmony beyond piano-playing, she surrounds herself with the beautiful things of life, and is besides, deeply religious. The little girl who at five o'clock was taken into the hotel dining room to have her supper, is not destined to a hard, grinding devotion to the work that has made her mother famous. For this mother believes that personal preference alone should determine such a course, and she asserts that beyond a general musical education her little daughter is not to be influenced in respect to a career.

"And," added Mme. Novaes, with her dimpled, girlish smile, "I should like her to have all the happy experiences natural to young girlhood, that are denied to an artist very often. Only great love of music—which I have—can make up for the sacrifices. And those I shall never exact of my little girl.

"You wish to know something of my plans and ideas about music. For one thing, I am very much interested in the modern school, as it is called. Scriabine is the composer to whom I am devoting particular attention just now. I have to thank Djana Lavoie Hertz for my introduction to many of his less familiar compositions. She is an exponent of his most individual work. In his music there are many-shaded effects that are like the colors of a sunset, they are overtones developed into harmonic embroidery, some of them so fine,—like the lace work of frozen breath on a window-pane. Did you know that Scriabine invented a color-keyboard, with which he experimented considerably in Russia? They call him the 'tone poet,' and it was an ambition of his to synchronize a background of colored light with his finely shaded harmonies. Little came of his effort to introduce the instrument in this country, however, or in his own land for that matter. . . . Then I enjoy the young French composers, a number of them. Severac is interesting. A young musician from my country is having great success in France, Villa Lobos is his name. I am so glad, because he is very talented.

"Spanish composers? Oh yes! Of course I particularly like what Albeniz wrote—and I play things by Enrique Granados. It was too bad he had to die so young. You remember he was drowned when the Sussex went down, in 1916, I think it was, just at the time of his big success, when his opera Goyescas was winning a reputation. . . . There will be more Spanish musicians heard from before long, and some I think from South America."

Guiomar Novaes particularly likes England, where she has many friends. She will visit there next summer. Some recitals will follow in Britain and on the Continent, but not until after Mme. Novaes and her family have enjoyed a few weeks of the cool English summer among the hills that remind her of some parts of her own Brazil.

Third Artists' Series Concert

Henry Hadley conducted the New York Philharmonic Orchestra in the third concert of the artists' series of the Association of Music School Settlements in Carnegie Hall on the evening of January 17. Ernest Hutcheson was the soloist in MacDowell's Piano Concerto in D minor. The Post review said: "Under Mr. Hadley's vigorous and energetic baton the musicians played well a Carnevale Romaine of Berlioz as the opening number. They fairly excelled themselves in the New World Symphony of Dvorak." The program ended with the tone poem, The Ocean, of Mr. Hadley, and a selection from Gotterdammerung. The Herald Tribune reported "an excellent performance" by Mr. Hutcheson.

Marta Sung at Metropolitan

Opening the twelfth week of the Metropolitan Opera season Marta was sung on the evening of January 19. The cast was the same as that which appeared in Marta earlier in the season. It included Mmes. Alda and Howard, and Messrs. Gigli, Didur, and Malatesta, and Mr. Papi conducted.

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VICTOR RECORDS *KNABE PIANO*

PIERRE KEY'S OBSERVATIONS

AMERICANS are oddly inclined, it would seem, in the bestowal of their applause upon some music composition they hear, or some interpretative accomplishment. At one moment that approval is justly conferred; at the next it is as inept. What is the cause? Are we lacking in discrimination? Is it that we really do not know what is excellent and the reverse and why? That we "sense" the good in some unconscious fashion, and, later (or earlier, as the case may be), are misled by the vagaries of an uncontrolled "feeling" into the disclosing of music ignorance!

A study of New York audiences—of audiences of other cities—reveals a shocking lack of discrimination on the part of the listening public. It is alert, and estimates correctly; whereupon the observer rejoices. It is polite, and accepts a mediocre endeavor with almost corresponding recognition.

What does all this mean?

Are we musical? Yes.

Are we discriminating? No.

Will we ever be? That is the question, as Shakespeare said. We certainly won't be by persisting along the present course. There is much too much superficiality on the part of the listening public, which hasn't as yet become thoroughly acquainted with standards. When people begin to exercise discernment, as they can, and trust their own ears (instead of relying, as so many do, upon the opinions of others) there will ensue a quality of popular verdict eminently worth while. Until then—well, merit is certain of a somewhat rocky road . . . with inferiority wearing a decoration it has not earned.

THAT TRIBUTE paid Mrs. Mary Flint last Sunday week by her writing-confreres and a number of musicians proved again that some hearts actually beat. Bad weather is no deterrent to this seventy-eight-years-old lady in performing her duty as a chronicler of music events. She issues forth from her Brooklyn, N. Y., home with a smile. She goes her way, into the Metropolitan Opera House and other New York auditoriums where music is made, and has a good time on her journies. The smile of Mary Flint, her cheery voice, and firm handclasp are ever welcome. She's a Golden Rule sort who is comforting to have around.

A GOOD press agent story is always welcome. What matter if it happens to bear evidence of manufacture so long as the idea is novel and the yarn well put together? Some of the best newspaper city editors in this country hail with delight the advent (especially on a night when news is scarce) of what one beetle-browed newspaperman loved to term the "passionate press agent." And his copy, oftener than not, lands on the first page.

Now comes Harry Becker—erstwhile of Chicago, now of New York—with something quite novel. What did he do? Why, he introduced a prima donna on skis to Gothamites. And she was no less a personality than Elisabeth Rethberg . . . Signor Gatti-Casazza's dulcet-voiced soprano.

Whenever Mme. Rethberg sings I like to be thereabouts. For her tones have a heavenly quality, and she knows—oh, how well she knows—how to produce them. If I were a professional singer, or had the urge to become one, I'd never miss an opportunity to listen to this Saxon lady, who in private life is Mrs. Albert Doman.

Mme. Rethberg skied, as I previously stated, and the spot selected was Riverside Drive Park near One Hundred and Sixteenth street. The time was a little more than a week ago, and the New York dailies "jumped" at the story. That written for the Sun was clever no end. It closed with this paragraph:

"If Mme. Rethberg's skiing on Riverside Drive attracts many recruits, the police of the West 100th street station will serve notice on them that they won't be responsible for anyone who goes over the tracks and into the river. Their slogan is, 'Be healthful but careful!'" All of which is tantamount to a Stop, Look, and Listen railroad crossing sign which some motorists scoff at just before the trains hit them.

EVER SINCE Josef Stransky laid down the baton of New York's State Symphony Orchestra, and Ignatz Waghalter took it up, that organization has come suddenly into what appears to be a new life. Waghalter is demonstrating how fine a musician he is; and a routined conductor as well. He knows the traditions. And he has pulled together his orchestra, in the short time he has had it, to a surprising degree.

Waghalter is one of your serious, painstaking orchestra leaders. Of frills he knows little, and he has no mannerisms . . . which in these days of conductorial posings is a distinct relief. The coming few months will enable many people to gauge the abilities of this newcomer conductor to New York's symphonic field. He is getting his chance, even though the material at his command is not completely of the foremost order. The increased number of rehearsals is commencing to reflect its effect; also the responsiveness of the musicians, who appear to be united in the determination to give Waghalter the very best they have.

FEW PERSONS know D. Edward Porter, the newly appointed manager of the Detroit Symphony Orchestra, who takes up his duties on May 1st next. President Murphy, of the Detroiters, is sorry to see William Walter depart; but he is relieved in the assurance that in Brother Porter he has an able man.

Porter has seen extended service as an associate orchestra manager. He served with Felix Leifels when the latter reigned as the New York Philharmonic's managerial head. Then with Arthur Judson, when that active and widely sought-after person consented to add to his Philadelphia Orchestra responsibilities those of the Philharmonic as well.

The Detroit Symphony organization is becoming solidly entrenched. Walter's efforts—staunchly supported by Mr. Murphy and his associates—have brought that about. So Brother Porter will take hold as a full-fledged orchestra manager with a "going" concern. But he will be missed in New York Philharmonic circles . . . even by those who most wish him well.

THOSE young women who carried trays of sandwiches and cups of tea through the crowd that gathered in the studios of Frank La Forge and Ernest Berumen last Sunday week must have rehearsed long and well. Up to date no reports have been received of any casualties. All the while Lawrence Tibbett—in whose honor the reception was held—stood in one spot, shaking the hands of the guests and listening to congratulatory phrases anent his Ford in Falstaff.

THAT PIECE published on this page a few weeks ago about the marginal notations of Mrs. Eleanor Freer brought me a clever letter. "Aren't you to be congratulated," she wishes to know, "in knowing that one (woman) person who writes little and talks less? If you ever want me to write a long letter I'll do so."

That may be called special consideration. Mrs. Freer continues to promote the cause of the American Opera Company of Chicago, which Mrs. Edith Rockefeller McCormick is so interested in, and there accompanies Mrs. Freer's brief letter some printed material concerning some of the plans that are being carried out.

Well, opera in English is getting into the public eye rather forcibly of late. Perhaps before long it will be getting into the ears of people.

A NEW manifestation of the all-important place which music is assuming in the life of people of the United States is to be found in the increasing interest which our educational institutions are taking in the training of music "critics," that class of persons whose task it is to keep the general public informed as to what is happening in music throughout the world and in particular places.

Two years ago the Music Department of Columbia University decided to devote one of its graduate fellowships to the aid and encouragement of students of music criticism. Shortly after both Yale and Harvard announced more or less elaborate courses in this branch of music and learning. Now announcements of similar courses in all parts of the country fly thick and fast. Felix Borowski is next summer to have a class in Chicago in the training of music writers, and the University of Virginia announces a course of study which is to enlist the aid of radio.

THERE is much uncertainty, even among music critics, as to what the task of music "criticism" may be. Much of the confusion arises from the fact that the word criticism is a misnomer in the description of this profession. Somehow the idea has got about that criticism means finding fault.

The story is told of a music event which in the old days took place in a city of considerable size. The editors of both the morning and evening issues of a certain newspaper chose men (with more or less musical training) from the respective staffs to cover the concert in really critical style.

Next day, bright and early, the morning newspaper man, who had already written his review and done the other tasks of his night work, was issuing from his office, when he met the evening paper writer coming in for his day's work. "Good morning, Dick," said the morning paper writer, "How did you like the concert last night?"

"Great," was the response of the evening newspaper reporter, who already had an issue of the morning sheet in his hand, "didn't you?"

"It was fine, enjoyed myself immensely," replied he of the morning sheet.

"But see here," said the evening man waving the newspaper which he held, "I see that you've roasted the thing awfully, from beginning to end."

"Oh," was the rejoinder, "I went there to criticize, you know."

THE first function of the music reviewer, in fact, is that of a reporter. There is an event taking place, and the world wishes to be informed of it. Naturally the editor chooses to cover this event a man who is most fitted to speak about it, a specialist in music reporting.

What a music writer's attitude should be is indicated in the experience that practically every person who hears a concert goes through many times next day . . . if he has friends who are interested in music. They greet him, and ask, "Did you hear the symphony concert last night? What was the program? Was it good? They played some new music, didn't they . . . what was it all about?"—and so on.

Secondly the reviewer must appraise the standard of the concert for his readers. They are interested in whether a singer, an instrumentalist, or an orchestra is of the very highest standard, or of the second class, or merely of amateur or semi-professional standing.

Finally there is the duty of discussion of the quality of the music rendered and of its rendition on the particular occasion—in other words opinion. It is here that the music reviewer uses his taste, his experience, his training in music, and his intelligence. Having placed the music event in its proper class, he now considers its quality within that class. This too is simply in reply to natural questions, for the readers in their minds are asking, "How was it? How was she? How was he?"

A music reviewer who approaches his work with a realization of his real duties—and who knows his subject (which is of prime importance)—is apt to write reports of concerts which music lovers will flock to read.

IN THE general rush to take advantage of the courses which so many schools are offering in music reviewing, young persons who are interested both in music and in journalism must remember one thing. It is all very well to be able to write an excellent news story, to be in full command of that part of journalistic technique; but even more important to the music reporter is a well grounded and full knowledge of his or her subject.

The time has passed when the American music public was indifferent whether concerts were reviewed by society reporters, baseball scribes, or friends of the editor's family. Nowadays persons who are interested in music demand that the reviewers whose columns they read know what they are talking about.

The student of music reviewing must be almost as much interested in the theory and history of music as if he were intending to become a professional musician or composer.

THE CRITICAL SCALES

Samuel Dushkin

There were two novelties on the program offered by Samuel Dushkin in his violin recital at Aeolian Hall, New York, on January 18. These were Moussorgsky's Ripples and two Brazilian Dances by Darius Milhaud. The Times reviewer wrote that in Mozart's A major Concerto "the purity and silky texture of Mr. Dushkin's tone were equaled by the truly Mozartian elegance of the interpretation. It was a highly poetic and sensitive performance, an enchanting piece of craftsmanship which was greatly applauded."

Agreed was the Sun writer that "Mr. Dushkin played with good tone and rhythm, and his reading of Mozart's Concerto was a sound and convincing one. His bowing was good and his style was intelligent and characterized by a good deal of insight into the form and structure of his offerings." This writer, however, was not so enthused over his playing of Ravel's Tzigane in which he found "slurred phrasing" and lack of clarity.

While playing this composition, Mr. Dushkin broke a string on his violin and this mishap undoubtedly influenced his playing. Herbert F. Peyser of the Telgram-Mail said that the violinist "reaffirmed substantially the impression he created here from the first. His playing without achieving any element of conspicuous distinction or beauty, maintains a certain creditable standard." In the Herald Tribune, F. D. Perkins wrote that he gave "a skillful, well-balanced performance with a smooth, pleasing tone of adequate volume and well-developed technique, as well as expressive ability."

Miss Margaret Sittig

At her violin recital in Town Hall Wednesday evening Margaret Sittig "established herself in the favor of the audience from the start by a fluent mechanism and a fresh and vivid imagination," according to the Times reviewer. In the Vieuxtemps Concerto, continued this writer, she displayed "a tone at once firm and sweet and a fine sense of contrast in the different movements."

The Sun reviewer wrote that "her bowing was firm and vigorous and when desirable energetic and forceful. Her tone was full and sonorous, and thorough musicianship and sound intelligence were evident throughout the program. Her technique was sure, her intonation faultless." In the Herald Tribune the commenator referred to the recital as "a convincing display of talent," and added that, in his opinion, Miss Sittig showed "well developed technical skill and a tone of a quality notably above the average, of ample size and breadth. She played vigorously, but was able to retain the smoothness and volume of her tone in energetically bowed passages—an ability not widespread." Miss Sittig was accompanied by her father, Frederick V. Sittig.

New York Symphony Orchestra

The New York Symphony Orchestra, conducted by Walter Damrosch, played Beethoven's First and Ninth Symphonies in Carnegie Hall on January 22. In the last Symphony, the choral parts were taken by the Oratorio Society, and the soloists were Ruth Rodgers, soprano; Helena Marsh, contralto; Charles Stratton, tenor, and Fraser Gange, baritone.

The Sun reported that Mr. Damrosch "conducted a sincere and generally excellent performance in which there were feeling and clarity." The writer in the Times remarked that he conducted "with a contagious enthusiasm. He loves the music and he conducted it with a gusto which often caused the listener to forget the technical details or analytical mental processes as he stirred to the power, the strife, the ecstacy of Beethoven." In speaking of the difficulties of the vocal parts, this reviewer commented that they were sung "in such style as the capacities of the singers and the difficulties of the score permitted."

According to the chronicler in the Herald Tribune, the Ninth Symphony was well performed, and "the general average was distinctly above that of the corresponding performances last year." This writer also thought that the chorus "seemed in better form than it has before, producing a tone of very creditable fullness and smoothness, especially in the earlier part of the Ode to Joy." He continued that Mrs. Rodgers' "highest notes rang out with a notable smoothness and purity of tone," and that "the size and resonance of Mr. Gange's voice made it effective."

Robert Imandt

Robert Imandt, violinist, was assisted by the Lenox String Quartet and Aurelio Giorni, pianist, at his Aeolian Hall recital on January 22. According to the Herald Tribune reporter, Mr. Imandt proved to be "a very good violinist, with marked technical skill and a tone of good size, generally smooth and full."

The reviewer in the Sun wrote that he again revealed "the sound qualities of good musicianship which he has displayed before. For some reason his bowing and fingering were not always consistently firm, and some of his offerings suffered from slight technical flaws." However, this writer found, in the Bach Concerto, "a fine tone, sure intonation, and considerable confidence and authority." Raymond Bauman was his accompanist.

Chausson's Concerto was "most ably played" by Mr. Giorni and the Quartet, according to the Post commentator. He also spoke of the "beauty of expression and phrasing" which these artists imparted to other pieces on the program.

Falstaff

Falstaff, which was acclaimed as the most brilliant revival of the year by the Metropolitan Opera Company at its first performance two weeks ago, was again produced on January 17. The cast was the same, including Mmes. Bori, Alda, Telva, and Howard, and Messrs. Scotti, Tibbett, Gigli, Bada, Paltrinieri, and Didur. Tullio Serafin again conducted and, to quote the Herald Tribune, "was alert, masterful, illuminating." The production as a whole, continued this writer, "is a brilliant one—among the finest in the Metropolitan's recent history."

According to the Times reviewer, Lawrence Tibbett "again acquitted himself with distinction in the music of Ford's monologue, though the matinee audience did not hold up the opera at that point as its only eveing predecessor had done." The Sun commentator did not find him in good voice and thought his delivery of the scene less effective than in the former performance. The Post commended his work, and the Herald Tribune chronicler found him "again admirable, though not quite so electrifyingly effective."

In the Sun, Mr. Scotti and Mme. Bori were said to be "again excellent." The writer in the Herald Tribune wrote of the cast: "Mr. Scotti, however, was in his best form, and captivated the audience by the humor and gusto of his impersonation. The delightful Mistress Ford of Bori was of undiminished gayety and grace; Marion Telva's adroit Dame Quickly was again applauded, and Kathleen Howard was a buoyant Mistress Page. Mr. Bada, Mr. Paltrinieri and Mr. Didur were ingeniously comic."

The Post reviewer considered it an "unusually well balanced cast."

The whole opera, to quote the Sun, "was given with vivacity and the spirit of comedy."

Masked Tenor Sings

The first of the series of musicals at the Hotel Roosevelt, New York, for the benefit of the Bryn Mawr Music Fund and of the City Music League, was given on January 16. The artists appearing were Francis Macmillen, violinist, the Duchess of Richelieu, soprano, and a masked tenor.

The Telegram-Mail reporter wrote of Mr. Macmillen that "as always, his work was eminently pleasing." Both of the singers were suffering from colds but the Herald Tribune reviewer thought that the masked tenor, in spite of this, displayed a "voice of a smooth and soft, very agreeable quality and tone, command of phrasing and tone." The writer in the Sun agreed that he revealed "a pleasing voice of refinement and good tone."

Wellington Smith

A baritone from Boston, Wellington Smith, made his first appearance here Wednesday afternoon in Aeolian Hall, accompanied by Kurt Schindler. In the Times review he was commended for "a pleasant, lyric" voice, and for his singing of Brahms' Feldeinsamkeit, "where a good mezza voce did him excellent service."

The Herald Tribune reviewer said that Mr. Smith "sang with a voice of adequate volume and agreeable tone, sometimes slightly ruffled, with distinct taste and intelligence and considerable expressive capability." According to the Sun chronicler, "his voice is rich and powerful in the lower registers, though at times too far back. The head register lacks resonance. His phrasing and legato were good and his diction for the most part clear. The most interesting feature of his delivery was his fine understanding of text. His style was also good. . . ." This writer mentioned that "delightful accompaniments were furnished by Mr. Kindler."

Mme. Lydia Maltzeva

Lydia Maltzeva, Russian soprano, made her American debut at Aeolian Hall, New York, January 17, in an all-Russian program. According to the Sun reviewer, "Her performance showed marked talent for operatic interpretation. Her voice, of fine carrying power and resonance, she used with much understanding of phrase and dramatic expression. Her stage presence had charm." The Herald Tribune writer observed that Mme. Maltzeva "possessed a voice of marked power and sang with vigor and much expression," which was marred occasionally by "a somewhat harsh, unpolished quality of tone in louder notes." In the opinion of the Times chronicler, she displayed "a strong, carrying, slightly metallic voice which would be very useful on the stage."

Assisting Mme. Maltzeva was Peter Meremblum, violinist, who, to quote this reviewer, played with "an attractive tone and a flexible technique." Agreed was the Herald Tribune writer that he showed "an agreeable tone and technical skill." Michael Fevey-sky was at the piano.

Clifton Conducts Second Program

The second concert by the American Orchestral Society was given at Cooper Union, New York, on the evening of January 18. Chalmers Clifton conducted. The program included Beethoven's Egmont Overture, Rimsky Korsakoff's Suite from the Tsar Saltan, Wagner's Prelude and Love Death from Tristan, and Chabrier's Espagna. Elizabeth Gutman sang an aria from Massenet's Herodiade.

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THE BALANCE OF OPINION

Fritz Kreisler

At his first New York appearance this season on January 19, Fritz Kreisler played a program made up of familiar numbers, including Handel's A major Sonata, Bach's A minor Fugue, the Bruch G minor Concerto, and a group of shorter pieces and transcriptions by Mr. Kreisler.

Ernest Newman of the Post said that, in most of the program, he "was at his best, making every phrase a living line of the kind that draughtsmen and sculptors delight in, and giving us the feeling that behind the smallest thing he was saying was a fine brain and a deep culture." In the opinion of Deems Taylor of the World, there is "no virtuoso whose playing gives one to such a degree the feeling of being in close communion with a great and rare spirit."

To quote Olin Downes' review in the Times: "As he has often done in the past, the violinist, while giving value and significance to the linear qualities of old music, did not hesitate to give that music sentiment and the sensuous color which is part of his nature." W. J. Henderson of the Sun and the other writers agreed with that reviewer although the Herald Tribune observer thought Mr. Kreisler's intonation "not always impeccable." Mr. Newman wrote that Carl Lamson's piano accompaniments "were always skillful, while that to the Saint-Saens was a superlatively fine piece of coloring."

Deyo-Enesco-Kindler

An ensemble recital was given at Aeolian Hall on January 17 by Georges Enesco, Roumanian composer and violinist; Ruth Deyo, pianist, and Hans Kindler, cellist. In addition to trios by Loeillet and Ravel, Mr. Enesco and Miss Deyo offered the Cesar Franck piano and violin Sonata.

This Sonata, according to the Times reviewer, was given "an admirably authoritative performance." The Sun commentator considered that the entire program was performed "with excellent spirit and appreciation" and added that Mr. Enesco's "penetrating intellect, fine emotional sensibilities and, for the most part, golden tone, combined in making his leadership somewhat pronounced in the ensemble." This writer also thought that he and Miss Deyo "gave a richly seasoned reading of Franck's Sonata, and one with poetic vein definitely to the fore," and that the trio's reading of "the charming old French work had much grace and sparkling spirit."

In the Herald Tribune, the reviewer wrote that they made, on the whole, "a very good ensemble, with a smooth and full combined tone. Miss Deyo played with vigor and smoothness in the Ravel work, and Mr. Kindler, an excellent ensemble player, gave a refined, well-balanced performance." This chronicler thought the Sonata had "a notable performance" and that Mr. Enesco's tone was "unusually beautiful, possessing, at the same time, richness and delicacy."

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New York Trio

A composition previously unheard in New York, a trio by Miklos Radnai, Hungarian composer, was played by the New York Trio at its first concert of the season at Aeolian Hall on the evening of January 19. The group consists of Louis Edlin, violinist; Cornelius Van Vliet, cellist; and Clarence Adler, pianist.

The other two numbers on the program were Schumann's G minor Trio, Opus 110, and Beethoven's Trio in G major, Opus 1, No. 2.

The Times review said, "The Trio by Miklos Radnai in five movements is quite modern in tendency. The mood of each section is indicated by its title." This reviewer felt that only three of the movements corresponded to their titles, the other two being rather monotonous. The observer of the Sun expressed the opinion that this was music "with some lack of compactness and continuity," but that it was interesting and deserved repetition.

This commentator said also, "The New York Trio played the score admirably with some special praise going to Mr. Edlin for his artistic violin work." The Times report also spoke of the playing of the ensemble in terms of its handling of the novelty of the program: "The work was given an expressive reading by the three musicians, whose ensemble playing showed the results of their long collaboration; the tone color of the strings being particularly good."

The Post commented that the scherzo and finale movements of the Beethoven were "charmingly played," and applauded Mr. Van Vliet and Mr. Adler for their playing in the Schumann. Pitts Sanborn wrote in the Telegram-Mail: "Messrs. Adler, Edlin, and Van Vliet played the Radnai composition with evident sympathy.

Adalbert Ostendorff

One of the debuts of the week was that of Adalbert Ostendorff, pianist, who was heard at Aeolian Hall, New York, January 16. The Times reviewer found in his playing "a singular clarity of vision, even when transcending the player's technical command and slender physique. His interest was plainly not in decorative details, but in mass effects of a fine, firm tone that sang its thread of gold through the broad web of harmony." In the Sun he was commended for "fluent finger technique and understanding," although he showed "some lack of poetic and tonal delicacy."

The Herald Tribune writer found him "a vigorous pianist, and, after overcoming a somewhat experimental air and irregularity of pace, one possessing marked technical skill and dexterity of fingers." The Telegram-Mail reviewer thought his playing too heavy and inclined excessively to fortissimos.

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Flonzaley Quartet

Ernest Schelling was guest artist with the Flonzaley Quartet in its concert at Aeolian Hall last Tuesday evening in his own composition, played here for the first time, Divertimento, for string quartet with piano obbligato. Pitts Sanborn of the Telegram-Mail referred to the music as "a group of pleasing little pieces." In two of the pieces a novel effect was gained by tapping the violin and cello cases with the hand, tom-tom fashion.

Ernest Newman of the Post did not find the Flonzaleys at their best, but he liked the Schelling music, which he called "a sort of Cook's tour in music." He found "a curious and exotic fascination" about the Raga and the Gazal. According to Lawrence Gilman of the Herald Tribune, the sketches "are fanciful and picturesque and high spirited" and were played by the Flonzaleys and Mr. Schelling "with gusto and brilliance." He did not think the Quartet did its best work in the Haydn and Brahms.

On the other hand, the Sun reviewer thought these two quartets "beautifully played." Olin Downes of the Times did not think the Divertimento should be taken too seriously, and Deems Taylor of the World found it pleasant but more or less unimportant.

State Symphony

An all-Tschaikowsky program was offered by Ignatz Waghalter at his second appearance as conductor of the State Symphony Orchestra. Ossip Gabrilowitsch as soloist played the Piano Concerto in B flat minor. The program opened with the Overture to Romeo and Juliet, and ended with the Fifth Symphony.

The Times reviewer asserted that "it would be hard to surpass for virility, fire and consummate virtuosity" the performance given by Mr. Gabrilowitsch. In the World he was commended for his "usual deft and sympathetic" rendition of the work. According to the Sun writer, the soloist did not receive adequate support from the orchestra: "The fire in the foreground consorted but ill with the ice in the background. Furthermore, the resonance of the piano tone was not at all favorable toward the dullness of the orchestra."

Mr. Waghalter gave a "sincere and emotional reading of the overture," to quote the Times reviewer, who thought that "he was heard as a conductor to excellent advantage in the climax of the love music and in the dirge that brings the end." The Post attributed to the extra rehearsals the fact that he was "able to invest the performance with something of his own personality and give to the effect a style and polish lost in the necessary caution of a first time."

Miss Cecile de Horvath

Cecile de Horvath, pianist, gave her first New York recital this season last Tuesday afternoon at Aeolian Hall. Her program, interesting in its unconventionality, included the seldom-heard Glazounoff Sonata in B flat minor. In it, according to the Sun writer, Miss de Horvath "demonstrated her admirable command of piano pyrotechniques, feeling of emotional content and fluid pianistic speech."

The Times chronicler referred to her as "a pianist of considerable attainment" and said that the first group of her program "gave the test of her powers and found her at her best. . . . The Liszt Ballade, with which she started, was played in good form, an effervescent, brilliant technique joined to a sense of its poetical moments." In the Herald Tribune the writer said that Miss de Horvath "played as a skilled, thoroughly competent pianist, at home in rapid passages and where technical difficulties were most rampant playing with spirit and expressive ability."

Marco Enrico Bossi

The Wanamaker Auditorium was draped with Italian and American flags for the recital given there last Tuesday by Marco Enrico Bossi, Italian organist and composer. In spite of the storm, there was a large audience, and the central box was occupied by the Italian Vice-Consul, Maffimo Zanotti-Bianco.

On his program were several of his own compositions. To quote the Herald Tribune commentator, he showed himself "a thorough master of his instrument" and his performance of Bach "had what might be called a dignified brilliance, grandeur, but not grandiosity, with the nuances in tempo and expression fully brought out." The Sun chronicler wrote that his general performance "was that of a master. It had technical skill, backed by admirable understanding, fine taste and musicianship, and withal that nobility of style that is in keeping with the character of the organ."

Max Barnett in Piano Recital

Max Barnett gave a piano recital in Town Hall last Tuesday evening. The Times found that he possessed a "hard and driving force, a rough and ready technique, which did not always take into account the smaller detail and the lesser nuances." In part of his program, according to the Sun reviewer, he displayed "clarity, repose, and beauty of tone. At its best Mr. Barnett has a technique of much brilliancy in elaborate pieces." According to the Herald Tribune, he "showed considerable skill, with fluency and a capacity for high speed."

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Musical Chicago En Courant

A Summary of the Season's Accomplishments of the Chicago Civic Opera Company.

by HAZEL H. MOORE

Chicago, Jan. 20.

THE ELEVENTH week of the Chicago Civic Opera Company's season has been completed. One-half week of non-subscription performances remains before the company leaves on its eight weeks' tour, which will carry it as far East as Boston and as far South as Dallas.

The season has been one of accomplishment, in some ways extraordinary. Inevitably there have been errors of commission and omission in all departments, but that sincere effort was made to present the best opera within the scope of the company's ability cannot be doubted.

Of the thirty-six operas promised, thirty-five will have appeared with the Pelleas and Melisande on Thursday evening. The thirty-sixth, Henry Hadley's Bianca, by the "See America Last" process of scheduling, is not being given. This omission left the German Hansel and Gretel the only test of the popularity of opera in English.

As usual, there was a preponderance of Italian works during the season, with nineteen in all, as against thirteen in French and one each in German and English.

NINETY-NINE performances will have been sung by Saturday night, a weekly average of nearly nine. Such a schedule, together with the necessary rehearsal work, has naturally put a terrific strain on the members of the chorus and orchestra. What with rehearsals filling all odd moments, that neither section has entirely succumbed to a state of dullness is a testimony to their skill and staying powers. Another result of the policy of extra shows has been the plaint of certain subscribers that so many "first" performances were extras.

A preponderance of coloraturas made the repertoire somewhat too Donizettian for the taste of the routined opera-goer, but all the sopranos of this type who appeared proved worth hearing.

PRODUCTIONS have varied, from the gorgeousness of Boris Godunoff to the mediocrity of some of the old Hammerstein sets. On the whole, they have been adequate. Stage management, never a strong point with the Chicago company, was conspicuous by its absence this year.

Another noticeable lack was in the ballet department. Here a total disregard of the composer's intent frequently prevailed. Thus the incongruity of a Hindu God dancing in an Assyrian temple (last act, Samson and Dalila), and of a day of some twenty-nine hours, some of them masculine (in the Dance of the Hours, Gioconda), seemed to annoy no one except the conductor of the performance and that section of the public who prefer a semblance of truthfulness even in their ballet entertainments.

A CERTAIN penny pinching policy as to the secondary artists of the company has endangered many performances and wrecked some. This second line of singers is frequently little praised by the press and public, yet by its competence performances may stand or fall. The company is proud in the possession of two superb character actors in Vittorio Trevisan and Maria Claessens, who lend intelligent characterization and a fine style to whatever roles they undertake. Mojica and Oliviero, too, are most valuable, as is Desire Defrere when not too obviously elevated out of his sphere. In other cases, however, there was a sad lack.

The absence of such assured and useful artists as Irene Pavloska and Margery Maxwell has been keenly felt. In no case has either been adequately replaced. An opera company without a bright soubrette type is unthinkable, yet that is the handicap which the Chicago company has labored under in casting such roles as Musetta in Boheme, Nancy in Martha, etc.

OF THE principal artists, many achieved personal triumphs. The soprano sections could be cut in half and still contain five or six of the world's best voices. Edith Mason probably holds the palm for the most spontaneously beautiful singing of the year, but unfortunately, from the public standpoint, only came to hearing the latter part of the season. Garden remains the outstanding personality of the company, but even her presence has been unable to reclaim the past glories of the once superb French company which was ours. Muzio has been popular, combining beauty of voice and intelligence of acting to a rare degree. Raisa remains a dramatic soprano without superior with a voice which for sheer gorgeousness is hardly matched. The American coloratura, Florence Macbeth, proved by her success with the audiences the futility of searching the globe for coloratura talent.

Feodor Chaliapin maintained his vogue in a variety of roles, from the absurd but side-splitting Basilio in the Barber to the tragic dignity of Boris. Tito Schipa's popularity is so great that the toppling of the no encore rule is imminent each time he sings. Ansseau's honest singing has won him ever increasing acclaim, as has that of Marshall, Lamont and Hackett. Baklanoff's belated return was greeted by a sigh of relief.

THE CONDUCTING staff has been entirely adequate, with Giorgio Polacco, a veritable tower of strength, at its head. With his great flare for the theatre added to his splendid control of his orchestra, a brilliant performance is assured with him in the conductor's stand. Moranzoni has proved of the first class also. The company's policy of giving young conductors a chance was amply vindicated by the results gained by Weber, Van Grove and St. Leger.

SO THE strength of the season has been great, and the weaknesses are subject to correction. Fewer productions might bring about a more concentrated attendance as well as better performances. More appearances of favorite artists might obviate numerous unnecessary paid passages to and from Europe. The most expensive stage manager available would probably prove the cheapest in the long run, and mistakes as to lesser artists can and will be, we hope, corrected.

Chicago Opera in Boston

TONIGHT

Louise — with Mme. Garden and Messrs. Ansseau and Baklanoff; Mr. Polacco conducting.

WEDNESDAY

Boris Godunoff (matinee)—with Mme. Van Gordon and Messrs. Chaliapin, Lamont, and Lazzari; Mr. Polacco conducting.

Boheme (evening)—with Mme. Mason and Messrs. Cortis, Rimini, Lazzari, and Trevisan; Mr. Moranzoni conducting.

THURSDAY

Tannhauser—with Mmes. Forrai and Van Gordon; and Messrs. Lamont and Schwarz; Mr. Weber conducting.

FRIDAY

Carmen — with Mmes. Garden and Mason; and Messrs. Ansseau and Baklanoff; Mr. Polacco conducting.

SATURDAY

Romeo and Juliet (matinee) — with Mme. Mason and Messrs. Hackett and Formichi; Mr. Polacco conducting.

Tosca (evening)—with Mme. Muzio and Messrs. Cortis and Schwarz; Mr. Moranzoni conducting.

Romeo and Juliet Is Presented in Chicago

Chicago, Jan. 19.—The final week of the Chicago Civic Opera Company's season here was ushered in by the first presentation of Romeo and Juliet. Edith Mason and Charles Hackett sang the title roles, and Giorgio Polacco conducted. According to Maurice Rosenfeld of the News, Mr. Polacco conducted "with every resource of the artist and with the genial accomplishments of the musician."

Glenn Dillard Gunn of the Herald Examiner wrote that Miss Mason sang "with unbelievable beauty, brilliancy, and sympathy." In Mr. Rosenfeld's opinion, she displayed the "silvery quality, the refinement of tone, the smoothest legato, and the flexibility for the artistic rendition of the waltz song." She was referred to as "the loveliest lyric soprano of the generation" by Edward Moore of the Tribune.

This writer said that Mr. Hackett "gave an uncommonly attractive and persuasive performance." To Mr. Gunn, he revealed himself as "a thoroughly fine artist," and Mr. Rosenfeld lauded his "fresh, youthful singing, his musical taste in such scenes as the garden scene, his warmth of manner, his manliness and his general impersonation of this operatic figure, both vocally and dramatically."

Of others in the cast, Mr. Rosenfeld wrote that those deserving special praise were "Cesar Formichi, for his delineation of Capulet, and for his robust singing; Desire Defrere the Mercutio, for his singing of the scherzo in the first act; Gladys Swarthout as Steffano, for her singing of the serenade and her winsome appearance; Cotreuil as Friar Lawrence and Mojica for his Tybault." Mr. Moore joined in this commendation, and added that "the splendid ability" of Maria Claessens made "the almost negligible part of Gertrude a definite part of the drama." The remaining members of the cast were Antonio Nicolich, Gildo Morelato, and Jean de Keyser.

Schipa Appears in Von Flotow's Martha

Edith Mason, Flora Perini, Lazzari, and Trevisan Sing; Moranzoni Conducts.

Chicago, Jan. 15.—The first performance this season of von Flotow's Martha was given by the Chicago Civic Opera Company last night, with Edith Mason, Tito Schipa, Flora Perini, Virgilio Lazzari, and Vittorio Trevisan in the leading roles. Roberto Moranzoni conducted, according to Edward Moore of the Tribune, "speedily, lightly, and accurately, putting the chorus and orchestra into the same mood and making them express it." Karleton Hackett of the Post wrote that he "gave particularly sympathetic accompaniments for the soli, and brought out the quality of the music with sure touch."

In Mr. Moore's opinion, Miss Mason and Mr. Schipa "both sang exquisitely from first to last, and in each case they gave definite characterization to their roles." Maurice Rosenfeld wrote in the News that Miss Mason's "pure, lyric soprano" was particularly well adapted to the role, and that Mr. Schipa's Lionel was a significant operatic interpretation. Glenn Dillard Gunn of the Herald Examiner was particularly enthusiastic over the work of these two principals, and Mr. Hackett spoke of Miss Mason's tone as being "limpidly pure and expressive," and of Mr. Schipa's as "floating on the air in exquisite loveliness."

Mme. Perini, to quote Mr. Moore, was in excellent voice, while Mr. Rosenfeld considered that she sang the role of Nancy "with poise and aplomb." As Mr. Hackett put it, "Mme. Perini looked pretty and played her part well."

In Mr. Gunn's words, "Lazzari also sang with superb art...He is quite as brilliant a comedian as the famous Trevisan, who competed with him last night." Mr. Rosenfeld commented that Mr. Lazzari gave to the role a "really robust characterization" and that his singing was "as invariably artistic and routined." He also thought that Mr. Trevisan acted with "drollery and unction." According to Mr. Hackett, "Mr. Lazzari sang excellently and added much to the merriment of the evening. Mr. Trevisan added another of his fine character sketches as Sir Tristan." Mr. Moore joined in the general commendation of their work.

Although convinced of the excellence of the performance, most of the chroniclers mentioned that the chorus was far below standard, and lacked spirit. Others in the cast were Gildo Morelato, Maurice Kostroff, Philip Aronson, Jean de Keyser, Anna Correnti, Constance Bitteri, Elizabeth Kerr, Herman Dreben, Inez Nascimbene, and Mary Guillermo.

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Stock Offers Malipiero Novelty

Chicago Hears Two String Quartets; Zimbalist, Farbman, Dohnanyi and Gitta Gradova in Recitals.

Chicago, Jan. 19.—The novelty at the concert of the Chicago Symphony Orchestra last Friday was Malipiero's Impressions from Nature, Part III. According to the reviewers the modern piece suffered in comparison with the older music on the program, which included Goldmark's First Symphony, and excerpts from Berlioz's Damnation of Faust. The majority of the music, in the opinion of Maurice Rosenfeld of the News, "was performed by the orchestra under Mr. Stock's direction with flawless technique and with beautiful tone qualities."

In the Malipiero pieces, Mr. Rosenfeld found some "novel instrumental blendings, which are original and striking," but, on the whole, thought the composition unimportant. Glenn Dillard Gunn of the Herald Examiner and the chronicler in the Post agreed that the Impressions lacked any particular value. The Tribune writer preferred the Goldmark Wedding Symphony to the newer work, and other reviewers commented that Mr. Stock had "rejuvenated" the Symphony by his excellent reading.

Edward Eigenschenk, young organist, winner of the contest held recently under the auspices of the Society of American Musicians, was the soloist at the popular concert of the Chicago Symphony Orchestra the day before. To quote the Herald Examiner reviewer, he displayed a "fine talent." The Post reviewer wrote that, in general, "the tone colorings were well contrasted, and his technique clear."

* * *

Two string quartets were heard here in concert during the past week. The London String Quartet paid their annual visit yesterday afternoon, and the Gordon String Quartet gave the second of a series of subscription concerts last Wednesday. The Post commentator remarked of the first that "the tones from the four instruments were individually fine and knitted together into a texture equally firm and clear. Each strand was distinct, yet all were woven together into a beautiful fabric of tone."

The writer in the News agreed that they "played with unusual fine tone, with elegance, and with a lyric, songful style that was delightful" especially in the Beethoven Quartet in D. Other numbers played were the Schumann Quartet in A, and two shorter pieces by Frank Bridge and Speaight.

The Gordon String Quartet played Chausson's unfinished Quartet in C minor, and Beethoven's Quartet in A minor. The reviewers liked the seldom-heard Chausson work, and commended the Quartet for playing it. Of their playing, the Post reviewer wrote: 'The tone was rich in quality, and with the mellowness that comes when the players have settled down into the surety of mutual understanding. The ensemble was firmly knit together and in fine balance." The Herald Examiner observer lauded the "velvet roundness" of their tone.

* * *

The only violin recitals of recent days were those given by Efrem Zimbalist, under the auspices of the Wo-man's Club of the Jewish Institute, and by Harry Farbman, who made his Chicago debut in Kimball Hall Tuesday.

The usual laudatory reviews greeted Mr. Zimbalist's recital, and, as the News expressed it, he displayed "the same smooth and even tone, the same dexterity in finger work and bowing, that we have noticed in his work before, and the same refinment of style and musical conception. Glenn Dillard Gunn of the Herald Examiner spoke of his "sweet and expressive tone, combined with the mastery of style and the utterly flawless technique that characterize him."

The Tribune reviewer, in writing of Mr. Farbman's recital, observed that if it weren't for the unusual number of highly accomplished young violinists on the concert stage today, "there would be a temptation to call him a wonder. In some respects he is." Maurice Rosenfeld of the News, asserted that "he advanced a number of qualities that will help him to achieve a high rating as he reaches maturity."

* * *

Ernst von Dohnanyi, Hungarian composer-pianist, Gitta Gradova, and Hyman Rovinsky gave piano recitals here recently. Mr. von Dohnanyi played his Ruralia Hungarica here for the first time. Of this work, the Tribune reviewer said that it was "not much to grow excited over as music." The writer in the Post found him "a distinguished personality, a ripe musician and a brilliant pianist."

The Musicians' Club of Women presented Miss Gradova in a recital for the benefit of their extension department. Maurice Rosenfeld of the News wrote that, since he last heard her, the pianist has gained "a finer sense of musical expression, a neater and far greater technical mastery of the instrument, a more graphic and clearer interpretation of the thoughts of the composers whose works she performed, a power which reminded one of Carreno both in volume and in virility. a more complete immersion in the music of her program." In the Scriabin, according to the Post, she played with "imagination and interpretative force. There was a spontaneous character in it, as if she believed in the music and desired to give expression to her faith." Edward Moore of the Tribune observed that "she has the mental equipment of a musician and a pair of well trained and well conducted hands to give the equipment display." Other writers agreed.

Mr. Rovinsky, to quote the Post, played "with understanding of the music and interpretative power" as well as with a "variety of shading which followed the changing moods of the music." The News chronicler liked his serious demeanor, his tone, and his "technical prowess."

PABLO CASALS
Was at the Top of His Powers at His First New York Cello Recital of the Season.

Chaliapin Sings in Only Chicago Boris

Chicago, Jan. 17.—The newspaper reviewers expressed regret that Boris Godunoff, which was given its first presentation last night by the Chicago Civic Opera Company, had not received an earlier production so that it might have occasionally replaced some of the numerous Traviatas and Lucias of the season. According to Glenn Dillard Gunn of the Herald Examiner, this opera provides Feodor Chaliapin with his greatest role.

Of the production last night Karleton Hackett of the Post wrote: "Boris Godunoff was given a superb performance last evening. They caught the spirit of it and sent the meaning out with greater force than ever before, and it reached the public. Mr. Polacco's reading of the score was one of his greatest achievements."

Edward Moore of the Tribune was deeply impressed with Chaliapin's scene in which he is tormented by the spectre of the slaughtered heir to the throne. The other reviewers commented on the power of his performance, and Mr. Gunn said that he "dwarfed" the rest of the cast.

Although he found Chaliapin the dominant figure of the performance, Mr. Moore praised Gladys Swarthout in the role of Boris' son, which was done "with first class singing and complete knowledge of what it meant in the performance." Other high spots in the opera, according to Mr. Moore, were the singing of Cyrena van Gordon as Marina, "which had the note of romance in it;" the impersonations of Virgilio Lazzari, Edward Cotreuil, Maria Claessens, William Beck, and Jose Mojica.

Mr. Hackett wrote that Mme. van Gordon "looked the princess and sang with warmth" and that Mr. Cortis "played the Pretender with force and sang with clear, resonant tones—the best thing he has done."

Pablo Casals Gives Cello Recital in N. Y.

Reviewers Acclaim His Mastery of His Instrument and Musicianship.

An unusually large and enthusiastic audience heard Pablo Casals' New York recital in Town Hall on January 18. Deems Taylor wrote in the World that "the interest and variety of his style, the rightness of his phrasing, the bigness and breadth of his conceptions were those of a master of his art, a truly creative interpreter."

The Bach C minor Suite "saw Mr. Casals at the height of his powers, in the quality of tone, in the shaping of phrases, in the life-giving rhythm which underlay the apparently extemporaneous character of the instrumental soliloquy," wrote Olin Downes of the Times. The Telegram-Mail reviewer asserted that "Mr. Casals has not played so superlatively in years. His famed art stood at its zenith throughout, and there were stretches when he seemed, in effect, to transcend himself."

Except for a slight dryness at first, according to F. D. Perkins of the Herald Tribune, his tone had "the full, round, expressive quality which has made him famous. His technical skill was, as usual, something to marvel at." The writer in the Sun commented that "little remains to be added to the voluminous estimates of Mr. Casals' art. The purity of his style, his magnificent technique, his unparalleled range of dynamics, and the intelligence and insight which he brings to bear upon his music have been attested to in every place where he has played." In the opinion of the Post chronicler, "his program was of the usual high class presented by this finished artist."

W. J. Henderson, Dean of New York Critics, Says in the New York Sun, December 8th, 1924:

"BONCI

sang in a manner that might have filled the heart of ANY OTHER SINGER of this day with an ardent desire to EMULATE SO AUTHORITATIVE A MASTER."

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THE MUSICAL DIGEST

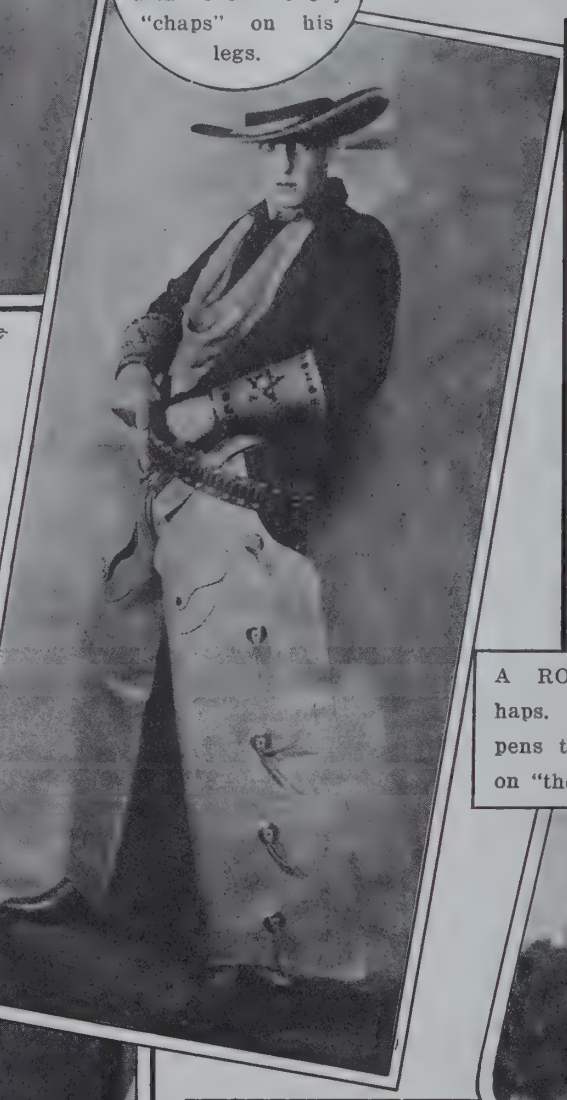
ALBERTINA RASCH would seem to be poised for some quick flight in the presentation of a terpsichorean effect.

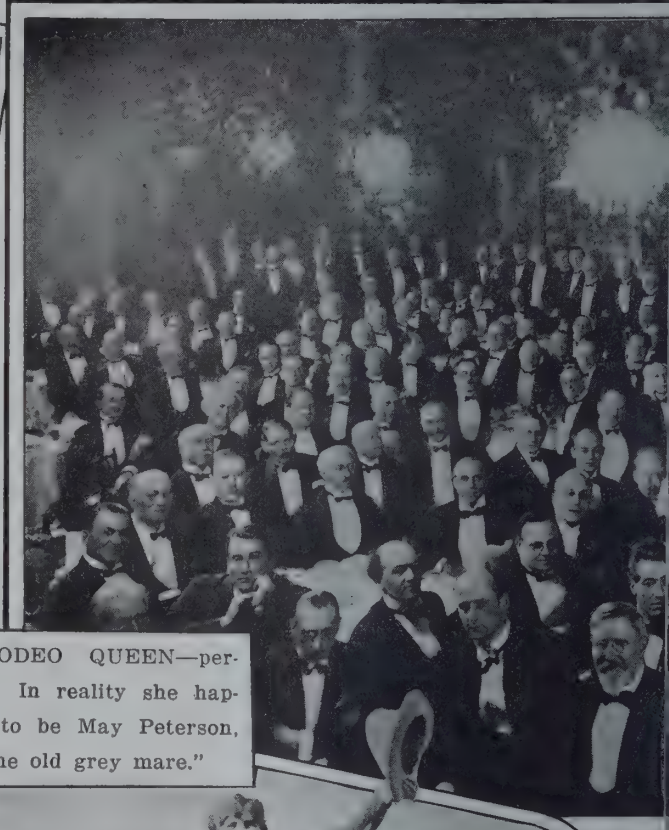
PHOTO MAURICE GOLDBERG

ORGANISTS ALL: M. E. Bossi, Nadia Boulanger, Marcel Dupre, Charles M. Courboin, at the Wanamaker organ.

PHOTO - AMEMAYA

TED SHAWN looking the bold bad man. But—how can he dance? with cowboy "chaps" on his legs.





A FINE POINT:
Mr. Schelling,—Ernest—has either held a session with his piano or composed some new work. Mrs. Schelling is standing.

PHOTO - UNDERWOOD & UNDERWOOD, N.Y

A RODEO QUEEN—perhaps. In reality she happens to be May Peterson, on "the old grey mare."

A BASSO AT HOME: In a happy mood. too. William Gustafson is unusually that.

PHOTO - UNDERWOOD & UNDERWOOD, N.Y.

PICTORIAL SECTION

MY, WHAT A STRETCH of fingers. They belong to Arno Segall, a conscientious fiddler.

A DISTINGUISHED QUARTET is this. Pres. J. L. Severance and Cond. Sokoloff, of the Cleveland Orchestra, C. M. Loeffler, composer, and W. J. Barlow.

CLAUDIA MUZIO, captured seemingly, by Cecil De Mille and Rod La Roque, motion-picture persons. But Miss Muzio looks happy.

NOTABLE MUSIC FOLK are these. They were gathered at the recent farewell to the "old" Steinway Hall, in New York.

PHOTO - PACH BROS. N.Y.

THE HARP is only one love of Carlos Salzedo. He is a composer, and one who has made people listen with a real interest.

PHOTO - UNDERWOOD & UNDERWOOD, N.Y.

PENSIVE MOOD: So uld seem, from the ssion on the face of Marion Rous.

PHOTO - MISHKIN N.Y.

A DISCOVERY? Perhaps. She was "a discovery" in Paris last summer, was charming Irene Williams, the soprano.

PHOTO - MISHKIN, N.Y.

A MOTHERLY SOPRANO is Nina Morgana, of the New York Metropolitan Opera. She appears fond of her Brunino Zirato, as Papa Zirato is too.

On The Music Highway

THE Metropolitan Musical Bureau has announced a series of musicales to be given in the Vernon room of the Haddon Hall Hotel, Atlantic City. At the first concert, on February 28, Nina Morgana, Louis Graveure and Arpad Sandor will be heard. Other artists to appear during the series are Louise Hunter, Pablo Casals, Edouard Gendron, Ina Bourskaya, Vladimir de Pachmann, Mildred Dilling, Kathryn Meisle, Efrem Zimbalist, Rafaelo Diaz, Anna Case, Tandy MacKenzie and Richard Hale.

Marguerita Sylva, mezzo-soprano, is going to give a series of three Sunday concerts at Wallack's Theatre, New York City, beginning February 8. The first program will consist of modern Spanish, English, German, French, Italian and Japanese songs and the Scene des lettres from Werther.

One of the soloists scheduled to appear at the performance of The Creation in Holyoke, Mass., on May 25, is William Gustafson, basso. W. B. Bigelow is to conduct.

At the conclusion of his mid-Western tour, which will take him as far north as Houghton, Mich., Roderick White will give a New York recital in Town Hall on the evening of February 5.

Nina Morgana, soprano of the Metropolitan Opera Company, will sing in her home town, Buffalo, on February 14. Two days later Mme. Morgana will give a recital in Fredonia, N. Y., and on February 18 she will appear in Westfield, N. Y.

At "Ma" Ferguson's inauguration as governor of Texas last Tuesday May Peterson, soprano, sang.

Helen Bock, young American pianist, will give her first New York recital this year at Aeolian Hall on March 28. She will also make a return trip to the South, playing at several Virginia colleges.

Dusolina Giannini, soprano, will give her first and only New York recital this season at Carnegie Hall on the evening of February 28 for the benefit of the Soldiers' and Sailors' Club of New York.

Yolanda Mero will make two appearances in Winnipeg this season on March 9 and 10.

Theo Karle, tenor, will appear in Harrisburg, Pa., in joint recital with Pablo Casals, cellist, on the evening of January 22, when he will sing, for his first group, old airs by Mozart, Paradies, Hook and Storace. He will continue his program with Russian songs by Zimbalist, and Gretchaninoff, as well as German lieder by Brahms. His third group will be composed entirely of American songs.

The second New York recital this season by Guiomar Novaes, Brazilian pianist, will be given at Aeolian Hall this Saturday afternoon.

Carlos Salzedo and his harp ensemble are appearing in Baltimore Saturday.

Esther Dale, American soprano, who will sing with the Oratorio Society of New York in their presentation, later in the season, of the Cesar Franck Beatitudes," sang in Amherst on last Friday in the Amherst Concert Series, which are being given there under the management of Beckhard and Macfarlane.

This afternoon in Aeolian Hall, Ruth Rodgers will be heard for the first time in New York this season in recital. Miss Rodgers will be assisted by Isidore Luckstone.

At the New Year Festival Service of the Glen Ridge Congregational Church a few weeks ago the music was furnished by the church quartet and choir, assisted by the Saint Cecilia String Quartet of New York City, directed by Mrs. Fay Simmons Davis, organist. In Gaines' Ghosts of the Year, sung by Women's Community Choir, Mrs. Charles Edwards was soloist, with Mrs. Stanley Mauger at the piano.

Louise Stallings, soprano, will appear on January 30 at the Kellogg Friday Morning Musical at the Bond Hotel in Hartford, Conn., with Percy Grainger. On February 9 Miss Stallings will sing a program of songs by American composers for the Brooklyn Woman's Club. So far this month she has been heard in Ridgewood, N. J.; at the Pratt Institute in Brooklyn, and again in Brooklyn in joint recital with Louis Graveure at one of the Louise Mundell Morning Musicales.

The Trinity M. E. Choir of Newburgh, under the direction of John W. Nichols, with Mrs. Clarence K. Chatterton at the organ, gave Handel's Messiah at the end of last year. The soloists for the occasion were Sibyl Sammis-MacDermid, soprano; Alice Louise Herters, contralto; Taylor Edwards, tenor, and Fred Patton, bass. This choir, which is vested, consists of one hundred voices, and this season it is giving an oratorio each month. The following is a list of the works still to be given this season: The Holy City, February 15; Stabat Mater, March 15; The Seven Last Words, April 10; The Creation, May 17.

Helen Fouts-Cahoon, coloratura soprano, was heard in two recitals in Little Rock, Ark., last month. These recitals, at the home of Mrs. Harry Howard Foster, received laudatory notices in the local press.

Paul Shirley will play the viola d'amore at the second of the Roosevelt Recitals (New York) Thursday afternoon. Other artists appearing are Esther Dale, soprano, and Wanda Landowska, harpsichordist.

At the Biltmore Musicale Friday morning Abby Morrison, soprano, appeared. On January 13 she sang at the Metropolitan Theatre League Concert at the Hotel Majestic, New York City.

On Thursday, Lewis Richards, harpsichordist, will be heard in concert in St. Paul, Minn., and on the following day in Minneapolis.

The French violinist, Jacques Thibaud, has returned to the United States and Canada for a concert tour during the season 1925-26 under the direction of the Metropolitan Musical Bureau after an absence of two years.

Erna Rubinstein, violinist, appeared in Denver on January 13 and then continued westward for a concert in Oakland on January 19. She will play several engagements along the Pacific coast which will keep her busy until the middle of February.

Concert Management M. H. Hanson has announced that Marie Rappold, soprano, will return to the concert platform soon in recitals at Carnegie Hall, New York, and, in Orchestra Hall, Chicago.

It has recently been announced that Canada will join the United States in celebrating, this May, a National Music Week. With similar movements in Hawaii and Australia, the movement is beginning to assume an international aspect.

Jerome Swinford, American baritone, will leave this month for a series of concerts in North Carolina and Delaware. He will return to New York for his appearance on February 10 at the Hotel Roosevelt Recitals, which are for the benefit of the Bryn Mawr Music Fund and the City Music League. Following this, he will go on a tour of the Middle West. On April 23 Mr. Swinford will sing again in New York as soloist with the University Glee Club in its spring concert at the Metropolitan Opera House.

Mme. Charles Cahier, contralto, will give her only New York recital this season in Aeolian Hall on February 7. Mme. Cahier's other appearances this season will be with the Society of the Friends of Music under Mr. Bodanzky, and with the New York Philharmonic Society under Willem Mengelberg.

Louise Homer has sung twice this month as guest artist with the Chicago Civic Opera Company. On January 10 she appeared in Il Trovatore and on January 12 in Samson and Dalila. These are return engagements, since Mme. Homer appeared as a regular member of the company last November. Besides the appearances already announced for Mme. Homer during the month of January on her concert tour of the Middle West, she will appear in joint recital with her daughter, Louise Homer Stires, in Cleveland on January 30.

George Liebling recently gave two Chicago recitals. His second appearance early this month was at the Kinsolving Morning Musicales in the Blackstone Hotel.

Emily Stokes Hagar will make her first Chicago appearance with the Apollo Club on February 16. She will sing the soprano part in the Bach mass which she sang at the Bethlehem Festival.

Albert Spalding, American violinist, is concluding the month of January in the middle West, playing in Kansas City on January 27, in Carthage, Ill., on January 28, and in Stillwater, Kan., on January 30.

After his New York recital on January 18 John Powell gave a concert in Wellesley, Mass., on the 22nd.

Frances Peralta has been engaged to sing in the concert presentation of La Gioconda at the Ann Arbor Festival, May 27.

Returning from a concert in La Crosse, Wis., on January 23, the New York String Quartet is having a short tour of Pennsylvania cities in the last week of January.

The New York String Quartet will appear jointly with Ethel Leginska, pianist, in Chicago on March 22. So far this season, the Quartet has appeared with two other pianists, Elly Ney (in La Crosse, Wis., last Friday), and Evadna Laphan (in Plattsburg, N. Y. on December 4). The Quartet has been engaged by the New York Chamber Music Society for concerts in Aeolian Hall and at Columbia University.

Toti dal Monte, coloratura soprano, made her first Washington appearance on January 19. Assisting her were Dorothy Kennedy, pianist, and Henri Bove, flutist.

At the concert of the New York Flute Club on January 18 at the Art Centre, New York City, J. Henri Bove, flutist, played Bach's Sonata in B minor, with Jacqueline DeMoor at the piano. Mr. Bove also played Kuhlau's Quartet for four flutes with Quinto E. Magnini, Oakley H. Kellogg, and Milton H. Wittgenstein. Other artists appearing were Otis Ellis Hovey, Ellen Hovey Davis, soprano, Bertram Brenner, and C. C. Strothkamp, and Meredith Willson.

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Cellist Appears With Cleveland Orchestra

Victor de Gomez Plays Tschaikowsky Variations; London String Quartet in Recital.

Cleveland, Jan. 17.—Victor de Gomez, principal cellist of the Cleveland orchestra, was soloist in the ninth subscription program of the season, which Mr. Sokoloff conducted last night. Mr. de Gomez played Tschaikowsky's Variations on a Rococo Theme. Other numbers on Mr. Sokoloff's list for the evening were Beethoven's Fourth Symphony, Dvorak's Carnival Overture, and Debussy's Sarabande and Danse.

James H. Rogers, reviewing the concert in the Plain Dealer, said, "Mr. de Gomez played the Tschaikowsky Variations with warm and musical tone, with facile command of technical obstacles, and in the songful passages, with rare expressiveness."

Eleanor Clarage wrote similarly in the Times: "Mr. de Gomez's tone is broad and rich, his technique entirely adept, and his style all that could be desired." Wilson G. Smith agreed that "technically and interpretatively it was as perfect a performance as one would care to hear."

A similar unanimity of opinion was expressed among the reviewers regarding the conducting of the Fourth Symphony and the other numbers on the program. The color and lively rhythm of the Debussy pieces, originally composed for the piano, appealed to audience and reviewers alike, and the latter called Ravel's orchestral arrangement of the two pieces interesting.

The London String Quartet, James Levey, first violin; Thomas Petre, second violin; H. Waldo Warner, viola; and C. Warwick-Evans, cello, gave a recital last Tuesday evening. Mr. Rogers wrote of this concert, "The playing was a real tour de force; bold, sweeping, instinctive with vitality that carried all before it." Miss Clarage praised the quartet as fully: "It doesn't seem as if finer playing were humanly possible. In perfection in phrasing, in delicacy of shading, and in beauty of tone, the English players have no peers."

Century to Be Music Theatre

The Century Theatre in New York is to be established as a playhouse of operettas and high class musical productions after the manner of European theatres of the Opera-Comique type, it was said in an announcement last Tuesday by Messrs. Lee and J. J. Schubert, theatrical producers who at present control that theatre.

Offer New Music in Referendum Concert

Franco-American Society Presents Its First Program of Season.

The Franco-American Musical Society gave its first "referendum concert" of the season in Aeolian Hall on January 18. The novelties on the program were La Neige, by Paul le Flem, a chorus sung a capella by four men's and five women's voices; Andre Caplet's Conte Fantastique, played by Carlos Salzedo and the Letz Quartet; Six Nursery Rhymes by Ethel Leginska; and Stravinsky's Trois Petites Chansons.

Among the artists who appeared were Ethel Leginska and Gitta Gradova, pianists, Greta Torpadie, soprano, Rex Tillson, Clara Deeks, Leanore Leoni, Marguerite Price, Dorothy Sinnott, Viola Gramm-Salzedo, Dr. Elias N. Caplan, Raymond C. Frank, Hubert Linscott, and Raymond S. Miller. Mr. Salzedo conducted. There were also on the program a piano sonata by Charles T. Griffes, Debussy's Deux Chansons de Charles d'Orleans, an excerpt from Alban Berg's Dem Schmerz sein Recht, and Webern's So ich traurig bin.

The Leginska Nursery Rhymes, in the opinion of most of the reviewers must have been intended for very modern children. According to Lawrence Gilman of the Herald Tribune, Miss Torpadie "sang the songs in her inimitable way to the great delight of the house," accompanied by the composer. The choruses by le Flem, wrote Olin Downes of the Times, "made an excellent impression." Mr. Gilman said the writing was "adroit and amiable" but found the work unimportant. The Caplet composition was received with reserve on the part of the critics, and W. J. Henderson of the Sun found it "startling, at times, in its abrupt pauses and shrieking harp passages." Of the singers, Mr. Downes wrote that, in general, they were "musicianly and sympathetic to the texture of the score." He continued that Mr. Salzedo "is more than an accomplished harpist, he is an excellently equipped musician in whatever he attempts."

The Griffes Sonata, as played by Mme. Gradova, was praised by the reviewers. Lawrence Gilman of the Herald Tribune wrote: "This sonata is astonishingly original music, austere, uncompromising, self-reliant. It has power and profile; it is drastic, vigorous, antiseptic music—music filled with a contempt for softness and sentimentalism. Yet it has beauty as well as strength." He thought that Mme. Gradova played it "most admirably." The composition which, in the opinion of W. J. Henderson of the Sun, "distinctness of mood and a clear manner of speech of its own" was played "with genuine mastery, with profound feeling and with sure technical treatment. Here was indeed a fine artistic achievement." Other writers agreed.

MISS MARGARET SITTIG
Made a Marked Impression at Her New York Recital Debut Last Wednesday Evening.

Siegfried Wagner Composing

Berlin.—Siegfried Wagner is at work composing an opera and a symphony. The former has an old Spanish setting. He interrupted his work a short time ago to conduct a concert in Vienna for the Bayreuth Fund.

Tenor Is Soloist in L. A. Pop Concert

Los Angeles, Jan. 16.—In the afternoon popular concert last Sunday Frederick Huttmann, tenor, was soloist with the Philharmonic Orchestra under the leadership of Walter Henry Rothwell. The reviewers all approved Mr. Rothwell's selection of program, which included Richard Strauss' Don Juan, Johann Strauss' Blue Danube Waltz, Wagner's Meistersinger Prelude, and the Bacchanale from Saint-Saens' Samson and Dalila, besides some Liadow folksongs and Wagner's Prize Song from the Meistersinger and the love song of Siegmund, from the Valkyries.

Carl Bronson in the Herald was representative of all the reviewers when he wrote that the orchestra and conductor made the audience appreciate "the fine nuances and excellent generalities of orchestral art at its best." The reviewers of the Express, Daily News, Record, and Examiner all were exceptionally enthused over the rendition of the Strauss tone poem.

Of Mr. Huttmann there was difference of opinion. The reviewers agreed that the tenor's voice was not large enough to carry the music which he sang against an orchestral accompaniment. The Record and Daily News reviewers considered Mr. Huttmann's singing entirely inadequate for this reason, while the other writers had praise for his tone and style within the limitation of size. Mr. Usher in the Express wrote that the voice was expressive in the middle range, and of good diction, and Ralph E. Greene of the Examiner said that the singer combined "intelligence with emotional fervor."

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Roy C. B. Brown in the San Francisco Chronicle writes of Schmitz, three times soloist with the Symphony Orchestra:

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Boston Hears Chamber Music

Flonzaleys and New Trio Appear; Recitals by Kreisler, Culbertson and Ethel Leginska.

Boston, Jan. 20.—The first concert of its annual Boston series was given by the Flonzaley Quartet last Thursday. The program, which was applauded by a large audience, consisted of Haydn's Quartet in D minor, an E minor Quartet by Albert Spalding, and Schubert's Quartet in D minor.

H. T. P. in the Transcript found the Quartet in its usual excellent form, still "musicianly informed and practised; sensitive and alert." The Globe reviewer, P. R., agreed their perfection in ensemble was the same as in former concerts, but S. M., of the Christian Science Monitor thought the Quartet was "hardly in its best form" in spite of moments when the "tonal beauty of earlier days was apparent." Mr. Spalding was praised for the many musicianly qualities of his work, but, in general, the reviewers were unimpressed with his Quartet.

* * *

Another chamber music concert of the week was that given by a new trio, comprised of Felix Fox, pianist, Richard Burgin, violinist, and Jean Bedetti, cellist. On their program were the Schumann G minor trio, Ravel's in A minor, and the Brahms C minor. According to the Monitor reviewer, "excellent ensemble was maintained throughout; rhythms were sharply marked and the blending of tone was admirable for the most part." R. R. G., writing in the Herald, said that they "played with the fine musicianship and the beautiful tone one would expect from them . . . especially attractively they played the presto by Brahms." H. T. P., said that the new trio "was good to hear," and added that of the three, Mr. Bedetti was the most "sensitive and reciprocating player of chamber music, artfully measuring his tone, quick to the composer, alert to his companions."

* * *

Every available inch of space in Symphony Hall was filled Sunday afternoon for the first recital here this season by Fritz Kreisler. The audience was enthusiastic in its prolonged applause and was rewarded with several encores. As L. A. S. of the Monitor expressed it: "Of Kreisler's playing, who shall add to what has been said? Let him play what he will, we hear him gladly, and never are disappointed in him." In Hartmann's transcription of Debussy's La Fille aux Cheveux de Lin, according to D. Mc. in the Transcript, "all the delicacy in attack and execution of which Mr. Kreisler is capable here reached culmination in purity of silver harmonies." The Globe and Herald reviewers wrote in the same laudatory vein.

* * *

A debut of recent days was that of Sacha Culbertson, violinist, who made his first Boston appearance last Wednesday. In the opinion of the Monitor chronicler, Mr. Culbertson combined with a remarkable accuracy of pitch, "fleetness and masterly bowing, agile and supple." This writer continued: "Throughout he played sincerely, quietly, without affectation or mannerism, and confined expression and narration to his splendid instrument, which he understands so well."

Although he found a lack of fire and intensity in Mr. Culbertson's playing, the reviewer in the Globe lauded his tone, "clear and sweet, seldom scratchy or acid, never forced," and his modest stage demeanor. Philip Hale of the Herald agreed with this writer, and he wrote that the violinist's "tone is pure; his phrasing is that of a musician; he plays with intelligence." The Transcript writer was of the same opinion. The accompanist was Max Rabinowitch.

* * *

Of Ethel Leginska's piano recital Saturday afternoon, the Transcript reviewer wrote "not before has the piano yielded her so rich and subtly varied a palette of tonal colors, nor has she always found in composers her present wide range of emotion." Liszt's Sonata, according to this writer, was "justly conceived, with gripping conviction in the broader and more intense moments, with highly varied subtlety and sometimes ravishingly beautiful tones in the contrasting melodic sections."

The Monitor writer agreed that she brought to the Sonata "many beauties of tone, rhythm and phrasing . . . for the most part, the tone color was lovely." On the other hand, the Herald writer did not think her playing up to its usual standard, and complained of lack of technical mastery and clarity of outline in the Sonata.

Florence Chretien in Recital

Florence Chretien, soprano, gave her New York debut recital in the Rose Room of the Belleclaire Hotel on the evening of January 17. The program was followed by a reception.

MISS ABBY MORRISON
Sang at the Hotel Biltmore Musicale in New York Last Friday Morning.

New York Symphony Starts Tour of Twenty Concerts

The New York Symphony Orchestra with its conductor, Walter Damrosch, left New York yesterday afternoon for its series of concerts on tour in the South and in Havana. The first concert of the series was given last night in Wilmington, Del.

The schedule of concerts for the orchestra includes the following appearances: Daytona Beach, Florida, January 28; Havana, Cuba, January 30, February 1, February 2 (with Paul Kochanski as soloist) and February 3 (Mischa Mischakoff as soloist); Miami, Florida, February 5; Palm Beach, Florida, the 6th; Jacksonville, Florida, the 7th; Savannah, Georgia, the 9th (Mr. Mischakoff, soloist); Columbia, Greenville, and Rock Hill, South Carolina, on the 10th, 11th, and 12th; Raleigh, North Carolina, the 13th; Richmond, Virginia, the 14th; Washington, the 16th and 17th; Baltimore, Maryland, the 18th; Philadelphia and Harrisburg, Pennsylvania, the 19th and 20th.

Few Recitals Given In San Francisco

Schmitz Plays With Orchestra; Sophie Braslau and Mme. Schumann Heink Sing.

San Francisco, Jan. 16.— The lull in the music season during the holiday weeks has not yet been worked away. Recitals have been few so far this year. At the Symphony concert last Friday E. Robert Schmitz was soloist in Strauss' Burleske and Franck's Variations Symphoniques. Mr. Hertz conducted also Haydn's Symphony in G major and the Prelude and Love Death from Tristan and Isolde.

The reviewers were unanimous in praise of the conductor and the soloist for their work during the program. Ray Brown wrote in terms of unmixed approval concerning the pianist in his review in the Chronicle. William Eliot commented on his "virile tone" in the Herald, and called Mr. Schmitz' interpretations "thoughtful."

Writing in the Examiner, Redfern Mason said, "Mr. Schmitz is an artist of first rank." This reviewer said of the Wagner interpretation, "This is music in which Mr. Hertz is at his best, and it is a glorious best. The other chroniclers were agreed that it was "beautifully done."

Mme. Ernestine Schumann Heink gave a recital on January 11 in the New Cumberland Theatre, which was filled to capacity, The prevailing sentiment in the reviews was that she sang as well as ever. The Chronicle report said, "She sang with that directness of emotional appeal that wins its way unerringly to the heart of each individual listener." The Examiner report was in the same vein: "She gave of her best, a time-ripened art."

Sophie Braslau gave a second San Francisco concert at the New Columbia just before the end of last year. She repeated the success which she had at her first recital.

M. J. C.

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Grainger Conducts Orchestra in Boston

Harvard Singers Assist; Koussevitzky Presents Program of Beethoven's Music.

Boston, Jan. 19.—Among the Symphonic offerings of the week was the concert of the People's Symphony Orchestra with Percy Grainger as guest conductor. This differed from the usual symphony concert in that the program, which consisted solely of short compositions by Mr. Grainger, did not contain the usual overture, symphony, or concerto with soloist.

Instead there were several short choral numbers sung by the Harvard Glee Club, led by Dr. Davison. The assisting artists were Anita Atwater, soprano, Anna Stovall-Lothian, pianist, William Owen Gilboy, tenor, Felix Fox and Heinrich Gebhard, pianists.

According to P. R. in the Globe, "Mr. Grainger's conducting is forthright and simple, with vigorous but not exaggerated gestures" and his compositions, like his playing and conducting, "are spontaneous and genuine expressions of musical feeling." As the writer in the Christian Science Monitor put it "the excellent work of the Harvard Glee Club under its leader, Dr. Davison, is too well known to need much comment." The assisting artists were commended for their work and the program for its interest. The concert, which was broadcasted by radio, was attended by a capacity audience.

Serge Koussevitsky surprised both the audience and the reviewers at the twelfth concert of the Boston Symphony Orchestra Friday afternoon by playing an all-Beethoven program in an entirely conservative manner.

Warren Storey Smith of the Post found the occasion "most delightful, most engrossing and, at its close, one of the most exciting concerts" given by this conductor. Philip Hale wrote in the Herald that "the interpretation was as sane as it was eloquent; as reverential as it was impressive." According to Stuart Mason of the Monitor, "his conception of it was poetic and imaginative but fancy was duly restrained and never overstepped the bounds of good taste." In the Transcript, H. T. P. wrote that he had never heard the long-winded Pastoral Symphony played "so perceivingly, imaginatively and revealingly."

In the second of his children's concerts at Jordan Hall Saturday morning Ernest Schelling, assisted by members of the Boston Symphony Orchestra, offered Mozart's Overture to The Marriage of Figaro, the Andante of Haydn's Surprise Symphony, the Scherzo of Mendelssohn's music for A Midsummer Night's Dream, the allegretto of Beethoven's Eighth Symphony and his Turkish March from Ruins of Athens, the Caucasian Sketches of Ivanof, Schelling's Nocturne, Barthe's Bourree and joint singing of the Battle Hymn of the Republic.

IN THE PUBLIC EYE

THE Chamber Music Society of San Francisco, which will tour the East during the season 1925-26 under the management of Maude Gibbon, first came into prominence after its performance at the Pittsfield Festival in 1922.

Louis Persinger, Louis Ford, Elias Hecht, Nathan Firestone, Walter Ferner

The successful career of the Society since inception is particularly gratifying from the point of view that every member of the organization is American born. Louis Persinger is a native of Rochester, Illinois; Nathan Firestone comes from St. Paul, Minnesota; Walter Ferner's birthplace was Baltimore, Maryland; and Elias Hecht was born in Atherton, California. Of these, the first three completed their musical educations in Europe after studying in America, but Messrs. Firestone and Ford are entirely American trained.

Mr. Persinger, first violinist and musical director of the organization, is a graduate of the Royal Conservatory of Leipzig and was chosen as concertmaster of the Berlin Philharmonic Orchestra just prior to the war. The founder of the Society, Mr. Hecht, who is the flutist, played with the Concert-Verein Quartet of Munich before his return to America. Mr. Ford, second violinist, was at one time assistant concertmaster of the San Francisco Symphony Orchestra, and Mr. Ferner, violoncellist, played for several years with the Berlin Philharmonic Orchestra. The viola player, Nathan Firestone, played with the San Francisco Orchestra.

Nadia Boulanger Gives Lecture-Recital in N. Y.

Nadia Boulanger, French composer and organist, was heard in a lecture-recital in Town Hall on January 19. In excellent English, with only a slight accent, Mlle. Boulanger spoke on Modern Music and Its Evolution. Illustrating her remarks by playing and singing at the piano, she discussed the works and importance of many modern composers. Walter Damrosch introduced the lecturer.

Commenting on the unusual activity in music during the last thirty or forty years, Mlle. Boulanger spoke of the enrichment of harmony and the growing freedom of counterpoint resulting from the utilization of different scales. She referred to Schonberg as one of the most significant of modern composers, and mentioned Egon Wellecz as his most promising disciple. A young Dutch composer, Matthys Vermeulen, was praised particularly.

In addition to her lecture, Mlle. Boulanger played an excerpt from Vermeulen's Sonata for piano and cello, part of the setting for the 129th Psalm by her sister, the late Lili Boulanger, and passages from Debussy, Roussel, Florent Schmitt, and Ravel. Prefatory to singing some of these passages, Mlle. Boulanger admitted that she had no voice, and had never studied. The reviews agreed that her attempts were pleasing.

Concert of Classical Music

Wanda Landowska gave her second recital of seventeenth and eighteenth century music for harpsichord and piano in Aeolian Hall on January 16. On her program were Bach's Capriccio on the Departure of the Beloved Brother, an Andante, Minuet, and Rondo by Mozart, selections by Rameau, Kuhnau's Combat between David and Goliath, and several other numbers.

Town Hall Clears Mortgages

Mortgages amounting to $800,000 on Town Hall, New York City, were burned on the stage of the auditorium before 1,500 men and women the morning of January 12. The burning of the mortgages by Robert E. Simon, Chairman of the Building Committee, was in the nature of a celebration of the fourth anniversary of the building. Mr. Simon and Robert Erskine Ely paid a tribute to those whose efforts had made the occasion possible.

Henri Deering Makes First U. S. Appearance

Plays Rachmaninoff Concerto With State Symphony; Waghalter Leads Zarathustra.

The seldom-played Also Sprach Zarathustra was offered by Ignatz Waghalter in his third concert with the State Symphony Orchestra at Carnegie Hall Wednesday evening. The other feature of the program was the appearance of Henri Deering as soloist in Rachmaninoff's Second piano Concerto. The other numbers heard were the Oberon Overture, and Beethoven's Fifth Symphony.

Deems Taylor of the World asserted that Mr. Deering was "very good" playing the Concerto with "fine authority and structural insight, revealing a clean, articulate touch, a good dynamic range, and a sensitive feeling for the poetry and drama of the work." According to F. D. Perkins of the Herald Tribune, he showed "fluent, well developed technique and no lack of coloring or expressive power in his playing."

No less enthusiastic was the Telegram-Mail reviewer, who wrote that he proved himself "a technician of finish and an interpreter of eloquence and emotional insight." The Sun commentator spoke of him as "a pianist of confidence, authority" with "a temperament and technique of impressive dimensions." In the opinion of the Post chronicler he played "with expression, sufficient energy and well-developed technique."

The Times reviewer said that the orchestra, under Mr. Waghalter, "gave an amazing account of themselves" in Also Sprach Zarathustra. In the Telegram-Mail, the reviewer said that "Mr. Waghalter read the complex score with firmness and insight."

Arrest Sunday Opera Producer

Because he gave a production of La Traviata on a Sunday Feliciano Acierno, of 8,821 Nineteenth Ave., Brooklyn, was arrested yesterday a week and arraigned before Magistrate Marsh on a charge of violating the New York Sabbath laws. The performance took place in the old Thalia Theatre on the Bowery on January 18. The producer asserted that legally he was offering a "sacred concert." The case was dismissed.

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RE JOHN McCORMACK

McCormack's Farewell

"John McCormack, the most popular American singer, makes his farewell appearance this season at Carnegie Hall, Sunday evening, January 18. Of course he will sing to a capacity audience. He always does. It is not because of his remarkable voice, alone, that he is so popular, for he has countless friends who admire him for his sterling citizenship and irreproachable character. No American, remembering his self-sacrificing devotion to the nation during the World War, can be other than John McCormack's firm friend."

—*New York Bulletin.*

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LONDON DAILY TELEGRAPH—BACHAUS proved again and beyond cavil or question his right to be considered as the faultless pianist of our time. No praise is too high for such infallible technique and style.

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LONDON TIMES—His masterful style is a splendid tonic. His technique is unerring, and never once is the hold on the rhythm let go.

MANCHESTER GUARDIAN—For the first time we heard the variations of Brahms played simply for the sake of the music. BACHAUS last night brought other listeners besides ourself to think him possibly the greatest of all pianists now before the public.

THE YORKSHIRE POST—BACHAUS is one of the most accomplished of living pianists, the lucidity and beauty of his playing could not have been surpassed.

NEWCASTLE JOURNAL—We should doubt if there is a finer pianist at present before the public than BACHAUS. . . . It was an incomparably fine bit of playing.

MUSICAL OPINION—BACHAUS played in that manner which puts him first of all living pianists in respect of mental power and executive skill. His mind indeed is of the highest order, and, as he is literally an artist in the matter of sound, his work stands apart from all others.

BIRMINGHAM GAZETTE—We prefer BACHAUS to every pianist since Rubinstein.

LIVERPOOL ECHO—BACHAUS seems to possess the most amazing technique that ever happened. I have heard nothing quite so overpowering, so overwhelming, so full of sheer brilliance and mastery for a long time. It was the very perfection of virtuosity.

Nothing could have been more supremely imaginative than his playing of his own arrangement of the Romance from Chopin's E minor Concerto.

SOUTH WALES ARGUS (CARDIFF)—It is hardly necessary to suggest perfection of technique. That is but part of his equipment. Intellect and emotion have their equal part in his work—he has the balance of completeness. He is neither cold nor sentimental—his is the fulness of disciplined emotion He is master of himself and of his technical resources.

IRISH TIMES—If we have a complaint to make it is that BACHAUS has left us so little to criticise. We shall remember him as the most satisfying we have heard for a long time.

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IN CONTINENTAL CAPITALS

Celebrate Opera Anniversary

Lully Revival Is Feature of Program Marking Fiftieth Birthday of Paris House.

Paris.

The fiftieth anniversary of the Paris Grand Opera was celebrated with a gala performance of a number of operatic and ballet selections on January 6. Director Jacques Rouche was praised for the good taste and discrimination which the program of the occasion displayed.

The celebration was unusual among the gala performances at the Opera in that the program was presented entirely by French artists. In the past it has been customary for a number of foreign artists to take part, but M. Rouche acted on the belief that the resources of the Grand Opera were sufficient for any occasion.

The first part of the program consisted of the singing of the fourth act from Meyerbeer's Les Huguenots, in which the singers appeared to good advantage. The mise-en-scene also was effective.

The mad scene from Ambroise Thomas' Hamlet followed, and was given in a manner which it would be difficult to duplicate on any operatic stage in the world. The final number of the evening was Lully's opera-ballet, Le Triomphe de l'Amour, which was revived for the occasion after it has rested in the Opera repertory for forty years.

Social Pomp Missing

Socially the present occasion was not vested with the same pomp and ceremony which were present at the inauguration of the Opera, although it had been expected that the evening would be colorful. There seemed a lack of animation and distinction among the public. There were no crowned heads present, although the Queen of Belgium had been invited. In her stead came a kindly telegram to the management. The Lord Mayor of London and the royal pair of Spain were others of the notables who were obliged to disappoint on this occasion.

The French officials who had been expected all took part in the ceremonies. The President and the diplomatic corps were on hand with a considerable part of Paris fashion.

Throughout, the singing was of a high order. It is difficult to decide which of the three selections was best presented. In Les Huguenots M. Delmas, baritone, who has now completed thirty-five years of uninterrupted service at the Opera, won a special round of applause from his admirers at the end of his aria. It was in the part of Saint Bris, in fact, that M. Delmas made his debut and scored his first success with the beautiful vocal abilities which he had at his disposal.

Paul Franz, who may safely be called one of the idols of the French public, sings the Meyerbeer repertory with the same ease with which he interprets his Wagnerian roles. His singing, of lyric beauty, was fluent and unrestrained.

Yvonne Gall Scores

Yvonne Gall made a dramatic Valentine, and sang her music with a purity of style and finish which reminded one of Emmy Destinn in her best days.

M. Rouard, one of the most successful baritones in France at present, won the gala audience more with the charm and nonchalance of his manner than with his voice. The part of Nevers in this single act was too short for him to develop his best vocal state, but he scored with the admirable manner in which he concluded the final phrases of his role.

Philippe Gaubert conducted the orchestra, which did its share of the evening's work well.

The task of putting over the second part of the program fell upon Fanny Heldy, whose popularity with the French musical public is second to none. Her beautiful stage presence in the mad scene from Thomas' Hamlet charmed as much as did her voice, and her acting of the part brought out the tragedy of Ophelia. There were so many shades to her vocal and histrionic expression that never once did the scene become monotonous.

Mmes. Cesbron, Viseur, Campredon, and Laval, and MM. Thill, Cambon, Madlen, and Mathieux sang in the revival of Lully's Triumph of Love. Their duties were small, but well done. The choreographic part was in the hands of Leo Staats and Jeanne Schwartz, both of whom did excellent work. Henri Busser conducted.

Louise at the Opera-Comique

Mme. Ritter-Ciampi is at present appearing in a number of performances at the Opera-Comique. Her Louise in the Charpentier opera of that name has been her most successful role so far. Her powerful soprano voice with its evenness of quality throughout its range enabled her to sing to best advantage the famous aria, Depuis le Jour.

Her colleague, M. Oger, in the leading male role, was not equal to Mme. Ritter-Ciampi in his singing, but his acting was convincing. M. Boulogne, the baritone, sang the role of the father, and Mme. Ferrara was the mother. Her voice is a contralto of beauty and strength. The chorus sang well, and the carefully studied and artistic mise-en-scene added to the impressiveness of the entire performance. M. Frigara was the conductor.

K. H. STOTTNER.

Russians Edit Operas To Suit Soviet Ideals

GLINKA'S opera, A Life of the Czar, which has held a prominent place in the world of opera for a century, has been rewritten under orders from the Russian Soviet government in order to eradicate all monarchical suggestions from the text, according to Moscow advices, says a dispatch to the New York Times, dated January 18.

The title of the opera has been changed to Scythe and Hammer, which are the symbols of the Soviet regime, and, while the music has not been altered, another text has been written by a local poet which avoids all clashes with Communistic teachings and eliminates the Czar motif completely.

Verdi, Rossini and Donizetti are also being rewritten, and Mascagni's Cavalleria Rusticana has been slashed by the censor, it is said.

Amato Makes Berlin Guest Appearance as Boris

Berlin.

Pasquale Amato sang the title role in Moussorgsky's Boris Godunoff at the Grosse Volksoper just before the beginning of the new year. It was a guest appearance which was enthusiastically received by the audience and the press. The reviewer of the Acht Uhr Abendblatt said, "This role demands not only an excellent singer, but a great actor as well. Concerning the singing of Amato nothing new need be said. As an actor in Boris he showed himself powerful and versatile. In the final scene of the fifth act he rose to the singing and acting heights which his part demanded."

Adolf Weissman wrote in the Zeitung am Mittag, "The performance was crowned by the portrayal of Boris by Pasquale Amato. What this artist gives us most of all in this part is great acting craft." Prof. Weissman also was impressed by the expressiveness of Amato in the final scene, and concluded, "The death in the end found Amato great."

A repetition of this performance at the Volksoper was immediately arranged for January 14. The schedule of Amato's tour in Germany includes appearances at the Dresden opera on January 3, 5, and 7, in Aida, Pagliacci and Cavalleria, and Otello; a concert appearance with the Berlin Philharmonic on the 10th; a guest engagement in Ballo in Maschera two days later at the Volksoper; on the 25th an appearance in Tosca at Chemnitz; and recitals in Prague and Dresden.

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Delighted a Huge Audience at His Carnegie Hall Recital on January Thirteenth Last

"He touched his interpretation with all the dazzling technic that pianists who have nothing else give to it, but subordinated this to what he, and also Beethoven, had in mind."

New York Journal, Jan. 14, 1925.

"The 'Appassionata' has been played in Toledo a great many times, but never quite like Levitzki played it. It was a breath-taking performance—not a mere electrification, a surface illumination of this staunch, majestic old work, but a thorough and fascinating rejuvenation."

Toledo Blade, Jan. 17, 1925.

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FOREIGN MUSIC ACTIVITIES

Regio Re-opens With Norma

Bellini Opera Starts Winter Season at Reconstructed Turin Theatre; Will Give Nerone.

Turin.

After a period during which it was closed in order that the stage might be reconstructed, the Teatro Regio opened its doors for its winter season on December 30. Norma was the opera chosen for the opening, for the management found it necessary to select a work which did not require too elaborate staging inasmuch as the work of renovation is not yet finished.

The mechanical facilities of the Regio have been much improved by the alterations. The stage has been made larger and its height has been increased, the footlights have been raised, the orchestra pit has been made deeper, and the lighting arrangements have been completely transformed and modernized. This work involved the expenditure of nearly a million and a half lire, which is considered a considerable sum for a city of the size of Turin.

Bellini's Norma had a good performance on the occasion of the renewal of the season. The success was due largely to the conducting of Gaetano Bavagnoli. The Gazzetta del Popolo reported that the ensemble was smooth and at least adequate to the score of the opera, while the orchestral playing was noteworthy for its finish. This review complimented the conductor for feeling so well the spirit of Bellini's style, so that at no time was the orchestral part of the score too prominent or out of proportion in the general mass effect. The chorus showed the same excellence of tone and good taste.

Protagonist Best in Later Acts

The protagonist was Ester Mazzoleni, who made a good impression, especially in the second and third acts. The Gazzetta commentator believed that Signora Mazzoleni showed more dramatic intuition than vocal abilities. Her voice at times was cloudy, and often her diction was not what it should have been. The old lucidity and purity of her singing were only hinted at for the most part.

An excellent Adalgisa was Maria Capuana, who did well from the beginning of the opera to the end. The tenor, Cesa Bianchi, who not long ago did not succeed very well as Siegmund at La Scala in Milan, won a triumph at the Regio in the part of Pollione, according to the reports of the newspapers. The reviewers admitted that his voice had not the greatest variety of timbre and that the transition from lower part of his voice to the middle range and from the latter to the top tones was too evident, but complimented him on the clarity of his diction and the skill with which he overcame the technical difficulties of his part of the score. His dramatic interpretation also was called effective.

Richness and beauty of voice, nobility and dignity of bearing, versatile skill in the portrayal of his role from both the acting and singing standpoints, were found by the newspaper commentators in the basso, Ezio Pinza, who some time ago left La Scala in a manner which caused rumors of quarrels between him and the management. Pinza, without being a great singer, has always been known as an artist who is secure and dependable in any part which he may be given.

Other operas which are planned for cess of this Norma were Signor Cilla in the part of Flavio, and Signora Avezza as Clotilde.

Other operas which are palnned for early performance as soon as the reconstruction of the stage is quite complete are Rigoletto, and Nerone, directed by Toscanini. F. C.

Chamber Concerts in Prague

Prague, Jan. 3.—At the first concert of the Chamber Music Society here quartets by Malipiero, Goossens, and Hindemith were played. The second concert included the first quartet by Leo Janacek, which he composed after he had reached his sixtieth year.

Vienna to Hear Mascagni Piece

Vienna, Jan. 21.—A new operetta of Mascagni, called Si, has just been completed, and will have its premiere in Vienna within a few weeks. Mascagni himself will conduct at the premiere, and Leo Slezak will sing the leading role.

Paris Opera Keeps Rouche

Paris, Jan. 21.—Jacques Rouche is retained as director of the Paris Opera for another seven years according to a decree of the Minister of the Fine Arts. He has held this position since 1913.

Ysaye Leads in Paris

Paris, Jan. 3.—Eugene Ysaye, violinist and conductor, was guest leader in two concerts of the Pasdeloup Orchestra late last month. The composers included on the program were Schumann, d'Indy, Weber, and Ysaye.

GEORGES ENESCO

Roumanian Violinist Is Again in the United States for a Series of Concert Appearances.

Strauss Works on Faust Theme

Berlin, Jan. 21.—Richard Strauss, Viennese composer and former director of the Vienna State Opera, is at work on a new opera on the motif of Goethe's Faust, it is reported. He is at present in Garmisch, Bavaria. The first performance of the work is set for the spring in Vienna.

Schalk Makes Symphonic Appearance

Vienna.—Franz Schalk, who since the resignation of Richard Strauss has been the sole director of the Vienna State Opera, conducted the third concert of the Vienna Philharmonic Orchestra. This marked his first appearance as permanent conductor of the orchestra.

Pianist Plays for Pope

Rome, Jan. 20.—Jan Paderewski, who is at present in Rome, where he gave a public recital last week, played a special program of piano music for Pope Pius and other high ecclesiastics in the private libary of the Pope yesterday afternoon.

Janacek Finishing New Opera

Prague, Jan. 3.—Leo Janacek, author of Jenufa, is nearing the completion of a new opera. It is being written to the libretto of Karel Capek, Czech playwright, and is called Die Sache Makropoulos.

Puccini Is Honored By Italian Cities

Rome.

The King and Queen and other members of the royal family, Premier Mussolini, and many high officials of the Italian Government were present in the Costanzi Theatre last night (January 19) when in commemoration of the late Giacomo Puccini the first and last operas by that composer, Le Villi and Gianni Schicchi, were played. During the first intermission a minute of silence was observed by the standing audience. A portrait of the composer crowned with laurels was shown before the curtain.

Earlier in the day the same personages attended services in honor of Puccini at the Chiesa di Santa Maria degli Angeli, and the son of Puccini, Antonio, who was present, received in person the condolences of the authorities. The orchestra of the Costanzi Theatre played in the Requiem Mass of Abbe Perosi, who conducted himself. The solo parts were sung by artists of the theatre, and the choral ensemble included the church choir and the theatre chorus.

These occasions marked the climax of a series of Puccini memorials which has been unbroken since the composer died. At Torre del Lago and Viareggio inscribed marble tablets were unveiled with fitting ceremonies on December 28. At the Teatro in Viareggio Madame Butterfly was sung that day to complete the services.

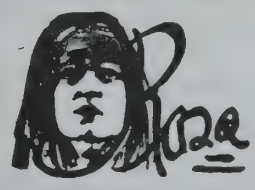
La Scala opera and the Conservatory in Milan celebrated the deceased composer on December 29. At the latter affair Ildebrando Pizzetti spoke in praise of Puccini and his music, and protested against the hypercritical and pedantic persons who were holding his music in too low esteem.

After this talk Arturo Toscanini directed an orchestra composed for the most part of students of the Conservatory in the prelude to the second act of Le Villi, the intermezzo of act three of Manon Lescaut, and an unpublished requiem of Puccini dedicated to Giuseppe Verdi. The last work is scored for chorus, organ, and strings. It is a composition purely religious and meditative in spirit, evolved from ideas, rhythms, and harmonic structure which are far from the mood of the theatre to which Puccini was more accustomed.

In the Scala that evening the commemoration exercises included La Boheme, the intermezzo of Le Villi, and the prelude and funeral march from Edgar. F. C.

Prague Concerts of New Music

Berlin, Jan. 11.—Among the compositions which will be performed at the three orchestral concerts of the International Society for Contemporary Music in Prague next May are Stravinsky's Symphony of Wind Instruments, Vaughan Williams' Pastoral Symphony, and Bartok's Danse Suite. No American works have been chosen for these concerts.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THE STUDIO EASY CHAIR

THE twentieth anniversary of the founding of the Institute of Musical Art, New York, and its endowment by James Loeb in memory of his mother, Betty Loeb, was celebrated by a concert given in the Institute auditorium on January 16, the birthday of Mrs. Loeb.

The Marianne Kneisel Quartet, the Madrigal Choir of the Institute and the Student String Orchestra under the direction of Franz Kneisel presented the program.

Jessie Harding is teaching classes in voice culture at the Anna Morgan Studios, Chicago, and Lillian Fich is rehearsing plays in the children's department.

An artist pupil of Richard Czerwonky at the Bush Conservatory, Robert Quick, received the decision of the judges at the annual contest of the Society of American Musicians in Orchestra Hall, Chicago, recently. Mr. Quick was selected from a large number of violinists now studying in Chicago. He will appear as soloist with the Chicago Symphony Orchestra at a popular concert some time in the near future.

Several members of the faculty of the Conservatory have been on recent programs of Chicago stations. Among these artists have been Ella Spravka, pianist, and her artist pupil, Melita Krieg; Glenn Drake, tenor, and Robert Yale Smith, composer accompanist, and Mme. Emmy Ohl, soprano.

The Music Teachers' National Association in convention at St. Louis, just closed, has been one of the most successful sessions in the history of the association, according to the members who were present. Very few of those scheduled for papers were absent, and the papers were well prepared and of general interest. The attendance, both local and from afar, was unusually large.

The officers of the past year were re-elected: Leon R. Maxwell, Newcomb College, New Orleans, La., president; William Benbow, 173 Anderson Place, Buffalo, N. Y., vice president; Donald M. Swarthout, University of Kansas, Lawrence, Kan., secretary; Waldo S. Pratt, 86 Gillett street, Hartford, Conn., treasurer; Karl W. Gehrkens, Oberlin Conservatory, Oberlin, O., editor. Three new members were elected to the executive committee of the association, namely: Mrs. Edgar Stillman Kelley, Oxford, O.; Carl Beacher, Northwestern University, Evanston, Ill.; Leo R. Lewis, Tufts College, New York, to fill the places made vacant by the expired terms of Peter C. Lutkin, Philip Clapp, and L. Swarthout.

The following were elected as counsellors for one year as part of the regular executive committee for 1925: Leon R. Maxwell, Karl Gehrkens, William Benbow, Donald M. Swarthout, Waldo S. Pratt, and Adolf Weidig.

Selection of the convention city for 1925 was not definitely settled, although the cities of Cleveland and Cincinnati were openly favored by the executive committee. Instructions were given to the secretary to investigate further with reference to a possible choice of one of these two cities. The convention dates chosen for 1925 are December 28, 29, 30.

Following a report from J. Lawrence Erb, chairman of the National Conservatory Committee of the M. T. N. A., the association passed a resolution authorizing the sending of the following telegram to Representative Robert L. Bacon of the House of Representatives, Washington, D. C.:

"The Music Teachers' National Association, in convention assembled, reiterates its support of the movement for establishment of a National Conservatory of Music. It highly indorses the 'Bacon bill' as a constructive step in the right direction. It earnestly requests favorable action at the earliest possible date and will cooperate in any endeavor in the proposed survey."

The piano sonata by George Boyle, soon to appear through the firm of Carl Fischer, will bring the list of the Australian composer-pianist's published compositions to sixty. The new sonata is one of a number of large works which Mr. Boyle has steadily produced during his years of piano teaching at the Peabody Conservatory, and, more recently, at the Institute of Musical Art of New York and the new Curtis Institute of Music in Philadelphia.

At his piano recital in Lewiston, Pa., recently Robert Braun, of the Braun School of Music in Pottsville, gave the first public performance of the Bach-Godowsky Prelude from the third Suite in C major. Mr. Braun was assisted by John W. Wilson, baritone.

The chief achievement of the Past Presidents' Assembly of the National Federation of Music Clubs during the last year has been the securing of a fund of $2,000, which insures the Young Musicians' Contest winners of cash prizes of $500 each as well as music school scholarships. Among those who have contributed are the Sigma Alpha Iota Sorority, Amelita Galli-Curci, Olga Samaroff, Mrs. Marie Rich Rockwood, and Susan B. Rich.

ALFRED Y. CORNELL

A Number of Whose Students Appeared in a Song Recital in the New Chickering Hall in New York Last Wednesday Evening.

On Monday evening, December 22, the Misses Marie and Helen McGinnis, artist pupils of Victor Everham, were heard in a concert at Holstein Park Hall, Chicago.

The following pupils appeared in recital at the Illinois College of Music last month: Lela Miller, Robert Coleman, Clarence Jacobus, Edwin Preodor, John Woltman, Marian Whitlock, Hazel May Sarber, Marjorie Lane, Ramona Jensen, Evelyn Wexstein, Alma Bargindi, Helen Webber, Gladys Schussler, and Emmett Higgins.

Carolyn Beebe, assisted by her artist pupil, Creighton Allen, appeared with the Montclair Orchestra, Philip James conductor, at the Montclair Auditorium, Montclair, N. J., recently.

Miss Beebe and Mr. Allen played Bach's Concerto for Two Pianos and Orchestra in C Major. She also appeared as soloist in the first American performance of Opus 34, Overture on Yiddish Themes by Serge Prokofieff.

In Saint-Saens' The Carnival of the Animals, a fantasia for two pianos, flute, clarinet, celesta, xylophone and strings, Miss Beebe and Mr. Allen also appeared.

Peter Meremblum, the Russian violinist, has been engaged to take charge of the violin department of the Cornish School, Seattle, Wash., commencing February 1.

Curtis Institute Announces Three New Scholarships

Three new scholarships, available when the second term begins on February 13, were announced this week by Miss Grace H. Spofford, executive secretary of The Curtis Institute of Music, Philadelphia.

They are the Mary S. Collins' scholarship for viola, given by Mr. and Mrs. Philip S. Collins; the Eleanor Pillsbury Pennell scholarship for the voice, given by Mrs. Cyrus H. K. Curtis in memory of her daughter, and the Cyrus Libbey Curtis scholarship for the trombone, given by Cyrus H. K. Curtis in memory of his father.

This makes fifteen scholarships in all available at The Curtis Institute of Music. In addition to the three announced by Miss Spofford this week, there were eight available in the Conservatory Department, including the Olga Samaroff and the Mr. and Mrs. W. Curtis Bok piano scholarships, three in the Preparatory Department of the Institute, and the Evans Braun scholarship in composition, given by Mr. and Mrs. John F. Braun of Merion, Pa., in memory of Owen Hugh Evans, Mrs. Braun's father.

Scholarships have thus far been won by three Philadelphians and three out of town students. Ruth Shufro Strauss holds the Curtis Institute of Music scholarship in piano, Jacob Savitt the violin scholarship, and Simon Goremica the voice scholarship. The Curtis Institute of Music violoncello scholarship was won by Louisa Knowlton of Boston, in competition with several male applicants. Olga Barabini of New York won the Olga Samaroff piano scholarship and has already begun her studies under Josef Hofmann. The Mr. and Mrs. W. Curtis Bok piano scholarship was also won by a New Yorker, Xenia Mazarevitch.

A class in Music Criticism will be conducted by Felix Borowski at the 1925 Summer Master School, beginning June 29, of the Chicago Musical College. Mr. Borowski, who is president of the college, has for many years been prominent in musical journalism. He is at present special music critic for the Christian Science Monitor.

The course will include the following: English as applied to newspaper reviewing; review of musical material required for music criticism; musical literature; other arts in their relation to music criticism; the function of criticism; the technique of journalism, and actual reviewing of musical performances.

Delta Omicron, the national music sorority, has recently elected to national honorary memberships the following American women composers: Helen Sears, Gena Branscombe, Fannie C. Dillon, Frances Marion Ralston, and Ethel Glenn Hier.

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IN THE Tudor Edition of Old Music, published by J. & W. Chester, London, two new additions have been made to the second series. Gerald Cooper has transcribed and edited two songs by Caccini, Dovro Dunque Morire, and Amirilli, Mia Bella, which have the simplicity and pleasing melodiousness which is characteristic of the compositions of this father of modern music. The songs were written in 1610. Mr. Cooper's arrangements include ćello obbligati.

The other additions, also arrangements of Gerald M. Cooper, are four duets of Robert Jones, composed about 1609. They are entitled Though Your Strangeness Frets My Heart; Sweet Kate; Once Did I Serve a Cruel Heart, and My Complaining Is but Feigning.

The latest addition to the G. Schirmer Recital Series of Organ Transcriptions is the arrangement by Edwin Arthur Kraft of the Dance of the Reed Flutes from Tschaikowsky's Nutcracker Suite. Mr. Kraft joins this newest adaptation, as colorful, skillful, and fitting as the rest, to his previous arrangements of the Arab Dance and the Dance of the Candy Fairy from the same suite.

New Schirmer pieces for the piano include Wagtails, a descriptive work by Charles Huerter; A Bird in a Garden, by Ida Bostelmann; and A Sailor's Piece, by H. Balfour Gardiner. The last composition is a composition of excellent workmanship, and melodic charm. The brisk staccato opening movement is well set off by the fuller harmonies and less capricious rhythms of the middle section, and the return of the first motif is likewise a welcome recapitulation. The second of these three compositions is a short piece based on the motif of a lively bird song, and this is the form of the construction of Mr. Huerter's Wagtails also.

Among the other recent Schirmer issues for voice are: The Wind and the Cloud, by Frank H. Grey, a song issued for high and low voices; At the Cry of the First Bird, by David Guion, a piece for medium voice; Ah, Moon of My Delight, by Arthur Nevin, also for medium voice, and When We Two Parted, for medium or low voice, by Roland Farley. The standard in these recent Schirmer issues is exceptionally high, for the compositions all are worthy of the inspection of the professional singer in search of serious material for an American group on any program.

Werrenrath and Myra Hess in Cincinnati

Cincinnati, Jan. 19.—The song recital of Reinald Werrenrath, baritone, last Tuesday evening aroused decisive comment on the part of the reviewers. They were agreed as to the artistic quality of his singing, but his program was not completely approved.

Mr. Goldenburg of the Enquirer wrote, "Maturity has added more to his interpretations than to his vocal technique," and admired the singer's "facile art," particularly in the group of Danish songs. Mr. Plogstedt wrote in the Post that the program "narrowly escaped monotony," beginning as it did with a group by Schubert, Brahms, and Grieg, following with Danish songs "uninteresting to a degree," and with the Credo from Verdi's Otello, "a poor selection for recital."

A group of four Masefield settings by Easthope Martin were unanimously approved. Mrs. Smith declared in the Times-Star, "Cradle songs fall inappropriately from the lips of the adult male," but concluded that "there are few that can approach this American artist for the simple undefiled art of song itself."

In the Commercial-Tribune Mr. Wilson said that the lieder group was "ineffective," but that the Danish songs were "more than satisfactorily done," and the Easthope Martin group was "contagious as it was grateful."

The second Matinee Musicale of the season was a recital by Myra Hess, pianist, this afternoon. Mrs. Smith wrote, "Miss Hess is a pianist of pianists." Although she considered the Schumann part of the program over long, she concluded, "the art was impeccable."

Mr. Wilson called the art of Miss Hess "purely feminine" with the "graceful, flexible strength of a Toledo blade." He admired the "surety and conviction of her work." Mr. Goldenburg felt that Miss Hess played "with delightful contrasts of light and shade" in the Chopin B flat Sonata.

Georges Enesco, Roumanian violinist, is to appear in recital here on January 29 under the management of Miss Minnie Tracey.

Photo by Mishkin.

MISS EVELYN BERCKMAN

American Composer, Two of Whose Songs Will Be Sung at the Fourth Concert of the Sunday Symphonic Society, Conducted by Josiah Zuro.

Chattanooga Music

Chattanooga, Jan. 17.—A change has just been made in the arrangements of the visit to Chattanooga of the Chicago Civic Opera Company next month. According to the new schedule, which avoids a performance on Ash Wednesday, Thais, with Mary Garden, will be given on the evening of February 23, Boris Godunoff, with Feodor Chaliapin, will be sung the following afternoon, and Tannhauser, with Raisa, that evening.

Elizabeth Gutman and Lili Robson were recent recitalists. Miss Gutman sang on January 5 and Miss Robson on the 9th. Paul Whiteman's Orchestra is playing here tonight, and Louis Graveure, baritone, will sing on January 22. T. E.

Klemperer Conducts in Russia

Berlin.—At the invitation of the Soviet Government Otto Klemperer went from Germany to conduct a series of symphony concerts in Moscow.

THE January issue of Music and Letters, the English quarterly, contains a number of articles of varied interest. The third article in the series, Musical Parlance in English Literature, by W. Wright Roberts, continues the search for musical references in recent and current literature. W. G. Whittaker in his second paper, discussing the Claims of Tonic Solfa, has written a sort of rebuttal to objections raised against the contentions of his first article on the subject.

Cecil Forsyth speaks of The First Performance of Gounod's Redemption, and W. S. Meadmore writes briefly concerning the traditional South Place Chamber Music Concerts. Other articles of more widespread interest are Rhythm as Proportion, by L. Borwick; Cristobal Morales, by J. B. Trend; The Fall and Rise of the Hymn Tune, by G. Dearmer; Creed and Custom, a discussion of novelty and traditionalism in music, by A. E. Brent Smith; Schubert's Poets, by H. G. Fiedler, and Some Recent Wagner Criticism in Germany and in England, a protest against the Freudian spirit in modern Wagnerian research, by G. A. Hight.

WHAT WE HEAR IN MUSIC, by Anne Shaw Faulkner, published by the Educational Department of the Victor Talking Machine Company, Camden, N. J., has just been issued in its fifth revised edition. It is a course of study in music history and appreciation for use in the home, and is adapted to the educational plans of music clubs, conservatories, and schools.

The body of the book is divided into four groups of lessons. One set considers the problem of learning to listen and the place of nationalist music; another takes up the history of music; the third part deals with the orchestra and the development of instrumental music; and the last is concerned with opera and oratorio.

Together with each of the lessons is a list of Victor records chosen to illustrate the information supplied in that lesson. A large appendix gives short explanatory notes concerning each of the records quoted. In other mechanical respects the book is well equipped, for it is thoroughly illustrated, has an extensive bibliography, a pronunciation table, and several complete tables of index.

With all this equipment and a body of standard information, What We Hear in Music makes an excellent elementary text in the study of music by music lovers.

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Brunswick Records

IN LAST week's issue of The Musical Digest appeared an account of the soiree given by Mr. and Mrs. Hageman in their New York home, January 18, in celebration of Mrs. Mary Flint's seventy-eighth birthday, at which she was feted by artists from the Metropolitan Opera and reviewers of the New York press. Owing to the large number of guests present the flashlight group is but representative of the gathering.

Identification: 1—William Guard, 2—Rafaelo Diaz, 3—Mario Chamlee, 4—George Meader, 5—Edward Cushing, 6—Frank Perkins, 7—Dorsey Whittington, 8—Edwin Hughes, 9—Charles Noble, 10—Carl Maas, 11—Edwin Franko Goldman, 12—Pierre Henrotte, 13—Henry Hadley, 14—Marie Sundelius, 15—Richard Hageman, 16—Mary Flint, 17—Renee Thornton Hageman, 18—Florence Easton, 19—Rose Coghlan, 20—George Bernard, 21—Albert Payson Terhune, 22—Max Smith, 23—Ona Talbot, 24—Mrs. Henry Hadley, 25—Artur Bodanzky, 26—Thelma Given, 27—Antonio Scotti, 28—Andres de Segurola, 29—Walter Koons, 30—Miss Morris, 21—William Gustafson, 32—Olin Downes, 33—Paul Kempf, 34—Bernard Wagenaau, 35—Maurice Swaab, 36—Miss Frank, 37—Mrs. Gustav Saenger, 38—Fitzhugh Haensel, 39—Gustav Saenger, 40—Mrs. Fitzhugh Haensel, 41—Mrs. William Gustafson, 42—Archer Gibson, 43—Mrs. Arthur Bergh, 44—Mrs. Francis Macmillen.

Opera Completing Tour Plans

Increasing interest in the touring activities of New York's Metropolitan Opera Company is being displayed in those cities which are the fortunate ones to be visited by that organization at the close of its New York season.

The signal success—in patronage as well as artistically—achieved last year in Cleveland has resulted in preparations for another affair there, beginning April 27 next and ending May 5. Nine representations of opera will be given there, again in the huge Civic Auditorium, and one gala operatic concert. It is anticipated that the attendance records of a year will be surpassed.

The operas selected are L'Africana, Faust, Trovatore, Falstaff, Coq d'Or, Pagliacci, Traviata, Tales of Hoffman, and Aida. Parsifal and the gala concert will constitute independent offerings not embraced as part of the regular subscriptions. The artists will be virtually the same as those to be heard and seen in Atlanta.

Rochester is to have two Metropolitan performances, at the Eastman Theatre, the details of which will be published when the contracts are signed.

The New York Metropolitan Opera Company will play in Atlanta, Ga., from April 20 to April 25. The operas which will be given are Gioconda, Falstaff, Juive, Mefistofele, Lohengrin, Tales of Hoffmann, and Tosca. They will be conducted by Messrs. Serafin, Hasselmans, Papi, and Bamboschek.

Among the artists who will appear in this series of performances are Mmes. Alda, Bori, Easton, Rethberg, Gordon, and Claussens, and Messrs, Lauri-Volpi, Martinelli, Johnson, Taucher, Danise, de Luca, Scotti, Bohnen, Whitehill, Chaliapin, Mardones, Rothier, and Didur.

Plays Primitive Music

Harriette Cady, pianist, gave a lecture-recital on "primitive music" in the Princess Theatre, New York, last Tuesday afternoon. The program included selections which ranged from Ireland's County of Roscommon to an Egyptian temple dance, airs of Java and Japan, and an Inca dance of Peru. The audience applauded particularly Miss Cady's own settings of a Chinese lullaby and spring song.

Philharmonic String Quartet

The program of the first New York concert of the Philharmonic Quartet, given last night in Aeolian Hall, included the Haydn Quartet, Op. 76, No. 3, the Glazunoff Quartet, Op. 70, No. 5, and Malipiero's Rispette Strambotti.

Oehmann, III, Unable to Sing

On account of illness Martin Oehman, German opera tenor, who made his debut this season at the New York Metropolitan Opera, has asked the management to release him from his contract.

Theatres under direction of Hugo Riesenfeld
RIVOLI Broadway at 49th Street
"Miss Bluebeard"
with BEBE DANIELS
RIVOLI CONCERT ORCHESTRA
RIALTO Broadway at 42nd Street
Cecil B. DeMille Production
"The Golden Bed"
With ALL STAR CAST
FAMOUS RIALTO ORCHESTRA
Riesenfeld's Classical Jazz

CAPITOL Broadway at 51st Street Subway to Door
World's Largest and Most Beautiful Motion Picture Theatre
Edward Bowes, Managing Director
A Rupert Hughes Production
"EXCUSE ME"
With NORMA SHEARER and CONRAD NAGEL
PRESENTATIONS BY ROTHAFEL
Capitol Grand Orchestra
Capitol Ballet Corps

Lines o' News AND Chatter

A bit of San Francisco breeze blew into The Musical Digest office the other day in the person of Gaetano Merola, of the San Francisco Opera Association. Signor Merola will have something to say shortly about the coming season's plans of his organization.

* * *

Who is the "masked" tenor? Beckhard and McFarlane won't tell. Here is a job for W. J. Flynn.

* * *

Up Boston-way Percy Grainger played the piano, and congratulated himself on his sold-out house.

* * *

Ernest Urchs met Lines-o'-Newser at the recent reception tendered by Messrs. La Forge and Berumen to Lawrence Tibbett, and fixed on him a questioning eye. "Can't I go anywhere without your following me around?" Apparently not, since Brother Urchs will go to the most desirable places.

* * *

Just a suggestion, in appearance, of Mme. Jeritza . . . by the Metropolitan Opera Company's newcomer soprano, Maria Muller. Very attractive, was the popular verdict.

* * *

Now and again one hears of Samuel Macmillen via the telegraph. The St. Louis Symphony keeps him busy.

* * *

President W. H. Murphy, of the Detroit Symphony, may be thoughtful enough, perhaps, to see that his new manager—D. Edward Porter—has a nice car to ride about in. Detroit surely offers an abundant selection.

* * *

Louisville is thriving musically. A Musical Digest staff member stopped there for two days last week. But Churchill Downs was closed, so there was no opportunity to see a bit of horse-racing.

* * *

Victor Sincere, one of Cleveland's music devotees, has been visiting New York. Mr. Sincere will be well up in front at the spring performances of the Metropolitan Opera Company in Cleveland.

* * *

As for Phil Miner, Cleveland's impresario, he is camping in Gothamtown, at the St. Regis, which is directly opposite the Hotel Gotham.

* * *

Clever John Tasker Howard, of the Ampico forces, has been appearing in what he terms "A Musical Diversion" at the Montclair, N. J., Well Mont Theatre. Steady J. T. H. Don't infringe on the copyright performance of Dr. Sigmund Spaeth.

* * *

By the way, Henry Souvaine, head of the Chickering artists department, has written the music for The Comic Supplement, a music affair which opened recently in the national capital. It is said by those who have heard it to be engaging music.

* * *

About the time this appears in print Jack Adams, of Wolfsohn, should be saluting San Francisco's skyline.

* * *

The general situation with respect to radio broadcasting of distinguished artists has eased somewhat. As The Musical Digest has pointed out, there will come, in time, a satisfactory adjustment of all matters looking towards arrangements protecting all concerned.

That luncheon given last Tuesday week by Mme. Germaine Schnitzer in honor of Mr. and Mrs. Wilhelm Furtwaengler was a distinctly exclusive affair. Some twenty persons were present at Voisin's.

* * *

Up northwards, and to the west, the Minneapolis Symphony is doing splendid things . . . with the able Henri Verbrugghen fulfilling all the things predicted for him by President Elbert Carpenter.

* * *

So Sol Hurok has taken over the Bluebird show, which is on the order of the Chauve Souris . . . and in some respects, according to the opinions of different persons, even cleverer.

* * *

After he has heard a few of their performances Barrett Andrews, with Mrs. Andrews, will depart for a vacation in Mexico. Mr. Andrews is head of the Hearst newspapers in Boston.

* * *

George Liebling seemed to enjoy the film at the Piccadilly last Wednesday night...he also added a couple of vigorous palms to the applause which followed Frederic Fradkin's expert violin solos. So did we.

* * *

"Something I have heard before," is Ottokar Cadek's revised definition of a melody.

* * *

Rehearsals of Giovanni Gallurese, the new opera by Italo Montemezzi, which is to be produced at the Metropolitan, have been started. The composer arrived in New York last week to supervise them. Tullio Serafin is slated to conduct, and Maria Mueller, Lauri-Volpi and Danise will be in the cast.

* * *

Giovanni, Rodolfo, and Enrico Caruso, brother and sons of the late tenor, are in the United States for a stay of about a month. Young Enrico, who resembles the father, placed a laurel wreath before the bust of the latter in the lobby of the Metropolitan on Wednesday.

* * *

A cable from Italy announces the marriage of Ildebrando Pizzetti, composer, to Signorina Cantiglio of Milan. The best man of the occasion was none other than Arturo Toscanini.

* * *

The Chicago Opera Company has moved East bag and baggage. It is starting its tour with a fortnight stand in Boston, which commenced last night. When the curtain went up Bostonians saw Aida on the other side of it.

* * *

Andres de Segurola closed his series of artistic mornings last Thursday at the Plaza. He promises to return next year with a list of artists as fine as ever.

* * *

Claudia Muzio has sent 10,000 lire to Arturo Toscanini in Milan as her contribution to the fund which is being raised for the placement of a bust of the late Giacomo Puccini.

* * *

Tooth-ache, avers Mrs. Mario Chamlee, is most disconcerting. But it is better now (subsiding, we mean to say): Mrs. Chamlee's tooth-ache, not ours.

Impartiality
Fairness
The Facts

The Musical Digest

Singing as a
Fine Art
See Page 5

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FEB 9 1925 UNIVERSITY OF ILLINOIS

Maestro Giorgio Polacco, musical director of the Chicago Civic Opera Association, who is now conducting performances by that organization during its stay in Boston.

Bulletins of News

Wilhelm Furtwaengler, who gave his farewell concert as guest conductor of the Philharmonic Orchestra Friday evening, sailed for Germany the following day on the Minnetonka. The program at this concert consisted of Haydn's Surprise Symphony, Strauss' Death and Transfiguration, and Beethoven's Fifth Symphony.

At the morning rehearsal preceding the concert, the conductor was presented with a silver loving cup by the orchestra.

At the hour of going to press The Musical Digest learned that Mme. Ethel Leginska, the pianiste who disappeared last Monday week while an audience was awaiting her in New York's Carnegie Hall, had been found. Captain John Ayres, head of New York's Bureau of Missing Persons, was authority for the statement, but he refused to disclose Mme. Leginska's whereabouts.

Miss Lucille Oliver, pupil of the pianiste who has been her companion and who started with her for Carnegie Hall on the night she disappeared so mysteriously, is quoted as stating that Mme. Leginska was found in a small town—one report says in New York State, another in Pennsylvania. A third report places the lost musician as being sheltered in a Boston sanitarium.

Frederick W. Peck and George W. Peck, of Rochester, N. Y., uncles of Mme. Leginska, are quoted by the New York Times as being unaware of the finding of their niece. They say they are her only relatives in this country.

Maurice Frank, identified with the few representations of opera last summer at New York's National League Base Ball park which closed for lack of patronage and resulted in dissatisfaction among some of those connected with the enterprise, announces the formation of what is called the American Grand Opera Association. Mr. Frank states his purpose is to give performances of opera next summer in the Central Theatre, Cedarhurst, at the Rockaways.

A rumor has reached The Musical Digest that Serge Koussevitzky has been re-engaged to conduct next season the Boston Symphony Orchestra and that he is to have as associate conductor an American very well known. The rumor has not yet been confirmed.

Wagner's Gotterdammerung was revived by the Metropolitan Opera Company Saturday afternoon with the following cast: Curt Taucher, Friedrich Schorr, Michael Bohnen, Gustav Schutzendorf, Nanny Larsen-Todsen, (debut), Maria Mueller, Karin Branzell, Laura Robertson, Phradie Wells, Marion Telva, Merle Alcock, Henriette Wakefield, Max Block and Arnold Gabor. Artur Bodanzky conducted. A digest of the reviews of the opera will be given in the next issue of The Musical Digest.

Mischa Elman Is Engaged To Marry San Franciscan

MISCHA ELMAN is considering hanging up his fiddle of bachelordom and entering the ranks of the benedicts. The distinguished violinist is reported engaged to marry Miss Helen Katten, of San Francisco; and his secretary confirms the report.

Miss Katten is the daughter of Mr. and Mrs. Simon Katten. Mr. Katten is engaged in business in the Pacific Coast city and is a cousin of the mayor of Sacramento.

No date for the marriage ceremony was given by Mr. Elman's secretary, who stated that the violinist and his finance had met on a European-bound liner several years ago. Miss Katten is said now to be on her way from San Francisco to New York.

The engagement of Mr. Elman and Miss Mildred Stone, of New York City, was made known in October 22, and the wedding was to have taken place the summer following. It was subsequently postponed to a later date, but before it was reached the engagement was broken off.

Gallo Forms Company To Tour With Alglala

All-American Cast Will Give Native Opera.

An all-American opera company will be organized next season by Fortune Gallo to present the American opera, Alglala, according to an announcement from Mr. Gallo's office. This opera, which has been produced successfully in Akron and Cleveland, was written by a native of Akron, Frank de Leone, and by Cecil Fanning.

It is largely due to the encouragement of the Federation of Music Clubs that Mr. Gallo has decided to undertake the presentation of the opera. He plans to form a company distinct from his San Carlo forces, which will include an orchestra and well-known American artists. The opera will carry complete scenic and technical equipment.

Mr. Gallo admits that the success of his venture depends entirely on the co-operation given him by music clubs and local managers. Those who have long spoken of the desirability of fostering American opera and American artists are thus given the opportunity to demonstrate their sincerity by encouraging his all-American enterprise.

That the price of this opera will not exceed that ordinarily paid for a single artist has been assured these clubs by Mr. Gallo. This will enable a great many of them to afford to include Alglala in their regular concert courses. Mr. Gallo has further announced that the length of the tour will depend altogether on the response which he receives, and that his decision as to whether he will present works by other American composers will be influenced by the success of this venture.

Carnegie Hall Sold, But N. Y. Auditorium Wins Five Years Grace

Purchaser Will Maintain Hall for That Period Unless New House Is Built.

R. E. SIMON IS BUYER

Despite the oft-repeated denials that the sale of Carnegie Hall was in prospect, it was announced last week that this building, which has been the center of New York's musical activities for a generation, has been sold by the estate of the late Andrew Carnegie to Robert E. Simon.

Music lovers have no cause for immediate worry that New York will be left without a concert hall since Mr. Simon has agreed to Mrs. Carnegie's stipulation that the auditorium be continued in operation for five years, although that period may be shortened if another hall is erected meantime. Robert A. Franks, executor of the Carnegie Estate, issued the following statement:

"An understanding has been arrived at between the executor of the estate of Andrew Carnegie and Robert E. Simon covering the more important provisions for a sale of the Carnegie Hall properties by the estate to Mr. Simon. The parties are now working out a form of contract. Unless unforeseen difficulties arise in connection with the details, it is expected that a contract will be signed and that a sale to Mr. Simon will result.

"The executor and Mrs. Carnegie, as residuary legatees, have been anxious that no inconvenience might result to the lovers of music in New York City. To this end the contract will provide for the continued operation of the auditorium of Carnegie Hall for five years, unless another hall capable of taking its place is sooner constructed. Mr. Simon contemplates no changes which will affect any of the present leases."

The news of the sale has given rise to rumors that the directors of the symphony orchestras are contemplating the construction of a new auditorium. Clarence H. Mackay of the Philharmonic board of directors, denied that the subject has even been under discussion.

It has been pointed out that the erection of a new auditorium, necessitated by the sale, will be, very probably, in a new district. As a result of the increasing value of property in the present music center, it is more than likely to shift to a location where property is less expensive. After the erection of such a new concert hall, other musical interests may gravtitate around it, as has been the case with the changing theatrical district.

Mr. Simon's purchase includes the auditorium, studios, the Rembrandt apartment house adjoining on Fifty-seventh street, and the private stables on Fifty-sixth street. He also holds the title to a large plot adjoining Carnegie Hall and it is assumed that, after the five years have elapsed, or when another building is constructed, Mr. Simon will put up apartment houses or office buildings.

Koussevitzky Visits Philadelphia

Hageman Conducts Philharmonic With Casals as Soloist; Rich Leads Home Orchestra.

Philadelphia, Jan. 28.—The Boston Symphony Orchestra played in Philadelphia for the first time in four years last Monday. Under the auspices of the Philadelphia Forum, the orchestra, conducted by Serge Koussevitzky, gave a concert in the Academy of Music that night. The program consisted of C. P. E. Bach's Concerto in D major, Berlioz's Overture to The Roman Carnival, Debussy's Clouds and Nocturnes, and Beethoven's Seventh Symphony.

This musical fare contained nothing which was not thoroughly familiar to Philadelphia, but, to quote the North American reviewer, "Mr. Koussevitzky's was a double triumph, since he not only played magnificently, but proved that a true musician can always breathe new life into old compositions." This writer continued that "his interpretations are highly individual, but always logical." Stanley Muschamp of the Inquirer found nothing new in his readings, although they were "intelligent, expressive."

Although the Public Ledger chronicler thought the work rather uneven, he spoke of Mr. Koussevitzky as "an intense individualist" who shows "musical sincerity" in every element of his conducting. In the Record, the reviewer asserted that the orchestra 'is once more the great instrument it was formerly" and mentioned that the conductor "compelled the most enthusiastic response from an audience which appeared to recognize at once the gifts of a really endowed musician."

* * *

Another symphonic concert of interest was that given by the Philharmonic Society with Richard Hageman as guest conductor and Pablo Casals as soloist. Mr. Casals played the B flat Concerto by Boccherini for violoncello and orchestra and the D minor Suite for cello unaccompanied by Sebastian Bach. The novelty introduced by Mr. Hageman was Thorwald Otterstrom's Suite, American Negro.

Of Mr. Casals, the North American wrote that "it is generally conceded he is the greatest living cellist, one in whom great virtuosity always goes hand in hand with the purest ideals." The Ledger chronicler and Mr. Muschamp agreed.

The former writer said that Mr. Hageman "deepened the splendid impression" he made at his former concert here this season, and the North American commentator stated that "Mr. Hageman is one of the most satisfying of visiting conductors, and achieved exceedingly fine results with the excellent body that comprises the present season's Philharmonic Society."

Writing of the Otterstrom Suite, this reviewer found them "skillfully and deftly orchestrated with just the right amount of sophistication." The Ledger considered the writing "very interesting" and the orchestration "original and effective, although inclined to be heavy in places."

* * *

The Philadelphia Orchestra also had a guest conductor in its concert last Friday. This was Thaddeus Rich, concert master of the orchestra. The soloist was Olga Samaroff, who played Mozart's A major Concerto, and Liszt's E flat major Concerto. The orchestral numbers were Beethoven's First Symphony and Strauss' Till Eulenspiegel.

Linton Martin (North American) remarked that Mme. Samaroff's "pianistic versatility was amply disclosed in the two concerti." In the Ledger she was lauded for her playing of the Liszt "with splendid taste and great beauty of tone as well as with the immense technique which its difficulties demand." According to Mr. Muschamp, Philadelphians again applauded "her fine sense of rhythm, the careful attention to pedaling and the good ensemble of her playing." The Record said that her "artistic and brilliant results" with the two Concertos "speak volumes for her ability as a technician as well as inherent versatility of temperament."

This writer commented that Mr. Rich conducted with "the same well balanced, serious, musicianly feeling he infuses into his individual playing" and that he was "remarkably successful yesterday." The Ledger chronicler asserted that his readings were very satisfactory and that the orchestra played with "enthusiasm and much tonal beauty."

* * *

The Rich-Kindler-Hammann Trio were heard at the meeting of the Chamber Music Society on Sunday in a program which consisted of Beethoven's Geister Trio, the Kreisler arrangement of the Londonderry Air, and the Trio Elegiaque by Rachmaninoff.

According to the Record, "the fine ensemble presented by this combination of players never fails to arouse the greatest pleasure . . . the entire program was very well played and liberally applauded." The three artists, to quote Mr. Muschamp, "presented the three numbers with good balance of tone, a unity of purpose and appreciation of the several moods of the composers, which resulted in one of the best concerts given here this season."

* * *

At the Monday Morning Musical at the Bellevue-Stratford Alfred Cortot, pianist, was heard. His program, as the Inquirer put it, "furnished an excellent foil for the display of his astounding and discriminating taste." In the North American review, he was praised for the manner in which he "fashions with consummate care a tone of deepest beauty and lingers over each phrase." The Record reviewer spoke of him as "a great artist," and the Ledger was enthusiastic over his versatility, "his clear, crisp touch," and his musicianship.

A typically large and enthusiastic audience filled to overflowing the Metropolitan Opera House Monday night to hear John McCormack.

Metropolitan Opera Bill

TOMORROW

Jenufa—with Mmes. Jeritza and Branzell; and Messrs. Laubenthal, Meader, and Schutzendorf; Mr. Bodanzky conducting.

THURSDAY

Cavalleria Rusticana and Coq d'Or (matinee)—the former with Mmes. Peralta and Telva; and Messrs. Gigli and Ballester; Mr. Papi conducting. The latter with Mmes. Galli-Curci, Alcock, and Ryan; and Messrs. Diaz and Didur; Mr. Bamboschek conducting. Mmes., Galli and Rudolph and Messrs. Kosloff, Bartik, and Bonfiglio will dance.

Boheme (evening)—with Mmes. Mueller and Hunter; and Messrs. Lauri-Volpi, Danise, and Mardones; Mr. Papi conducting.

FRIDAY

Carmen — with Mmes. Bourskaya, Mario, and Galli; and Messrs. Johnson and de Luca; Mr. Hasselmans conducting.

SATURDAY

Fedora (matinee)—with Mmes. Jeritza and Guilford; and Messrs. Gigli, Scotti, and Martino; Mr. Papi conducting.

Die Walkuere — with Mmes. Larsen-Todsen, Mueller, Branzell, Bourskaya, and Telva; and Messrs. Taucher, Bohnen, and Gustafson; Mr. Bodanzky conducting.

MONDAY

Madama Butterfly—with Mme. Rethberg and Messrs. Johnson and Scotti; Mr. Serafin conducting.

Minneapolis Symphony Opens Mid-Winter Tour

The annual mid-winter tour of the Minneapolis Symphony Orchestra, Henri Verbrugghen, conductor, will take the eighty-five players of the organization as far East as Pittsburgh and New York and South as far as New Orleans.

The tour opened at Madison, Wis., yesterday, where two concerts were given at the University of Wisconsin. The State University of Indiana at Bloomington will be visited on February 3, followed by two concerts at Terre Haute, Ind., on the 4th, and one concert at Miami University, Oxford, Ohio, on the 5th. Three concerts will be given at Pittsburgh, Pa., on February 6-7 under the auspices of the Pittsburgh Orchestral Association.

Following this engagement the orchestra will entrain for New York, arriving here on the morning of Sunday, February 8. No public performances will be given here, the day being devoted to the making of records at the Laboratories of the Brunswick Company. Leaving New York the same evening, the orchestra will reach Indianapolis, Ind., Monday afternoon in time for a concert that evening in the Murat Theatre under the auspices of the Symphony Society.

The remaining engagaments are: Feb. 10, Nashville, Tenn., 2 concerts, auspices, Nashville Symphony Society; Feb. 11, Birmingham, Ala., 2 concerts, auspices, Music Study Club; Feb. 12, Montgomery, Ala., 1 concert, Montgomery Concert series; Feb. 13-14, New Orleans, La., 3 concerts, New Orleans Symphony Association; Feb. 16, Memphis, Tenn., 2 concerts, Beethoven Club; Feb. 17 (afternoon), 1 concert at State Normal School, Charleston, Ill. (evening), 1 concert at University of Illinois, Urbana, Ill. The tour will close with two concerts at the University of Iowa, Iowa City, on Feb. 18, the party arriving in Minneapolis on the morning of Feb. 19.

Rubinstein Concerto Played by Mirovitch

Pianist Substitutes for Juan Manen, Ill, as Soloist With Los Angeles Orchestra.

Los Angeles, Jan. 21.—At the concert last Friday afternoon of the Los Angeles Philharmonic Orchestra, conducted by Walter Henry Rothwell, Alfred Mirovitch took the place of Juan Manen, who was indisposed, as soloist. He played Rubinstein's Concerto for piano and orchestra. Other works offered by the orchestra were Beethoven's Leonore Overture and Dvorak's New World Symphony.

Bruno Davis Ussher of the Express found Mr. Mirovitch "a player of considerable technique," but added that "it takes a super-virtuoso to revive this 'decomposition.'" According to Ralph E. Green, the soloist, "a pianist of virtuoso caliber," was given an opportunity to exhibit his extensive technical range in this work. In the opinion of Carl Bronson of the Herald, his performance "was one to be put down as actually masterful," and "while it dazzles technically, Mirovitch added the redeeming qualities of his redeeming art." As the Daily News writer put it, he played the work "as if it were a great inspiration." Opposed to these views was that expressed by the Record reviewer, who felt that his playing "had not the brilliant technical quality which might have given a fictitious importance to this composition."

To some extent indicative of the general response to the concert as a whole was the statement in the Times that "everything was adequately performed, but at no time during the afternoon was the music inspired." The Daily News, on the other hand, called it "a musical feast."

Mme. Branzell Substitutes

At the peformance of Die Walkuere by the Metropolitan Opera Company in Brooklyn last Tuesday evening Julia Claussen appeared as Brunhilde, although she was troubled with a sore throat. Late in the second act Miss Claussen became so ill that she was unable to continue, and Karin Branzell, who had just completed her role of Fricka, substituted for Mme. Claussen for the remainder of the opera. Part of the second act was omitted.

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Chicago Opera Opens With Aida in Boston

Moranzoni Conducts First Tour Production; Hub Reviewers Praise Performance.

Boston, Jan. 27.—The Chicago Civic Opera Company opened its two weeks' season at the Boston Opera House last night with a performance of Verdi's Aida. The large and brilliant first night audience applauded enthusiastically and insisted on many curtain calls.

The opera was conducted by Roberto Moranzoni, and in the cast were Rosa Raisa, Cyrena van Gordon, Elizabeth Kerr, Charles Marshall, Cesare Formichi, Alexander Kipnis, Virgilio Lazzari and Lodovico Oliviero. Stuart Mason (Christian Science Monitor) wrote that "the general ensemble was unusually spirited. This was in great part due to the conducting of Mr. Moranzoni. There was much fine singing and occasionally there were also fine bits of acting on the part of nearly everybody concerned." The settings, according to Mr. Mason, were "unusually magnificent" and the chorus and ballet were "excellent."

In the Globe, the reviewer commented that Mme. Raisa acted "with more subtlety than in former seasons" and "sang with greater restraint and artistry . . . hers is one of the two or three most beautiful voices heard by this generation." According to this writer, Mme. van Gordon showed the benefits of long familiarity with her part . . . every detail of her impersonation has been thought out. Her voice is still of uneven quality, best in its top register, and at its best impressive."

Charles Marshall was praised by this writer for his impersonation, which he considered "subtle" and "polished." Mr. Formichi, he continued, "put considerable emotional intensity into his acting and sang with both vigor and discretion." Messrs. Kipnis and Oliviero were commended and he thought that Miss Kerr sang the priestess' solo "with beautiful clarity and purity of tone."

In the opinion of the Transcript chronicler, Mme. Raisa's voice was "full, round and animated; it welled up to a good, controlled volume, yet never shattered itself on the high notes . . . her tone was a chalice of purity, her shading even, not overdelicate." The voice of Mme. van Gordon, to further quote this reviewer, was "more ample and billowing" and seemed never "cupped to the moment, but diffused and nebulous." Mr. Thomas was lauded by this writer for his "modulated, easy tenor;" Mr. Lazzari was called "unemotional but stolidly effective." Mr. Mason was enthusiastic about the work of Mme. van Gordon and Mr. Formichi, but more reserved in the case of the other principals.

Mr. Moranzoni was lauded by the Globe reviewer for the way he controlled the ensemble scenes, and in the Transcript, the commentator spoke of the way in which the orchestra "paced and guided precisely and never intrusively . . . the conductor shaped it and made it pictorial."

Stravinsky Plays His Concerto in Premiere

Boston Reminded of Bach's Style in New Composition; People's Symphony.

Boston, Jan. 26.—Igor Stravinsky, Russian composer and pianist, was the soloist at the concert on Friday of the Boston Symphony Orchestra, conducted by Serge Koussevitzky. He played his own new Piano Concerto in its first hearing in the United States. The other numbers on the all-Stravinsky program were the Song of the Volga Boatmen, Petrouchka and the Firebird Suite.

According to the Globe reviewer, the concerto "has the greater emotional power and much greater dignity of style than any other work of Stravinsky heard in Boston. . . . The style is freely polyphonic, the themes are original and of great beauty, the working out is naturally, yet elaborately, contrived."

Warren Storey Smith wrote in the Post that "this music grips, holds and enthralls by reason of its sheer intellectual vigor, its sinewy strength." He also thought that Mr. Stravinsky as a pianist "proved a fluent technician, a master of his own exceedingly intricate rhythms, and one relatively indifferent to tonal color." In the opinion of Stuart Mason of the Christian Science Monitor, "it is music which opens broad horizons, a universal music unconcerned with merely personal impressions, or human passions, a stimulating, quickening and penetrating music."

The Herald chronicler observed that the hearer is "suddenly transported from the formalism of Bach's time to a modernity of expression which is not of the highest order." All the reviewers commented on this Bach influence, contrasted so oddly with modern harmony and jazz. Mr. Smith said that he added to a "Bachian elevation of mood" modern harmony and rhythm. According to Mr. Mason, the concerto "is, quite evidently, a return to the models of classical times." H. T. Parker of the Transript wrote that "the harmonies are the outgrowth, bare and unescapable, of the counterpoint."

At the young people's concert of the orchestra, conducted by Mr. Koussevitzky, Thomas W. Surette introduced and explained the various numbers on the program. These were two movements from Haydn's G major Symphony, three excerpts of Moussorgsky's Pictures at an Exhibition, Anitra's Dance and In the Troll King's Grotto, from Grieg's Peer Gynt Suite. Mr. Wendler displayed the range and tone of the horn in the andante from Franz Strauss' Concerto, and Mr. Bedetti illustrated these points with the cello in the adagio from Haydn's D major Concerto.

Emil Mollenhauer conducted the twelfth concert of the People's Symphony Orchestra yesterday afternoon in the St. James Theatre. The soloist, Henry Levine, gave Rimsky-Korsakoff's piano Concerto in C sharp minor its first public performance here. The orchestral numbers were Lalo's Overture to Le Roi d'Ys, Nagel's Symphonic Poem, Fairy Tale, and Rimsky-Korsakoff's Caprice on Spanish Themes.

The Monitor writer commented that Mr. Levine "gave an intellectual rendering" of the concerto, and, although his playing lacked emotion, it showed "a markedly smooth technique, and a well defined rhythm." The Herald found it "a beautiful concerto, deserving of more frequent playing," and added that Mr. Levine, "an excellent musician, played the piano solo with a technical facility that was never obtrusive, sensitively, poetically." In the Globe, the reviewer said that the music was dull and lacked "melodic interest."

ALBERT COATES

Was Given an Ovation by an Audience of 2,800 When He Opened His Season With the Rochester Philharmonic Orchestra.

Second Recital by Bossi

A large audience heard Marco Enrico Bossi, organist, in his second recital in the Wanamaker Auditorium, New York, last Tuesday afternoon. Louis Edlin, violinist, and Cornelius Van Vliet, cellist, took part in later numbers on the program, and with Theodore Cella, harpist, joined in Signor Bossi's Sposalizio, which closed the concert.

Coates Returns to Rochester Orchestra

Lamond Is Soloist in Liszt Concerto; Tschaikowsky's Fourth Symphony Given.

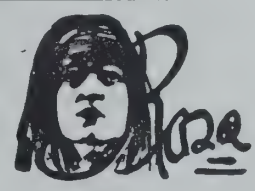
Rochester, Jan. 24.—An audience of 2,800, gathered in the Eastman Theatre, received Albert Coates with an ovation when he made his first appearance of the season as conductor of the second half of the schedule of the Rochester Philharmonic Orchestra. The orchestra had been idle since Eugene Goossens, its other conductor, completed his season in December. At his first concert Mr. Coates conducted Tschaikowsky's Fourth Symphony, selections from Rimsky Korsakoff's Coq d'Or, and the Liszt Piano Concerto in E flat. Frederic Lamond was the assisting artist.

"If the remaining eight programs are as interesting in material and if they are as well done as was the one last night, Rochester has an exceedingly pleasant time ahead," said William P. Costello, reviewer of the Journal and Post-Express, and the other commentators shared his opinion. This writer considered the performance of the Coq d'Or selections "little short of a marvel."

In the performance of the Tschaikowsky A. J. Warner of the Times Union found reflected "the virility and robustness of Mr. Coates' conductorial point of view, which entered vigorously into the brilliant and skillfully constructed last movement." Harvey Southgate wrote in the Herald that the performance of the Tschaikowsky "showed the result of infinite work in detail," and felt that Mr. Coates has a special preference for Russian music.

"Frederic Lamond is one of the few pianists who play Liszt properly," was the judgment of S. B. Sabin in the Democrat and Chronicle regarding the soloist of the evening. "He has the masterly technique, the true understanding of the bravura, the quick turn to little lyrical passages and the power of climax."

In his eight remaining concerts Mr. Coates plans to introduce a number of compositions by Americans, with the composers conducting. Ernest Bloch will probably lead his Winter-Spring, and Howard Hanson, director of the Eastman School, his Lux Eterna. Frederick Jacobi will also be represented on at least one program.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The Musical Digest will seek unswervingly to serve only the best interests of music. It will build up; it will support steadfastly musical progress and just reform; it is pledged to the cause of whatever is musically meritorious in both composition and interpretation, regardless of nationality; it will stand firm for justice; it will belong to no musical "party" or "movement," but remain independent.

Subsidies for Opera

Approximately one million and a quarter of dollars annually is expended in deficits by eleven of the twelve permanent symphony orchestras of the United States. That sum of money represents the difference between the gross income and the gross expense of those organizations. The investments of the Chicago orchestra yield a return which takes care of its yearly losses. But the securities held by the New York Philharmonic and the Philadelphia orchestras are insufficient to balance their respective budgets.

In eleven of our foremost cities—from Boston in the north-east to Los Angeles in the south-west—the people have available these splendid music bodies. Most of them tour, thereby making it possible for thousands of people in a considerable number of other communities to benefit through hearing the best orchestra music, admirably performed.

But what of opera? New York has a full season every twelvemonth. And Brooklyn, Philadelphia, Chicago, and (more or less occasionally, generally for a few weeks each year) Boston. San Francisco also falls in Boston's class, Los Angeles is correspondingly fortunate, and Cleveland and Atlanta fare moderately well.

Elsewhere opera is spasmodic. It is offered now and again, only; never with regularity or on a well ordered plan. The Metropolitan cannot tour extensively. The Chicago company leaves in its traveling wake a trail of deficits which are borne by the guarantors in those cities where the patronage is insufficient to cover the huge cost necessary to secure an organization of its class. The San Carlo company serves many communities, but it cannot take care of all, nor always in those ways which are desired.

The time has arrived for giving serious thought to the operatic needs of the country in some substantial manner which will provide, in the right way, for adequate opera. It is the contention of some experts that the people of this country want only one kind of opera—the very best—and will be content with no other.

This may be true. In a measure it doubtless is. Still, until it has been attempted the practicableness of medium-priced opera can never be really known. Opera of unquestioned excellence is possible with the seat-prices ranging from about $3.00 downwards. Such an organization, designed to serve a reasonable number of places at no great distances from one common center, might become in time an institution.

There are principal singers to be had for such an enterprise. Second-role artists too, and orchestra musicians, choristers, and ballet dancers. Settings and costumes are no more difficult to obtain, and artistic and business heads.

Why not such a permanent opera company, operated on a season-schedule of twenty-five weeks? There would be a deficit, of course. But several companies of that character could be conducted for less than the cost of maintaining our eleven leading symphony orchestras.

Opera as an art is inferior to the symphony; but it does exert a dual appeal in its visual and aural elements. Many people can be made, through opera, to come to appreciate the higher forms of music. And there appears just now to be a considerable interest shown in opera in many parts of this country. Finally, what opportunities such a company would give to Americans who have indisputable operatic talents and need only the training and experience to fit them for successful careers!

Here is a matter that would seem to deserve serious and extended thought by those in a position to make an undertaking of that character possible. The United States should rank all other countries in its supply of all kinds of music.

. . . TEMPO RUBATO . . .

HISTORIES of music have all they can do to report what has actually happened in the world of music. What might have happened is often interesting and sometimes important.

My Life, the autobiography of Richard Wagner (Dodd, Mead and Company, New York), includes at least one story which may frighten the perfect Perfect Wagnerite. In 1849 Wagner was in Dresden. He had already composed his Rienzi, Flying Dutchman, Tannhauser, and Lohengrin. The last work had not yet been produced.

At that time revolutionary hostilities broke out in Dresden, and the city was in a turmoil. Wagner was much interested in the proceedings, not so much because he himself was a revolutionary, but because he had many friends who were active in the struggle. The dramatic aspects of the revolt appealed to him too.

Speaking of one of the more disorderly periods during the revolt Wagner writes in his life story, "For the rest of the day the battle confined itself to skirmishes by sharpshooters from various positions. I was itching to climb the Kreuz tower again, so as to get the widest possible survey over the whole field of action. In order to reach this tower from the Town Hall, one had to pass through a space which was under a cross-fire of rifle-shots from the troops posted in the royal palace. At a moment when this square was quite deserted, I yielded to my daring impulse, and crossed it on my way to the Kreuz tower at a slow pace, remembering that in such circumstances the young soldier is advised never to hurry, because by so doing he may draw a shot upon himself. On reaching this post of vantage I found several people who had gathered there, some of them driven by a curiosity like my own, others in obedience to an order from the headquarters of the revolutionaries to reconnoitre the enemy's movements."

ALTHOUGH I was perfectly aware that four hundred pages of the autobiography remained to be read, I could not help but tremble as this rash young composer strolled across the bullet-ridden square. In the balance hung Tristan, the Meistersinger, the Ring, Parsifal—one reckless idiot with a gun and a good eye MIGHT have altered the history of music a great deal.

THERE are persons who believe that choice of interpretation in music is simply a matter of taste. There are others who seek more certain standards. It would appear that the subjectivists are somewhat too indiscriminate, but what are to be the standards?

Take such a simple matter as this. One may be playing a Chopin Prelude. At a certain measure there is a ritardando indicated, and just at the end of this measure, leading across the bar, is a sixteenth note anticipation of the first note in the next measure. One pianist will retard before the anticipation, and play the sixteenth note with that to which it leads strictly in time. Another may retard on the anticipation, and separate the two notes.

Is that, for example, a legitimate difference in taste? May both ways of playing these measures be correct? I doubt that.

One knows plainly enough what an anticipation is in the mind or instinct of the composer. He plans a sort of double knock in his rhythm, one tone falling into another. It is simply a mistake to separate these two notes, no matter what may be the tempo at the moment. The melody is broken if that is done.

Many broad differences of interpretation, perhaps all, can be reduced to such details as these, which does not mean that taste will cease to be the popular arbiter of interpretation.

FOR the present Stravinsky is the order of the day, and one must continue to speak of him. The other night in New York he conducted his own Octuor (for flute, clarinet, two bassoons, two trumpets, and two trombones) in its American premiere. It was composed in 1923.

The work is written in two movements, roughly a prelude and a theme and variations with fugato finale. The first part did not create a definite mood. For one thing, one had difficulty in becoming accustomed to the combination of instruments, for the bass of the ensemble seemed top-heavy. The second part was much more effective. (Incidentally it seemed more like a rondo than like a theme and variations group.)

It was in the finale that Stravinsky seems to have done his best work. It was quite traditional fugato writing, although the harmonies were not Bach's. The devices of augmentation and stretto were used for climatic effect, and in the middle parts the composer achieved an evenness of movement in the voices which was strangely reminiscent of the contrapuntal section of the Meistersinger Prelude where Wagner combines his three main themes. It was the rhythms that caused this resemblance, for one of the themes was light and dancing, and others (I think two) were more stately and broad.

MR. JOSEPH HOFMANN has written a letter of extraordinary interest in connection with the remarks in Tempo Rubato several weeks ago concerning Mme. Landowska's Music of the Past. Mr. Hofmann quotes as follows from those remarks: "A wind-player can make the tone grow or die as he likes. On the other hand in the harpsichord or piano, the tone once struck cannot be made to increase its volume so long as it is sustained. It can simply die away."

"I have just returned," writes Mr. Hofmann in this regard, "from an extraordinary visit to the home of a master magician where I heard a piano demonstrated which refutes the above statement. I heard tones grow or die as the performer chose. I heard volume increased, the tone once struck, and all this without in any way altering the characteristics of the piano tone."

At present this is magic, but perhaps some day it will become common practice. That is a disturbing thought. What will become then of the pianistic music of the past? For the most part Chopin did not write for an instrument which can control its tone after it has been struck. One can think of very sad things which the pianist of the future, with this new power in his hands, will do to a music whose beauty often depends on the dying away of its tones.

ALEXANDER FRIED.

Singing as a Fine Art

Mme. Frances Alda Finds Infinite Pains and Frequent Rehearsing the Price of Intelligent Performance.

by ALICE MASON

ISSUING from a flurry of snow into the apartment, and via an arched doorway of drooping palms into a French Louis XV salon, I saw mirrored in its furnishing the counterpart of a first impression of Mme. Alda obtained some years ago at a Metropolitan performance. The chatelaine was dainty, as the pastel brocades, porcelain figurines and fresh pink roses bore testimony. That her taste was fastidious manifested itself in the orderly comfort, the inordinate neatness of everything, and the blending of tints against old ivory.

Let who will think this has nothing to do with music. The creamy light affected one like the perception of harmony. As if no ordinary sound should first break the spell, there presently trotted into the room on feathery feet a tiny dog, to the tune of silvery tinkling. He advanced on the stranger, sniffed the fur on my coat, retreated in a series of quick jumps, reconnoitered in circles, and after brief contacts with an extended finger, having satisfied his curiosity, pranced proudly out again. . . . A canary trilled and was quiet.

"I made this an exact copy of my apartment in Paris," explained Mme. Alda a little later. "And my strict ideas were gotten from my French grandmother, who was an unrelenting housekeeper and an admirable woman."

That led to an important topic. "I am just as particular about my singing," she said. "I have no patience with musicians who go on the platform, opera, or concert, unprepared. I work more than ever over songs and roles I learned years ago, and I would no more think of giving a recital without rehearsing the entire program with my accompanist, than I would fly to the moon." Her black eyes snapped.

The way some of these young singers start out on a tour, meeting strange accompanists in every place, trusting to luck as they say, or even when they have the chance, avoiding rehearsals of familiar works, is simply not my idea of art. How can a stranger keep with a singer—especially as accompanying is so little understood? There again, the young player offends—sees her name on an important program once, perhaps, and grows careless. She does not follow the singer but asserts her own individuality.

"Any experienced accompanist knows that singers vary at different times. No singer on earth can be exactly the same at all times. If only accompanists would learn the literal meaning of the words to accompany. Mr. La Forge played for me alone for five consecutive years, yet I go over every program with him the morning or the day before I give it to the public. Singers and accompanists who do not do that simply don't know how to work. They are lazy!"

The words were short-clipped, but the voice a smooth, pleasing mezzo.

"I got quite wet this morning," she continued, "and was removing my clothes when you came. Every morning I don warm woollens, low-heeled boots, and a loose, comfortable coat,

MME. FRANCES ALDA

and with my little dog take a walk of five miles through the park. Then I have a bath and change of costume, and am ready for the day."

Madame Alda is the picture of health, with a bright, arresting eye.

People have widely differing preferences in the matter of instruments. Madame Alda thinks the cello the loveliest of all with which to sing. "I do not care particularly for the harp or flute as an accompanying instrument," she continued. "For that matter, I think the piano is an unfortunate substitute for orchestra, it is so uncompromising, and, like the singer, has but one voice. There is nothing so fine to hear, so exhilarating to experience as singing with an orchestra. That far surpasses the other."

There followed a truism that could well be adopted as a maxim by some. "No singer," she said, "can possibly injure another in the eyes of the public. Each has a particular appeal and different personality—how could a second singer in the same role, damage the first who sang it? So many stars demand certain parts to be kept for them—and expect, if they are taken ill suddenly, to have the entire company thrown into turmoil, and another piece substituted. That, you know, is ridiculous. Besides, we all learn the same roles and should have opportunity to appear in the different operas—of course, I mean those to which we are reasonably suited, and not be forever excluded from this or that beautiful work to placate the vanity of some temperamental diva. I have known singers, after substitutions, to refuse ever to appear again in the parts of their original preference, and sometimes the new heroines were not at all like them. The audience could never have cared for the two in the same way, and jealousy was entirely unjustified. In fact, very often one popular singer has her set of friends, while another has an entirely different following.

"People's opinions in this respect are amusing. You go to Philadelphia, and everybody says, 'I think Mme. Z. is wonderful!' Then in Cleveland the verdict is 'awful!'—Or they like a coloratura, or they prefer some dramatic singer, instead of taking artistic singing wherever it may be found.

"Is it not very difficult at times, keeping out of company politics?" I queried, for Madame Alda is the wife of perhaps the most famous impresario in the world. "Oh, no!" she denied. "There are times—but a long while ago I established the fact that I have nothing whatever to do with my husband's position. Do not mention his name—this has been threshed out before and lost its interest—but when I married him I made it plain that our professional entities were to remain separate and distinct, and so it has been. I don't believe in the Middle West they know my married name in private life! And as for the company over which he presides, I am never present unless I must be there to rehearse or perform. What the others do is no business of mine, and I never criticise or interfere under any circumstances."

One might add that Madame Alda has enough to occupy her time and mind in her own singing activities without considering herself more than one of the leading members of the Metropolitan roster. Her appearances in concert are as widespread and frequent as her operatic engagements and the shortness of the year will allow.

Madame Alda is at present arranging a trip to Australia. "Of course I'll like it there," she said. "I was born there, and for a long time Australia was my home. Now New York is my home, and I love it. It will be hard to stay away for long, but I'll be back."

Mme. Jeritza Injured, Recovered

In the performance of Fedora at the Metropolitan on the evening of January 26, Maria Jeritza was injured in the mimic struggle of the final scene. She was pushed aside by Mr. Gigli accidentally with such force that she narrowly missed falling into the orchestra pit. Mme. Jeritza struck the footlights, wrenching her wrist and suffering bruises when she attempted to break her fall. She was able to sing in Thais, however, last Thursday afternoon.

Basso Sings in Recital

Edward Lankow, operatic basso gave a recital in the Plaza Hotel, New York, on the afternoon of January 23. According to the reviewer of the Herald Tribune, he "displayed his resonant voice to advantage." Frank Bibb accompanied.

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OLIN DOWNES in The New York Times, Jan. 11, 1925:

"Repeated hearings of the performances ot Alexander Brailowsky strengthen the impression that he is in very fact a poet of the piano. Mr. Brailowsky is born to play this particular instrument and he gives a poignant beauty and glamour to even very simple compositions that he interprets with its aid. Naturally, for a pianist of such temperament and quality the music of Chopin holds a particular appeal. Playing a program of his compositions yesterday afternoon in Carnegie Hall, Mr. Brailowsky refuted the suspicions felt by more than one music lover that the day of the piano is passing and convinced his audience all over again that Chopin is the incomparable composer of music for this instrument.

"Mr. Brailowsky might have been equally successful as a violinist or performer on the oboe, but we very much doubt it. He has a sheer instinct for the secrets of the piano. He knows intuitively the colors that the pedal can evoke; he summons a brilliancy in bravura and a liquid beauty of tone in singing passages which, while they have been cultivated are inborn and can never be merely acquired. He seems to have escaped the toughening results of the terrible routine the professional pianist must undergo; he recreates his music with all the freshness of feeling and imagined beauty that it must have had for him when first his eyes fell on the printed page and straying fingers hinted at the wonder it contained.

"He has, too, a remarkably fine sense of proportion. In a previous concert he played with more extravagance and abandon. Yesterday Mr. Brailowsky was more continent in his effects and obtained them by the most simple and sincere means. For the greater part of the afternoon the performances were of the most exceptional eloquence and poetic atmosphere.

"To play two of the most familiar nocturnes—those in G major and E flat—in a way that made every note a thing of intense beauty, and the whole a really haunting memory, is an almost incredible accomplishment—at least for a hardened concert-goer—to encounter. Then there was the archness, the simplicity and caprice of the three mazurkas, none of them ranking with Chopin's most individual and emotional contributions in this field, but all of them typical and characteristic of this form which Chopin refined and glorified from the folk music of his country. Came the heroic Chopin of the Fantasy and the C sharp minor scherzo, both works of given interpretations which took away all the commonplaceness that hackeneyed past performances had encrusted upon them, and made them inspiring experiences. The performance of the great A minor etude was in similar vein—retaining, with all its force, the beauty that Chopin never crushed or distorted.

"Mr. Brailowsky repeated a delightful performance of the study in thirds, so beautifully accomplished that the listener remembered only the beauty and was unaware of the phenomenal display of technic. The music nad an elegance, a tonal loveliness, and sparkle which became the ideal realization of its style. Superlatives are dangerous but it is not easy to speak coolly in reporting the accomplishments of a rare and true artist."

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PIERRE KEY'S OBSERVATIONS

ACCUSTOMED though she is to taking hard falls on the stage, Maria Jeritza wasn't precisely happy over the one which came during her recent appearance in the New York Metropolitan's performance of Fedora. In this instance she was assisted —as the action in the opera requires —by the tenor . . . who was none other than the golden-voiced Beniamino Gigli, the Loris of the occasion.

There was a momentary struggle—mind you, as the action demanded—then Mme. Jeritza was thrust prone upon the boards. She was propelled more violently than was intended—no doubt as to that. But in endeavoring to protect herself from mingling with the orchestra musicians the prima donna wrenched a few muscles and sustained a bruise or two.

Afterwards, so the story goes, there was some conversation behind the scenes, with persons high in the opera house management striving to smooth over the situation. It all came out right, and the incident may be forgotten as no more than an incident.

I AM reminded of another little affair which occurred, some years ago, between the late Enrico Caruso and Geraldine Farrar. It was after that artiste had been summering in the movies, under California skies.

She had been filmed in the title role of a picturized version of Carmen; and in the course of her experiences Miss Farrar was advised to make her struggle with her cigarette-girl opponent in one of the opening scenes strikingly realistic. So well did she conform to directorial admonitions that she became adept in the science of collar-and-elbow wrestling.

This was evidenced at Miss Farrar's first Metropolitan appearance the following November, when, in her encounter on the Metropolitan stage, she threw a feminine chorister so vigorously that some spectators thought the young woman must have been hurt.

A little later, in the same act, Miss Farrar rubbed Carmen's flower somewhat roughly into Caruso's face, whereupon the tenor showed his displeasure. She continued her realism, at other moments, apparently (as matters developed) in a manner not at all to Caruso's liking.

Perhaps he said to himself: "Wait, young woman, and see what happens," or something of the sort. At any rate, during the third act where Don Jose is expected to seize Carmen forcibly and push her before him to the footlights, Caruso got his innings. And those who knew of the matter at the time said that the evening ended with accounts nicely settled.

YEARS AGO, when Emma Calve and Fernando de Lucia played opposite each other in Carmen, the soprano said she actually was afraid of the temperamental tenor during their last-act scene wherein Don Jose stabs Carmen.

Those who enjoyed the privilege of witnessing the dramatic realism of these two artists will never forget what usually happened. Circling like a panther, de Lucia would advance nearer and nearer to the wavering Mme. Calve, who always turned and twisted, eying wildly her confrere, who seemed during those moments nothing less than a crazed man bent upon her destruction.

"There was something fascinating about the deadly seriousness of de Lucia," Mme. Calve once said. "I needed no summoning of any histrionic art to portray my fear. And each time we played the scene I half anticipated a real thrust of that steel blade which de Lucia carried in his hand."

We have no such moments nowadays in the closing act of Carmen. It is safely played, and no one ever has any apprehensiveness over the outcome.

SO some of our American composers of orchestral works are at last to have an opportunity to hear what their writings sound like. It will be a novel experience for a number of them—worthy creative musicians, who have toiled hopefully, and been rewarded, the majority—with nothing more than the mute evidence as displayed on paper.

Once again has George Eastman revealed both his generosity and his sagacity. Sometime next May there will be two concerts in Rochester by the Rochester Philharmonic Orchestra, offering seven or eight compositions by American-born writers deemed worthy of a public hearing. A year later the plan provides for four such concerts, which will double the opportunity for our gifted musicians.

Albert Coates, I am told, suggested the idea, and it was enthusiastically indorsed by Howard Hanson, music director of the Eastman School of Music. Things have been getting on in that institution since Hanson arrived on the ground, last autumn. There is an assured future musically for the community up Rochester-way. And it is gratifying that an American is playing, and is to play, so important a part in moulding that future.

MOST OF US think usually of Louisville as the city of hospitable people and enchanting homes. They seem to be typical of all Kentucky; and yet . . . it is in Louisville that the visitor is taken into the midst of things and made to feel that he is not to be permitted to have time hang heavily.

My own hesitancy about going to Louisville is the regret which is felt at leaving. And there generally is a lapse of too much time before entraining again for a renewing of friendships and acquaintances.

I journeyed down there a few days ago, just to look round a bit and observe what had happened there musically during the years that had passed since I was last in that thriving city. What progress! There was all too little time and opportunity to check up on all that has been done, but enough was apparent to indicate how Louisville has gone on and how insistent her citizens are for the best in music.

IT would be fitting to publish right here the names of all those who have been instrumental in swinging Louisville's music pendulum so far in the right direction. One day I purpose doing so. At the moment it is sufficient to state that the element of discrimination rules strong in that southern community.

The music patrons want fine artists and organizations, and good music. Woe to the singer or instrumentalist who offers a hackneyed program, or thinks that some insipid piece of music is "just what is wanted."

The privilege was afforded me of speaking to a selected audience of patrons of the P. S. Durham concerts, and on the following day to members of the Arts Club, an organization numbering some 350 musicians, writers, artists, and architects. It is an unique club; New York has nothing quite like it.

Incidentally, Mr. Durham is about as discerning, energetic, and conscientious a music purveyor as I have met in a decade of blue moons. His offerings have gone over the top because they are wisely chosen and ably presented. Confidence, after all, is one of the best assets one who serves the public can have.

A GENTLE LADY whose music knowledge is matched only by her hospitality and personal charm is Mrs. Speed. All Louisville reveres and adores her, with abundant reason. But if you are not thoroughly up on the music topic you affect to be posted on it were better not to suggest it in your conversation with Mrs. Speed.

Her music room is one of the chosen spots in Louisville. Numerous professional celebrities have appeared there. Others will come to know that intimate place, and play or sing in an environment peculiarly its own.

I was privileged to spend an hour there, and to start the logs to burning in the big fireplace (an editor can, when occasion demands, prove that he has served a faithful apprenticeship around a furnace).

Had time permitted there would have been visits to other homes than those of Mrs. Speed, and Judge and Mrs. Allen, and Mrs. William Davenport. For there are many that beckon one in Louisville . . . where time never is permitted to hang heavily for the stranger within its gates.

RIDING from Louisville to Cincinnati on the L. & N.'s crack train, the Pan-American, I met the district manager of the Baldwin Company, headed for headquarters and the annual meeting that was about to take place. His name is Backer, and he is very young. But what enthusiasm! In Cincinnati, where Vice President Lucien Wulsin is convalescing from a typhoid attack, I was escorted to a gathering in which Fritz Reiner was conspicuously present. Also smiling Bill Murray and Phil Wyman, Baldwinites, Marguerite Lisnewska and Mr. Lisnewska, lively Burnett Tuthill of the Cincinnati Conservatory of Music, and Wilhelm Bachaus, who has just played with the Cincinnati Symphony the second Brahms concerto for pianoforte.

You feel Cincinnati's music atmosphere the moment you reach that city. It has tradition, and no end of up-and-coming musicians who have contributed unceasingly to the cultural growth of that community.

Mr. and Mrs. Charles P. Taft continue to spread their beneficence. It must be a satisfaction to observe the influence of the Cincinnati Symphony Orchestra, which never was so fine an instrument as now.

ON the following day I listened to a part of the Cleveland Orchestra's "pop" concert, with Nikolai Sokoloff conducting. The attendance was large and appreciative; and how they applauded the violin playing of Ruth Breton, who was the soloist. Well, here, too, is an organization splendidly personneled. Credit to Sokoloff, of course; but the builder of the orchestra is Adella Prentiss Hughes. One cannot get away from that fact.

Cleveland is fairly tearing into music. Its people are getting the urge, and cannot be stopped. That is one reason for the success the Metropolitan Opera Company had there less than one year ago. Within a short time that organization will be housed again in the great Civic Auditorium, and scenes of enthusiasm will be re-enacted.

The people of Cleveland seem to have put their shoulders to the music wheel in a set determination to make it go round. There have been leaders, of course, as there must be in any such effort. But it is a civic affair, and while a few public spirited men are responsible for starting the ball rolling, it is the all-sided support which has put Cleveland into its present unique musical position.

The Chicago Opera forces are due in Cleveland within a short time. There can be no doubt that their best foot will be put forward, and some splendid representations result. But the civic eye of Cleveland is upon the coming of the Metropolitan, and that may have an effect on what otherwise would be a record patronage.

MOST OF US are liable to mistakes, but rarely do we stumble to the extent that the writer for the New York Herald Tribune did in a recent story about the Metropolitan Opera Company's mishaps to some of its members.

"The demon of bad luck has also visited Wilhelm von Wyemetal, tenor" etcetera. Then, continuing, that writer stated: "Mr. von Wyemetal's American debut has been deferred this year, due to a series of bad colds."

It happens that Mr. von Wyemetal is stage director of certain operas presented at the Metropolitan, and has served the institution for nearly two seasons. He may have a tenor voice, but his use of it no doubt is confined to accompanying his morning "daily dozen."

MME. STURKOW RYDER, of Cincinnati, writes me concerning what she terms the "world's worst sandwich." The pianiste was touring recently in northern Michigan and after one of her recitals she found herself hungry. The only place open at that hour in the community where she had appeared was a tiny shop. Ordering an egg sandwich Mme. Sturkow Ryder took it with her to her hotel; and lo, upon unwrapping it she discovered it to consist of two bits of bread between which had been placed bacon, perfectly raw.

IT APPEARS that even the Los Angeles Philharmonic Orchestra has done some radio broadcasting. One of these days there will be systematic procedure in broadcasting. For the moment I feel that the miscellaneous broadcasting by distinguished musicians and music organizations is perhaps not for the best interest of the concert industry. For it is evident that the occasional playing or singing of music by persons who excel in their professions must serve only to delay the day when some orderly procedure can be agreed upon by the various interests concerned.

So long as a celebrated music organization or artist consents to broadcast the radio companies will hesitate to make arrangements looking towards adequate compensation for securing professional services which have attached to them a definite monetary value.

There has been enough of such broadcasting now to permit certain facts becoming known. It is to be hoped that there will follow a gradual cessation of such practice, and finally its complete cessation . . . awaiting the formulation and adoption of plans essential for ways and means that must come.

THE CRITICAL SCALES

Arthur Friedheim

Arthur Friedheim was heard in recital at Aeolian Hall Wednesday afternoon. On his program was the seldom-heard tone poem of Liszt's, Apres une Lecture de Dante; a Beethoven Sonata; a Chopin group, and a shorter group of compositions by Liszt (his teacher), which were, to quote Alison Smith (World), "played with the skill and sympathy of the truest Liszt tradition."

According to the Times reviewer, Mr. Friedheim "displayed all the dignity and depth of understanding which assure to those who attend his infrequent recitals a period of aristocratic musical interpretation." Lawrence Gilman wrote in the Herald Tribune: "It would be a poor compliment to him to pretend that he played as he once did. The wonderful mechanism has stiffened, the vital fires have sunk. But still there is the breadth and vigor of conception, the musicianship . . . and some of the pianissimos were of rare loveliness and poetry, and certain octave passages were electrifying." Herbert Peyser wrote in the Telegram-Mail that, in spite of the "rusty" technique displayed, there remained a something of the "glamourous magic, that generous flamboyance . . . which is essential unto Liszt." In the Sun the chronicler asserted that Mr. Friedheim's program "left the impression that he has many points of value to give some of the present day young pianists, especially in the art of fingering and phrasing."

Mme. Lea Luboschutz

"A player of vitality and verve, she proved herself mistress of many moods expressed in terms of the solo violin," was the judgment of the reviewer of the New York Times concerning the playing of Lea Luboschutz in her recital in Aeolian Hall, New York, on the afternoon of January 23. She was assisted at the piano by Emanuel Balaban.

"Mme. Luboschutz proved to be an enjoyable violinist," said the Sun reviewer. "Her tone and technic were generally good, her intonation excellent, and her expression of emotions delivered by a warm and fluent style. She was very warmly applauded." This opinion was not fully confirmed by the observer of the Telegram-Mail, who called the violinist "a fairly well-schooled player, of some technical address, and an agreeable tone in cantilena." This writer thought that in interpretation Mme. Luboschutz tended to be "cold, unvaried, and unimaginative."

The writer of the World spoke of her as playing with "a polished and brilliant style and a musicianly understanding." In the Herald Tribune it was reported: "Mme. Luboschutz's playing was that of an experienced, powerful violinist, with a notable amount of technical skill, and a tone of very good size and fullness, not entirely free, however, from a slightly rougher spot or two."

Miss Daisy Jean

A versatile young Belgian musician, Daisy Jean, appeared at Town Hall on January 26 and not only played the cello but sang to her own accompaniment on the harp. According to the Sun reviewer, "the novelty of her program combination again attracted attention, as did the fact of her extended musicianship."

The Herald Tribune reported that Miss Jean's cello playing "showed a technical skill and a tone of good volume, with lower notes of notable resonance. The quality of her cello tone varied to some extent, with some passages of a smooth, fluent quality and others with what might be called a furred surface." This writer continued that "singing at the harp, Miss Jean gave an appealing performance, with what seemed a naturally good voice of pleasing quality, though not without some variation in its quality of tone." In the Times, the reviewer spoke of the way in which she "evoked the charm of respective classic and romantic styles." The accompanist was Arthur Loesser.

The Misses Sutro

There were a number of novelties on the program offered by the Misses Rose and Ottilie Sutro at their two-piano recital in Town Hall last Tuesday evening. Among these were a Mozart Fantasia, a Chopin Etude, and a Schuett Waltz written especially for these two pianists.

The Sun reviewer found their playing "enjoyable" in that "it had grace, a tone generally good and much finish in the details of ensemble." The Herald Tribune referred to them as "skillful players," and Pitts Sanborn (Telegram-Mail) wrote that "time has in no wise diminished the precision or the vigor of the Misses Sutro's playing, and there is every reason to suppose that their hearers of last evening like it well."

In the World, the reviewer mentioned their program as "characteristically pleasing." According to the Times reporter, "habit and custom have welded the two duetists into a firm whole, so that they instinctively follow each other's lead."

Three Philharmonic Conductors

Three different conductors wielded the baton at the last three concerts of the Philharmonic Orchestra. At the students' concert last Wednesday, Willem van Hoogstraten resumed his duties as director in a Tschaikowsky program.

Elly Ney was soloist in the B flat Concerto which, according to the World, "she played with her usual vigor and security." The Times reviewer commented that "her stimulating personality was especially felt in passages which called for brilliancy and virility."

Mr. Furtwaengler gave his farewell subscription concert on January 25. At the children's concert, conducted by Mr. Schelling on the 24th, the assisting artists were Scipione Guidi, violinist; Oswaldo Mazzucchi, cellist, and Anselm Fortier, double bass.

William Bachaus

William Bachaus, at his piano recital in Aeolian Hall on Wednesday evening, played, among other things, Schumann's Sonata in G minor and Grieg's Ballad in the same key. Lawrence Gilman (Herald Tribune) was enthusiastic in his praise of Mr. Bachaus: "He is a virtuoso of exceptional brilliance, yet obviously his spirit is modest and sincere. He has a superbly resourceful and fluent technique, so that difficulties scarcely exist for him; yet he uses this technique only as a vehicle. He is poetic, yet sentimentalism tempts him not . . . Mr. Bachaus is one of that microscopic company of musical interpreters who are engrossed beyond everything else in their office as communicators."

In the Times he was spoken of as "one of the foremost interpreters of Schumann" whose "reading of the Sonata last night deserved the long applause it elicited." According to the World reviewer, Mr. Bachaus held his audience "by his simple and serene musicianship." Pitts Sanborn (Telegram-Mail) spoke of his "prodigious technique, his dazzling speed, his unbridled strength." The Sun writer found him at his best, "with a wealth of warm color where necessary, a delicate and airy touch, sensuous but not too sensuous, and an adequate, if not extensive, range of dynamics with which to lend form and strength to his warm and colorful readings."

Jacobsen at Opera Concert

Sascha Jacobsen, violinist, was the assisting artist in the opera concert at the New York Metropolitan on the evening of January 25. He played Lalo's Spanish Symphony with the orchestra, conducted by Paul Eisler, and a group of short numbers accompanied at the piano by Samuel Chotzinoff. Other soloists of the evening were Mmes. Mario, Peralta, and Telva, and Messrs. Tokatyan and Tibbett.

Miss Helen Lubarska

Helen Lubarska, an American mezzo-soprano, who has studied and sung abroad, made her debut in the United States in Aeolian Hall, New York, on the evening of January 23. Herbert Peyser of the Telegram-Mail thought that she disclosed "a remarkable voice whose possibilities seem at present restricted by her irrepressible zeal to be dramatic."

"Miss Lubarska displayed a dramatic soprano voice and temperament of authentic quality, a muscular quality of tone with an emotional thrill in the middle range, although less powerful at either end of its scale," was the judgment of the Times commentator. Alison Smith, reviewer of the World, found that Miss Lubarska "combined a warm and colorful vocal quality with such elaborate operatic gestures that they occasionally interfered with the message of her song."

In the Herald Tribune F. D. Perkins declared, "She sang with intelligence and taste, commendable phrasing and expression, while her diction was especially distinct." Emil J. Polak was the accompanist, except in a group of four songs by Nathan Novick, when the composer took his place at the piano.

Maria Mueller Sings Elsa

Maria Mueller, who recently began her season with the Metropolitan, appeared for the first time as Elsa in Lohengrin on the evening of January 24. The World reported that she "brought fresh youth and beauty to Wagner's Bridal heroine, renewing in voice and action the favorable impressions of her debut in Die Walkuere." The Post review agreed, and the Sun writer declared: "This young woman is a pleasing addition to the company. Her voice is not a great one, but it has beauty and freshness. She acted and sang with feeling and intelligence." The remainder of the cast was familiar.

LEDGER—PHILADELPHIA,
DECEMBER 19, 1924

NINA MORGANA TRIUMPHS IN "BARBER OF SEVILLE"

Brilliant Handling of Role of "Rosina" Features Civic Company Offering, in Which La Puma Also Stars

The Civic Opera Company added to its reputation last night by its fine performance of the "Barber of Seville," one of the immortal operas, at the Metropolitan Opera House. The excellent singing and the even better comedy acting kept the audience, which filled the big hall to overflowing, applauding and laughing.

They call "The Barber of Seville" a "light opera," but there is no opera in the repertoire more difficult than it, outside of a few of Wagner's and the later Verdi's. Its difficulties, both of singing and of action, are enormous and only the best-equipped companies can hope to give it. The very fact that last night's performance was so successful shows how far the Civic Opera Company has gone in the two short seasons of its existence. As in the former renditions, the chorus was one of the chief features of the production, although "The Barber" uses only the male voices in that capacity.

Nina Morgana, who was so successful here in the "Tales of Hoffmann," given by the Metropolitan Opera Company, of which she is a member, was the Rosina. She aroused enthusiasm by her singing of the coloratura aria "Una Voce poco fa" and also by her brilliant singing of the "Waltzsong" from "Mereille," which she used in the lesson scene. Her voice, beautiful in quality, is extensive in range and of excellent coloring.

Giuseppina La Puma made the most

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THE BALANCE OF OPINION

Vlado Kolitsch

Playing on a violin of Mozart, Vlado Kolitsch made his first New York appearance last Tuesday evening in Carnegie Hall. "Much of the Mozart Concerto (in D major) was played with delicacy, with considerable charm, and an evident regard for sensitive phrasing," wrote the reviewer of the Sun. "His tone was full and sonorous, and he often attained a level of artistic excellence which gave hints of perhaps better results in a second recital."

Alison Smith of the World found Mr. Kolitsch's tone pleasing, but rather small for such a great auditorium as Carnegie Hall. Herbert Peyser wrote in the Telegram-Mail that Mr. Kolitsch's playing was agreeable within limits. He also commented on the small tone. In the Times it was reported that "Mr. Kolitsch should be heard on an equal plane with artists today, as he showed in his capable treatment of three solo cadenzas" in the Mozart.

"His tone seemed of good quality," wrote the observer of the Herald Tribune, "but limited volume in the Tartini number, with lessened smoothness in the rapid flights, but it broadened and increased notably in the Bach solo, and when Mozart was reached, was remarkably smooth and rich, full and sonorous." This writer found Mr. Kolitsch "happy in his double stops."

Os-Ke-Non-Ton

Os-Ke-Non-Ton, baritone, of the Mohawk tribe, Bear Clan, gave a recital in Town Hall on January 22 of American Indian songs in costume. In the words of the Times reporter, "the charm of the entertainment lay in the earnestness and sincerity of the singer."

The writer in the Herald Tribune observed that his appeal did not depend entirely on the unusual features of his concert; "he displayed a resonant voice of excellent quality, an appealing personality and marked expressive ability." The Sun reviewer said that he revealed "a voice of a quality and size well adapted to the native characteristics of his program. He had good dramatic instinct, an expressive voice, if somewhat harsh and nasal, and a fine control of dynamics, which were most effective in the tribal songs of a more primitive nature."

The accompanist was Blanche Barbot.

Philharmonic Quartet

A novelty, Malipiero's Rispetti e Strambotti, which in 1920 won the Berkshire Chamber Music Festival Prize of $1,000, featured the program of the concert of the Philharmonic Quartet in Aeolian Hall, New York, on the evening of January 26. The members of the quartet, all of whom play in the New York Philharmonic Orchestra, are Scipione Guidi and A. Lichstein, violinists, L. E. Barzin, violist; and O. Mazzucchi, cellist. Their program included also Glazunoff's Quartet, Op. 70, No. 5, and Haydn's Quartet, Op. 76, No. 3.

Deems Taylor felt that the Malipiero piece, while interesting for a while, was over-long and became monotonous. With this opinion the Herald Tribune observer agreed, but W. J. Henderson, writing in the Sun, declared that it deserved further hearing, although at times "it leaned backward rather than forward."

"The performance," wrote Mr. Taylor, "was admirable. The four players display unusually good and well-matched tone quality, and bring intelligence, good musicanship and flexibility to all their interpretations." The Herald Tribune chronicler observed that "the quartet played well. It showed a unity of spirit and performance, ample life and briskness, and a collective tone which seemed of good quality." The Post reviewer preferred the playing of the Haydn to all else on the program, declaring, "This familiar composition was played with fine shading." Both the Times and the Sun reports agreed that the ensemble deserved approval.

Adela Verne's Second Recital

"Miss Verne played with her known mastery and technical competence. . . . She gave a performance as careful in detail as it was brilliant in execution, meeting with warm applause from those present," wrote the reviewer of the Times of the second New York recital of Adela Verne, pianist, in Aeolian Hall last Tuesday evening. "As before," said the Herald Tribune report, "her playing was powerful and clear cut."

The Post reviewer found the "great strength of her hands in producing the finer effects" most evident in the rendition of Paderewski's Sonata, Op. 21, in E flat minor. The Telegram-Mail writer expressed the opinion that no one except Mr. Paderewski himself could have played this work better. The Sun report was similar to those quoted.

Miss Ruth Rodgers

Ruth Rodgers appeared in her first New York recital of the season last Tuesday afternoon in Aeolian Hall. Her accompanist was Isidore Luckstone, who was represented as a composer on Miss Rodgers' program. "Miss Rodgers' voice," reported the reviewer of the Times, "light but broadly produced, was easily sustained in upper reaches, and without extremes of tonal 'color' she achieved intelligentlly varied emotional expression. She acquitted herself artistically in classic airs."

Despite his opinion that she had certain difficulties with French diction and with portamento passages, the reviewer of the Sun declared that the recitalist "revealed a voice of good power, considerable beauty in the middle range, and an ability in dramatic tone color which sufficed to offset" those difficulties. "Her interpretations were musical, convincing and often full of color," said this reviewer. The writer of the World agreed that Miss Rodgers showed "intelligence and understanding" in her interpretations, and felt that although her lower tones were not so warm, "her voice was one of unusual volume, clear and interesting" in its higher reaches.

In the opinion of the Herald Tribune chronicler Miss Rodgers displayed "a naturally good voice of fresh fluent quality, and good English diction."

Miss Edna Thomas

An American program consisting of negro spirituals, "street cries" of Baltimore and New Orleans, and Louisiana Creole songs was sung by Edna Thomas on January 25 in the Booth Theatre, New York. According to the review of the Sun she revealed again "a voice of delicacy and charm admirably adapted to the soft Southern nuances, and the humor of and melancholy of these songs of the South. She has intelligence, grace and refinement, and an intense appreciation of significant aspects of her offerings."

The Times reviewer spoke of Miss Thomas' "gifts of bright tone, colloquial phrase, and native humor," and in the Herald Tribune it was reported: "Miss Thomas, clad appropriately in mid-nineteenth century style, showed her usual distinctive talent for vivid, expressive and unexaggerated interpretation."

De Reszke Singers

The De Reszke Singers gave their first public concert in New York at the Henry Miller Theatre on January 25. These American singers, who have been heard in concert in England and on the continent, are Hardesty Johnson and Floyd Towsley, tenors, Erwyn Mutch, baritone, and Sigurd Nelson, basso. Mildred Dilling, "a talented young harpist," to quote the Times, and Henri Bove, flutist, took part in the program. In the Herald Tribune Miss Dilling was referred to as a "skillful" player.

According to the Sun chronicler, the quartet "sang with fine nuance, clear diction and spirit. As a cappella singers, their pitch was excellent." The Herald Tribune reviewer found that they were "strong voiced, thoroughly unified ensemble, and gave a performance that was both vigorous and artistic, with a pleasing, well blended quality of tone and marked expressive ability." The writer in the Times said that "the voices, taken singly, are good, grouped together, they command a great variety of tone color, while, at the same time effectively blending with each other."

State Symphony

Percy Grainger was soloist with the State Symphony Orchestra, Ignatz Waghalter conducting at its concert last Tuesday afternoon. He played Saint Saens' G minor Piano Concerto. "His accustomed impetuosity and exhilarating vitality" were displayed by the pianist, reported the Times. "The pianist vitalized and enlivened even the dry spots of merely episodic or scholastic writing," continued this reviewer. Mr. Peyser of the Telegram-Mail, on the other hand, found Mr. Grainger not up to his best form.

Mr. Newman commended Mr. Grainger who played "with his usual high spirits, but with rather less than his usual certainty in very rapid passages." Deems Taylor in the World referred to the concerto as "empty," but said, "Mr. Grainger's robust and masculine performance, albeit a trifle over-emphatic at times, made it sound effective." Mr. Henderson thought that Mr. Grainger has played better in the past. He found lack of variety and an intermittent technical inaccuracy unusual in his playing.

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Samuel Insull Reports on Finances of the Opera; Recitals Move to Auditorium Stage.

by HAZEL H. MOORE

Chicago, Jan. 27.

THE Chicago Civic Opera Company has, like the Arab, folded its tents, and silently (though not too silently) stolen away on its annual tour, this year of eight weeks duration. Samuel Insull, president of the company, arrived in Chicago in time to explain to the guarantors at the gala performance on Friday night that the tour was necessary to the company to spread its fame as well as to carry the overhead expenses over an extended period of time. This extension of time also enables the company to make better contracts with the artists.

Mr. Insull added many other things in his speech, the most important of which was the fact of the $400,000 deficit entailed during the season. This will call for 80% of the total amount guaranteed, as against the 65% levied last year. The increase was not all loss, however, as the attendance showed an increase of 38%, while expenses increased only 3%. Contracts have also been let for the construction of a new warehouse, an important feature to the company, which will eventually, according to Mr. Insull, save $80,000 to $90,000 a year. The warehouse will be paid for by an issue of bonds offered to the guarantors, of which $300,000 have already been subscribed.

MR. INSULL'S speech, in part, follows: "We are doing the best we can. Our condition this year has been the general one. If our season had been operating during January, February and March, instead of November, December and January, our situation would be better than it is. The improvement in general business conditions has not advanced sufficiently to affect such luxuries as opera performances by the opera going public. But, notwithstanding that fact we have done much better than it looked as though we were going to do six weeks ago.

"I wish to remind you that one of the causes of our losses is the relatively low price charged for our performances. If we could obtain the same prices as obtain, for instance in New York, our losses would be $150,000 less. But in the opinion of the management, our prices are all that the business will stand. We need first a far wider interest on the part of the community."

MR. INSULL made no prognostications for the future, but reminded the guarantors that the old, familiar operas brought better returns to the box office than the new ones. "If you will put an unlimited fund at our disposal, and in such case you might as well make it the Federal Reserve Bank, we will be glad to try all sorts of experiments. Lacking that, we will have to do the best we can on what we have. We cannot run on air."

One could but regret that the subscribers were not permitted the enjoyment of the splendid performances with which the company closed its season. Romeo and Juliet, with Miss Mason and Mr. Hackett, was worthy a full run of subscription performances. So, too, was the company's production of Boris Godunoff, which received but two hearings, one subscription and one extra. Martha, judging by the cheers received by Miss Mason and Tito Schipa, should have run six times rather than two. And last but not least was Pelleas and Melisande, proclaimed by the critics to have been the company's greatest art production.

Certainly as a series of mediaeval pictures, or as an establishment of mood, the performance has never been surpassed in Chicago. The enthusiasm of the audience for the lovely, abstract work came as something of a surprise, but not to the displeasure of Maestro Polacco, who wrought wonders with the orchestra. It seems a pity that one performance was the allotment for so much expenditure of work.

THOUGH the opera has left, the Auditorium has not been dark. On Sunday afternoon the universal appeal of Fritz Kreisler's art drew a multitude, which overflowed into the orchestra pit and onto the stage, to offer some of the most sincere homage it has ever been the fortune of my ears to hear awarded any concert artist.

In the evening, another huge throng gathered to hear a fine triumvirate of opera stars in concert. Florence Macbeth pleased to such an extent that four encores were added to her first group of songs. Joseph Schwarz sang the Pagliacci prologue to acclaim, and Tito Schipa's entrance brought cheers from the audience. As far as they were concerned he could have sung all night. Perhaps Tito felt differently for he had sung a recital in Milwaukee in the afternoon, returning to Chicago just in time to appear on the Auditorium stage.

On Monday evening the lovely Pavlowa with her Ballet Russe, took up the burden of making the Auditorium a pleasant and profitable place to spend the evening. Certainly it is no burden to see Pavlowa. Incomparable she still is, with the flame that is Anna Pavlowa burning as brightly as ever. If she had never done anything else, she would still be great for her illumination of Fokine's Dying Swan, a perfect thing, viewed from any angle of art.

Her new offering for the opening night was Don Quixote, a Spanish ballet of the Barcelona of 350 years ago. It was charming, built on the line of classic tradition. No modern Spanish realism there—perhaps not even true Spanish dancing—but romance, charm and plenty of real, honest ballet dancing.

THE Civic Orchestra of Chicago offered on Sunday its first concert of the season under the direction of Frederick Stock and Eric de Lamarter. A wonderful opportunity for young professionals. Each year, with infinite care, Mr. Stock and Mr. de Lamarter work with these young people, teaching them orchestral literature and orchestral routine. Each year many so trained take their places in the large symphony orchestras of the country. Incidentally they are first formed into a symphony body themselves which needs no apology. Under Mr. de Lamarter's direction they played Beethoven's Egmont Overture with excellent tone and spirit.

Chicago Opera in Boston

TONIGHT

Thais—with Mme. Garden and Messrs. Mojica, Cotreuil and Kipnis; Mr. Moranzoni conducting.

WEDNESDAY

Madama Butterfly (matinee) — with Mmes. Mason and Perini; and Messrs. Lamont and Rimini; Mr. Polacco conducting.

Rigoletto (evening)—with Mme. Toti dal Monte and Messrs. Hackett, Schwarz, and Lazzari; Mr. Moranzoni conducting.

THURSDAY

L'Amore dei Tre Re—with Mme. Garden and Messrs. Ansseau, Baklanoff, and Lazzari; Mr. Polacco conducting.

FRIDAY

Barber of Seville—with Mme. de Hidalgo and Messrs. Chaliapin, Hackett, Rimini, and Trevisan; Mr. Cimini conducting.

SATURDAY

Pelleas and Melisande (matinee)—with Mme. Garden and Messrs Baklanoff and Mojica; Mr. Polacco conducting.

Jewels of the Madonna (evening)—with Mme. Raisa and Messrs. Lamont, Rimini, and Trevisan; Mr. Cimini conducting.

Civic Orchestra Gives Concert

Chicago, Jan. 26.—The Civic Orchestra, under Eric de Lamarter, gave its first concert of the season in Orchestra Hall yesterday afternoon. Florence Scholl, pianist, was soloist and, according to the News, "she has talent and plays with vigor and balance." Glenn Dillard Gunn of the Herald Examiner wrote that she played with virtuosity, with "lovely" tone and with "re-creative imagination."

In the opinion of the Post reviewer, Mr. de Lamarter "had his forces well in hand" and Edward Moore (Tribune) said that the orchestra played "with excellent pace and spirit." Other reviewers spoke well of the concert.

Choose Texas State Song

Austin, Jan. 21.—From 287 manuscripts the committee appointed by Governor Neff to select a state song recommended that Texas, Our Texas, by W. J. Marsh of Fort Worth, be accepted. The lyric was written by Gladys Yoakum Wright of the same city. According to the terms of the offer, this song will be transmitted to the forthcoming legislature for its approval, after which the $1,000 prize offered through the Governor will be awarded Mr. Marsh and Miss Wright.

Sing Russian Ballads

Philadelphia, Jan. 26.—A program of Russian ballads was sung at the musical given by the Plays and Players in the Little Theatre last night. Saveli Walevitch, New York tenor, was commended in the press for his singing of the Russian folk songs and gypsy ballads.

Chicago Season Ends With Debussy Opera

Mary Garden and Mojica Sing Title Roles; Polacco Is the Conductor.

Chicago, Jan. 22.—Pelleas and Melisande was produced by the Chicago Civic Opera Company last night for the first time in several years. Mary Garden sang the role that introduced her to Chicago fifteen years ago, and, in the words of Edward Moore of the Tribune, "it has always been one of her finest roles, a perfect performance with no qualifications about it. She looks Melisande; her imagination reacts to both Maeterlinck and Debussy; she is Melisande, physically and spiritually."

Jose Mojica and Georges Baklanoff made their debuts in their respective roles, and the others in the cast were Maria Claessens, Helen Freund, Alexander Kipnis and Antonio Nicolich. Giorgio Polacco, who conducted, was in "the mood for the artistic interpretation of the score," wrote Maurice Rosenfeld in the News, and got from it "its highly poetic content, its novel blend of tone, its original combinations of instruments and its constant change of tone colors."

In the opinion of Mr. Rosenfeld, Miss Garden "intoned her declamatory music admirably" and acted the role perfectly. Writing in the Post, Karleton Hackett commented that the years had only served to ripen the charm of her performance which has lost none of its "delicate grace." Glenn Dillard Gunn (Herald Examiner) lauded her "tone of exquisite texture" and added that her portrayal was "a masterpiece of eloquent restraint."

According to this reviewer, Mr. Mojica "developed a splendid interpretation of the part of Pelleas." Mr. Moore found him "uncommonly effective" and Mr. Hackett said that he "achieved a personal triumph . . . he had the spirit of the role and played it with poetic imagination and genuine force." Mr. Rosenfeld considered Mr. Baklanoff "excellent" and Mr. Gunn found him "superb."

Miss Freund, to quote Mr. Moore, "added much to the performance with a well acted portrayal." Mr. Hackett thought her "altogether lovely" and other reviewers joined in commending her performance. This commentator also thought that both Mr. Kipnis and Mme. Claessens played their roles with "dignity and appreciation." Mr. Moore considered Mme. Claessens "particularly" good. According to Mr. Rosenfeld, these last named characters were "impressive."

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Enesco Appears With Stock

Conducts Chicago Orchestra in Own Works; Kreisler, Dushkin, and Culbertson Give Recitals.

Chicago, Jan. 26.—Georges Enesco appeared as soloist, composer, and conductor with the Chicago Symphony Orchestra on Friday afternoon. In addition to playing the Bruch violin Concerto in D minor, he conducted two of his own works, the First Roumanian Rhapsody, and his Suite for orchestra, Op. 9. The novelty on the program was Bartok's Suite for orchestra.

The reviewers disagreed as to Mr. Enesco's abilities as a violinist. Karleton Hackett (Post) found him "a fine violinist" with "beauty of tone quality and technical surety." He added that the artist brought to the Concerto a "vigor that made it convincing." On the other hand, Glenn Dillard Gunn of the Herald Examiner was not impressed by Mr. Enesco's playing, although he added that "his innate musical sense" projected "mood and beauty in his performance." In the Tribune, Edward Moore commented that he played "with considerable ability."

Mr. Hackett also found him a good conductor, "one who had a clear conception of the effects he desired and excellent control over the men." Agreed was Mr. Gunn of his excellence in this role.

This writer was disappointed in the Bartok piece, which lacked his usual "startling effects" and was not "stimulating." Mr. Moore called this composer "a debonair light hearted maker of music, complex, but not obscure, and always with a big fund of energy and life." According to Mr. Hackett, the work "was bright in color and cheery in spirit."

* * *

Mendelssohn's Elijah was given by the Apollo Musical Club last Monday under the leadership of Edgar Nelson. The soloists were Monica Graham Stults, Ethel Jones, Walter Boydston, and Louis Kreidler. Edward Moore observed that under Mr. Nelson the singers gave "a sturdy and energetic performance . . . with full toned zeal." In Mr. Gunn's opinion, the "sonorous and ear-filling passages" were delivered "with splendid spirit." The writer in the Post commented that "the club and Mr. Nelson went at the work with fine spirit and gave a performance that had meaning and power."

The Roman Choir from the Sistine Chapel of the Vatican made its first Chicago appearance last week, with Salvatore Angello, Guido Guidi, Giuseppe Giorgi, and Pietro Barchi among the soloists. The reviewers were reserved in their commendation of the concert.

* * *

In Samuel Dushkin's violin recital last week the Post reviewer found no "sense of personal display, but a sincere interpretation of the music." This writer thought him an "excellent" violinist, drawing "a clear, pure tone from the violin" and with a "clean and pure" technique. He added that Mr. Dushkin "had appreciation for the music and a repose that befitted the classic form . . . the melodic line he brought out with simple grace."

The Tribune commentator said that he had "an excellent tone, and played understandingly." In the News, the writer spoke of his agility, dexterity and musical understanding and added that although his tone was not of great volume, it was "clear and of good quality."

Another violinist heard recently was Sasha Culbertson, who was called "a fiery player" by the Tribune. This review commended him for seeming to possess "uncommonly good musical sense." In the Post he was lauded for playing "with understanding of the music, warm tone, and clean technique." With Leon Benditzky at the piano, continued this writer, "the tone was well balanced and the rhythms elastic."

Franz Polesny, violinist, was heard on January 18. The News writer liked his "clean technique and musical taste" and the "refined singing tone" he produced from his violin. According to the Tribune, "in sustained melodies he drew a suave bow, in rapid flights his fingers were inevitably in the right place." In the opinion of the Post reviewer, he is "an excellent violinist" with "appreciation for the music, with good tone, and clean technique" and the ability to make a melody sing from under his fingers."

An audience of unusual dimensions applauded Fritz Kreisler at his concert. The reviewers were enthusiastic over his playing and agreed that he was in good form. According to Mr. Hackett, the last group on his program "came as near to being an epitome of the art of violin playing as could be brought within so small a compass."

* * *

Florence Macbeth, Tito Schipa, and Joseph Schwarz gave a joint recital last night in the Auditorium. In Mr. Moore's words, "you will go a long way before you find three such voices combined in one recital as were in this one." Mr. Gunn commented that, although Miss Macbeth's voice was lovely, "it was no more beautiful than Schipa's nor more eloquent than that of Joseph Schwarz."

In the opinion of Mr. Gunn, Stella Trane's was "one of the most successful debuts of the season." She has, he continued, "a beautiful voice and knows how to use it. The tone is poised, certain, smooth in texture and of such varied expressiveness that one is safe in predicting a future classification in the dramatic division." In the Tribune Miss Trane was referred to as "a singer of both taste and intelligence," who "depends more upon interpretive values than actual tonal gorgeousness."

* * *

There have been numerous other recitals during the past week. Stanislawa Jozefowicz, soprano, disclosed at her concert "a pleasant, flexible voice" which, to quote the News, "is one of promise." Isa Kremer gave one of her characteristic recitals of ballads in many languages, which met with customary enthusiastic approval.

VINCENTE BALLESTER
Sang for the First Time in the Title Role of Rigoletto at the Metropolitan Last Wednesday.

Among the instrumentalists were two pianists and a cellist. Agnes Lapham, pianist, gave one of her children's recitals, which, as Edward Moore expressed it, "could be heard with pleasure and profit by all." Another pianist, Lillian Rogers, was commended by this same reviewer for the "proportion, energy, and logic" of her playing. In his opinion, the playing of the cellist, Lillian Rehberg, was marked by her "potent" bowing, which drew a tone "that is always warm and in good intonation."

Albert Bagby Given Degree

After giving his 300th musical morning at the Waldorf-Astoria ballroom in New York on January 26, Albert Morris Bagby was awarded an honorary degree of Master of Arts by New York University in recognition of what he has accomplished in the past thirty-four years in elevating the musical taste of New York. The artists at the concert were Frieda Hempel, Edward Johnson, and Arthur Friedheim.

Poliakin Gives Recital

Miron Poliakin, violinist, gave the second of his series of five concerts in the Carnegie Chamber Music Hall, New York, on the afternoon of January 24. "Mr. Poliakin showed his usual technical skill and tone of very good quality," wrote the reviewer of the Herald Tribune.

Fritz Reiner Leads Bliss Color Symphony

Bachaus Is Soloist With Cincinnati Orchestra; Piano Quartet Plays.

Cincinnati, Jan. 26.—With William Bachaus as soloist and the Color Symphony of Arthur Bliss as the novelty of the program, Fritz Reiner conducted an unusual pair of concerts of the Cincinnati Symphony Orchestra on January 23 and 24. Mr. Bachaus played the Brahms Piano in D minor, and the program ended with Mozart's Jupiter Symphony.

The reviewers were impressed with the Color Symphony. Mrs. Smith declared in the Times-Star, "It is not color, but things, actions, memories, allied with tints," that Mr. Bliss has portrayed in his composition. Mr. Wilson wrote in the Commercial-Tribune that Mr. Reiner and his men did "Herculean service in this symphony," although it was his opinion that the composition was "too arbitrarily personal to Bliss himself." Nevertheless Mr. Wilson understood enough of it to "hear the ashes shaken down in the furnace in the second movement."

"It requires a stretch of the imagination to believe that purple, red, blue or green can be accurately depicted in tonal colorings," was the opinion of M.. Goldenburg, writing in the Enquirer.

Mrs. Plogstedt thought that Mr. Bachaus' playing was "unalloyed joy," while Mrs. Smith spoke of his "superlative technic, much dignity and visible emotion." Mr. Goldenburg discovered in this interpretation "many facets of the composer's uncommon talent that have escaped us before."

The quartet of Harold Bauer, pianist; Bronislaw Huberman, violinist; Lionel Tertis, violinist, and Felix Salmond, cellist, appeared in concert last Wednesday. They played Faure's Quartet in C minor, Beethoven's Trio in D major, and the Brahms Quartet in G minor. The reviewers were unanimous in praise of the ensemble.

B. G.

Blind Girl Wins Music Honor

Rosalie Cohen, seventeen, blind from birth, was graduated with honors last week from the Bay Ridge High School in Brooklyn, N. Y. She was awarded a scholarship in the Munson Institute of Music.

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THE NATIONAL FEDERATION OF MUSIC CLUBS

January 17, 1925

To the Presidents of the Federated Clubs:

Mr. Fortune Gallo, Impresario of the San Carlo Grand Opera Company, has expressed a willingness to produce the American Opera ALGLALA, by F. B. De Leone and Cecil Fanning, provided a sufficient number of our Clubs will include a performance of the Opera in their list of attractions next season.

Our Clubs are all familiar with the success attending the premiere of this American Opera in Akron last spring, and the later production in Cleveland last November. These performances were witnessed by many of our Board Members, including your President. The success was highly gratifying to all of us.

Mr. Gallo's proposition is one that should meet with ready response. We have now an opportunity to give tangible expression to our professed interest in the American composer and to prove that we are really sincere in our desire to foster American art. Let us give Mr. Gallo the support necessary to insure the success of his efforts.

Sincerely yours,
Lucille M. Lyons,
Mrs. John F. Lyons, President
National Federation of Music Clubs

STAN-HYWET HALL
NORTH PORTAGE PATH
AKRON, OHIO

Dear Mr. Gallo:

Your proposed plan to organize an "All-American Opera Company" to produce Frank De Leone's American Grand Opera, "Alglala" is truly splendid, and should create immediate requests for dates from all parts of the country.

As given in Akron and Cleveland "Alglala" proved such an unqualified success that I unhesitatingly recommend local managers and Music Clubs to place it on concert courses as a leading attraction.

Your many years of success as an impresario of the San Carlo Opera Company assures the public that "Alglala" will have an altogether fine and authoritative presentation under your management.

Yours for American Opera,
Gertrude F. Seiberling
(Mrs. Frank A. Seiberling)

To Mr. Fortune Gallo,
Aeolian Hall,
New York City

TO MUSIC CLUB PRESIDENTS

A letter from Mrs. Edgar Stillman Kelley

Fortune Gallo, impresario of the San Carlo Opera Company, has expressed a willingness to produce the American Opera "Alglala" by the young American composer Frank De Leone, and Cecil Fanning, provided a sufficient number of our clubs will include a performance of the opera in their list of attractions for next season.

The Clubs are all familiar with the success which was accorded the premiere of this opera in Akron and Cleveland last fall which was witnessed by many of our members. Mr. Gallo's proposition is one that should meet with ready response. This is an opportunity to give a tangible expression to the plea which we have been making for the encouraging of American Composers, and a chance to prove that we are sincere in our desire to foster American Art. Let us show Mr. Gallo that we appreciate his efforts.

Yours very sincerely,
Mrs. Edgar Stillman Kelley,
Director Department American Music,
American Federation of Music Clubs
Oxford, Ohio, January 10, 1925

The performance of "Alglala" given at Cleveland and Akron, Ohio, last fall was witnessed by prominent club women, managers, critics and musicians who came from all over the country to witness the premiere. The opera was received with great enthusiasm and heralded as another milestone in the progress of American Opera.

The length of tour and cities to be visited will depend upon the prompt response from clubs, local managers and societies who wish to encourage the promotion of American composers and artists.

FORTUNE GALLO, AEOLIAN HALL, NEW YORK

The American Opera Company Is a Distinct Organization Independent of the San Carlo Opera Company Which Will Open Its Usual New York Season at the Century Theatre Early in September.

On The Music Highway

SINCE the executive committee of the Newark Music Festival Association announced last week that the festival arranged for Monday, Tuesday and Wednesday, May 4, 5 and 6, will be held in the auditorium of the new Salaam Temple in Broad street, it has signed contracts with the singers and the musicians who will appear as soloists in the series. Among them is Sylvia Lent, violinist, who will play on May 4.

At each of the concerts there will be a complete orchestra of musicians from New York, selected from the symphony orchestras. Musical Director C. Mortimer Wiske will conduct all the performances.

At the Fox Theatre in Philadelphia recently Percy Grainger conducted the Fox Theatre Grand Orchestra in his Shepherd Hey. Mr. Grainger was also heard as soloist in the first movement of the Grieg Piano Concerto.

The New York Chamber Music Society, conducted by Carolyn Beebe, will present the following artists at their concert at Aeolian Hall today: Carolyn Beebe, pianist; the New York String Quartet, with Anselm Fortier, double bass; Gustave Langenus, clarinet; Lamar Stringfield, flute; Bruno Labate, oboe; Benjamin Kohon, bassoon, and Bruno Jaenicke, French horn. Deems Taylor's Portrait of a Lady will be given its first performance at this concert.

At the Eighteenth Invitation Story and Clark Musicale Thursday evening the artists who appeared were Frances Newsom, soprano; Harry Anik, pianist, and Martha Falkmayer, accompanist.

Germaine Schnitzer will give the first of her series of six evenings of romantic piano music at Chickering Hall, New York, Thursday evening. The second concert will be on Sunday evening. At the first recital, the program will be devoted to music by Weber and Schubert, and at the second, to Schubert and Mendelssohn.

The remaining four concerts of the series of pianoforte music with interpretative remarks being given at Chickering Hall, New York, by Dai Buell, will take place on February 9 and 23, and March 9 and 23. Miss Buell is giving the same series at the Copley-Plaza Hotel in Boston on alternate Wednesday afternoons.

Ellenor Cook gave a recital of Slavic folk songs in costume at the Studio Club, New York city, on January 26. Miss Cook gave a similar concert in Boston during November, which received favorable comment in the press.

On February 11, in Carnegie Hall, the State Symphony Orchestra, under the direction of Ignatz Waghalter, will give a program of Bach, Mozart and Beethoven. Rosalie Miller, American soprano, will make her first appearance at this concert in a Bach Cantata, Glory to God All Over On Earth, and an aria and recitative by Mozart, called Come to My Arms. Both numbers will have their first performance in this country.

Gitta Gradova, pianist, is appearing today as soloist with the Toronto Symphony Orchestra in Bach's D minor Concerto. This is Miss Gradova's third trip to Canada, as she made a Canadian tour earlier in the season, and was heard with the Ladies' Morning Musical Club in Montreal on January 22.

Thursday evening, in Aeolian Hall, Alberto Sciarretti, pianist, will give his second New York recital of the season. His program will include numbers by Frescobaldi, Scarlatti, Beethoven, Chopin, Pick-Mangiagalli, and Martucci.

The February itinerary of Marion Rous includes Washington, D. C.; Briarcliff, N. Y.; Chevy Chase and Baltimore, Md., in which cities she will give her piano recital-lecture, "What Next in Music?" Next month Miss Rous will make her second tour through the middle west for this season. On this tour, which will take her as far West as Duluth, Miss Rous will give "Purist or Programmist."

Maria Carreras is giving a New York recital in Aeolian Hall on February 5 when she will play some old Italian and Sicilian dances and arias on unknown composers of the XVI Century transcribed for the piano by Ottorino Respighi. This is the first time these have been given in New York.

Making his sixth appearance in Pittsburgh, Pa., Theo Karle will give a recital there for the Tuesday Morning Musicals of the 20th Century Club. Mr. Karle will sing a group of early Italian and Elizabethan songs, a group of Schubert and Brahms Lieder, and two groups of Russian and American songs.

Reports have reached M. H. Hanson, manager of Stefi Geyer, of her reappearance in the Swiss cities, Zurich, Geneva, Lucerne, and Berne on her return from her concert tour of this country. She is also appearing in Amsterdam, and other cities in Holland.

Caryl Bensel, soprano, who is singing in concerts in Florida at present, intends to go to Cuba the end of this month.

Rudolf Larsen, violinist, and Marie Mikova, pianist, were the artists at the Charles D. Isaacson Free Concert, under the auspices of Bureau of Lectures of the Board of Education, held in De Witt Clinton Hall on January 25.

Claire Dux has gone South to sing in Palm Beach on February 9 and will return to appear in New Brunswick, N. J., on February 13. Her second New York recital is scheduled for the afternoon of February 15, at Aeolian Hall. The program will consist entirely of songs by German and American composers.

Dusolina Giannini's first and only complete song recital of this season in New York will take place on Saturday evening, February 28, at Carnegie Hall for the benefit of the Soldiers and Sailors Club.

Cecil Arden of the Metropolitan Opera Company is singing today in New Concord, Ohio.

Katharine Metcalfe has just been engaged for a joint recital with Bruce Simonds at Susquehanna University on February 17.

After a long absence from the New York concert platform, Roderick White will give a recital at Town Hall on Thursday evening, with Samuel Chotzinoff at the piano.

Recent concerts given by Marguerite Sylva have been at Ormond Beach, Fla., Salisbury, N. C., and Reading, Pa. After her series of New York recitals at Wallack's Theatre beginning February 8, Mme. Sylva will fill dates in the middle Atlantic states and in New England.

The Letz Quartet will give a concert at Columbia University under the auspices of the Institute of Arts and Sciences next Thursday.

Today and tomorrow Alfred Cortot will be heard in Montreal, on February 5 in Rochester, on February 9 in Sharon, Pa., on February 10 in Athens, O., on February 12 in Peoria, Ill., and on February 13 in St. Louis.

The Chamber Music Society of San Francisco has always made a point of introducing novelties to its audiences. It will continue this policy in its national tour, which is scheduled for next season.

The Regina Agricultural and Industrial Exhibition of Canada has closed a contract with Lieut. Com. John Philip Sousa for a week's engagement in Regina at its annual provincial exhibition, beginning July 27 and ending August 1.

Sousa will take to Canada an organization of 100 bandsmen and soloists, formed for his thirty-third annual tour, which will begin in the United States two weeks in advance of the Regina engagement. Following his trip to Canada, Sousa will continue his season's tour which will be of about thirty-five weeks in length and which will include his fifteenth trip from coast to coast.

Another artist who will appear in the Ann Arbor Festival on May 21 is Rhys Morgan, Welsh tenor.

John McCormack, Irish tenor, gave his seventh and final New York recital of the season on the evening of January 18 in Carnegie Hall. As in all his other metropolitan appearances this season the house was sold out. He was assisted by Edwin Schneider, accompanist, and Lauri Kennedy, cellist.

Mabel Garrison gave a recital in Washington, D. C., January 29, and in Baltimore next day.

The Dayton Westminster Choir, of Dayton, O., of sixty voices, will start on a concert tour of the middle western and south western states toward the end of February. The choir, under the direction of John Finley Williamson, makes a specialty of American compositions.

Amy Ellerman will appear as soloist of the symphony program included in the Ithaca Music Festival next April.

Entering the second half of its cycle of Brahms chamber music the Elshuco Trio gave the fifth concert of its series in Aeolian Hall, New York, last Friday evening. The program included the F minor Sonata for clarinet and piano, Op. 120, No. 1, played by Gustave Langenus and Aurelio Giorni; the Quartet in C minor, Op. 51, No. 1, played by members of the Elshuco Trio and the South Mountain Quartet; and the Trio in A minor, Op. 114, for clarinet, cello, and piano, played by Messrs. Langenus, Willeke, and Giorni.

A song recital for the benefit of the New York Auxiliary of the American McAll Association was given in Town Hall on January 16 by Emilio de Gogorza.

Magdeleine Brard, French pianist, was guest artist in the Metropolitan Opera concert on Sunday evening, January 18. She played Saint-Saens' G minor Piano Concerto with the orchestra, directed by Wilfred Pelletier, and also a group of solo numbers by Saint-Saens and Godowsky. Mmes. Mario, Peralta, and Gordon; and Messrs. Chamlee, Ballester, and Rothier sang in selections from Gioconda and Faust.

The Bach Choir of Bethlehem, Pa., is rehearsing the same program for the coming May Festival as it planned to give for last year's Festival, which was postponed because of the illness of Dr. J. Frederick Wolle, leader of the choir. The numbers to be given are the Christmas Oratorio and the Mass in B minor.

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Busoni the Teacher

George Boyle Speaks of the Influence of the Italian Master in His Career as a Pianist.

"IF you ask me to speak of myself, I must start by talking of the late Ferruccio Busoni," said George Boyle, pianist, teacher, and composer, when he was asked to tell about his own career. "When I came to Berlin at the age of eighteen I was fortunate enough to be admitted to his private piano class. I believe that he was the greatest single influence to which circumstance or my own design have ever subjected me.

"I was born in Sydney, Australia, you know. My father and mother have been well known music teachers there for years. My father is a teacher, and mother's specialty is the piano. She taught me from the time I was five, and I made public appearances in Australia as a child.

"As a lad I went to Germany in search of advanced teaching, and, perhaps, a little Continental atmosphere. Through Mark Hambourg, with whom I had already toured in my home country, I was given a hearing by Busoni. Except for the few short—and unpleasant—intervals when he was connected with German conservatories, he did not teach for pay. He had a custom of hearing two or three hundred pianists a year, and choosing a half dozen or so to become members of his class. I was one of these fortunate few.

"His pupils were supposed to be beyond elementary technical difficulties. In fact, some of them had fame in their own names as concert pianists. Only interpretation was discussed, and the most thrilling occasions were those (and they were frequent) when the master played himself to illustrate the points which he made. Sometimes these classes would last for hours, and they were often visited by leading musicians in the artistic life of Berlin. These occasions were similar to the seances of Liszt in Weimar. Although he was capable of the most stinging sarcasm, Busoni's usual attitude was one of sympathy, patience, and toleration.

"I recall that once a costume party was given on the birthday of one of his pupils in Berlin. There were only twelve of us present, including Busoni, who was dressed as a medieval Italian prince—and a very gorgeous one he was!

"After supper we danced, all except Busoni himself. He supplied the music. For nearly three hours he improvised dance music for us—mostly waltzes on themes from Wagner's music dramas and Strauss' symphonic poems!

"Another outstanding incident in these early days of mine as a pianist was the occasion when a number of Busoni's old pupils went together to an afternoon concert in Albert Hall to hear him play with the London Symphony Orchestra. Afterwards we went to dinner together, and from there moved to my apartment.

"Here Busoni seated himself at the piano and played for us for almost four hours. I think that few persons have ever heard such piano playing as we heard that night, for Busoni was a giant, a master. I often think that I have never heard his equal. The future will know him as a great composer, I am sure. Many of his works are tremendous, in conception and in form; they are masterpieces."

—Photo by Kubey-Rembrandt.
GEORGE F. BOYLE

Mr. Boyle has inherited the versatility and great activity of his old teacher. Besides his concert appearances, he is known for his compositions, which are many in number and often composed in the larger forms. Meantime he has taken the baton from Busoni, and carries on the pianistic tradition of the Italian master in his teaching at the New York Institute of Musical Art and the Curtis Institute of Music.

Among the best known of Mr. Boyle's compositions is his Piano Concerto, which he composed in Baltimore shortly after he arrived in the United States some years ago to teach at the Peabody Conservatory. This work has been performed by leading orchestras in Boston, New York, Chicago, and in cities in England and Australia with the composer, Ernest Hutcheson, Arthur Shattuck, and Edith Kilminster as soloists.

A later work is the Concerto for cello and orchestra, which was especially composed for Hans Kindler, who has played it a number of times with the Philadelphia Orchestra, and who will give it again this season with the Chicago Symphony Orchestra. Others of Mr. Boyle's compositions are his Sonata for viola and piano, and a Symphonic Fantasy, which has been conducted by Walter Damrosch, Eugene Ysaye, Max Zach, and Strube.

Mr. Boyle's largest published work is a setting of Browning's Pied Piper of Hamelin, which is written for soloists, chorus, and orchestra. At present he is at work on a new piano sonata.

A. F.

Sawyer Office in White Plains

Antonia Sawyer, Inc., announces that it is moving its managerial offices from Aeolian Hall, New York, to White Plains, N. Y. In commenting upon this change of address, which becomes effective this week, Mrs. Sawyer said, "While we shall continue the management of the several artists under our management, the move to White Plains is actuated chiefly by the increasing dimensions of the work we are undertaking for Percy Grainger. In addition to his regular managerial work, Mr. Grainger's activities as a composer are demanding more of our time and attention. Mr. Grainger has urged us to move our office to White Plains, where he lives, so that we may closer co-operate with him. This will in no way interfere with our continued management of Julia Culp, Vladimir Rosing, Tomford Harris, Doris Doe, Vlado Kolitsch and Jocelyn Clark. I am keeping limited office hours in my former office in Aeolian Hall."

The Letz Quartet

"A REVELATION IN ENSEMBLE"

Syracuse Post Standard, October 9, 1924

"Seldom, if ever, has the Club been given a more delectable treat. From every respect the program was one of infinite delight. It was interestingly built and beautifully interpreted. The ensemble of the players was such that it was hardly perceptible that there were four different players performing, so perfectly was the whole co-ordinated."—Indianapolis Star, December 6th, 1924.

"The quartet can well lay claim to a place among America's foremost musicians. Those who attended the concert were entertained with an hour and a half of chamber music as interesting as any recital ever heard in Syracuse."—Syracuse Herald, October 8th, 1924.

"The Letz Quartet has now been added to the list of chamber music units which St. Paul Music-lovers will want to hear just as often as it is possible."—St. Paul Daily News, December 3rd, 1924.

"Such distinguished playing as was heard from the Letz Quartet is too rarely met with in Winnipeg for one not to be deeply appreciative of it. In fact, this highest form of music-making, even several degrees lesser in excellence than that of the Letz Quartet, is something many lovers in the city are always sighing for more of—and doubtless sighing in vain."—Winnipeg Evening Tribune, December 2nd, 1924.

"A concert of extraordinary charm. Musicianship of a superb quality, underlying great sensitiveness in interpretation."—St. Paul Pioneer, December 3rd, 1924.

"They played with smooth ensemble and accustomed ease. They were as much at home in the modern works as in the older classic and romantic."—New York Evening Post, October 27th, 1924.

MANAGEMENT

DANIEL MAYER

AEOLIAN HALL, NEW YORK

Rosa Ponselle Sings in Boston

Myra Hess and Borovsky Among Recitalists; Lopez Orchestra and Choral Union Concerts.

Boston, Jan. 26. — To all appearances fully recovered from her recent illness, Rosa Ponselle sang in Symphony Hall yesterday afternoon. According to the Globe reviewer, Miss Ponselle displayed "a rarely beautiful voice, of noble resonance in the lower register, of great clarity and usually of lyric charm as well in the upper, and of uniform purity throughout."

In the Transcript the commentator said that the concert "in many ways approached perfection." He considered Miss Ponselle's voice "remarkable"—an "extraordinarily large voice" and one of "equal flexibility."

The Herald reviewer commented on the range and power of her voice and added that "hers is a rich, warm, dramatic soprano voice . . . she is master of the beautiful full chest tones as well as the brilliant head tones, and her singing moves from register to register as easily and freely as an organist produces the tones on his instrument." Warren Storey Smith of the Post praised her "accomplishments in the style of singing," although he found her enunciation of the German and French songs imperfect at times. The chronicler in the Christian Science Monitor thought her singing pleasing, but conventional.

* * *

One of the piano recitals of the past week was given by Myra Hess. The Herald reviewer wrote: "No wonder people like to hear her, a musician of artistic conscience, who knows what she can do properly and is not likely to undertake more, a woman of gracious concert manner, and a pianist of able technique."

H. T. Parker wrote in the Transcript that her tone was "sensuous beauty upon the ear and every other receptive faculty. It was transparency itself, while across the limpid crystal played soft lustres of light and shade." In the Monitor, Stuart Mason observed that "it is almost impossible to write with due restraint of the playing of Myra Hess. She is one of the very few pianists who treat the piano as a musical instrument . . . for her the piano gives forth sounds which no other player it has been our good fortune to hear has succeeded in evoking."

Alexander Borovsky, pianist, gave a recital in Steinert Hall last Thursday. His playing, in the words of the Monitor writer, "is interesting. His technique is excellent, his coloring brilliant and his musical intelligence keen. Yet with all this there is something lacking in the way of appeal. It is all to the thought and very little to the heart." The Transcript reviewer was of the same opinion. "Mr. Borovsky is possessed," he wrote, "of every known technical device of the keyboard or pedal. . . . Vitality, both rhythmic and dynamic, is the very essence of his playing. His tone, while good, lacks sensuous appeal, is the least bit inclined to be cold—even hard."

The writer in the Herald thought that Mr. Borovsky is "primarily a pianist of vast and climatic chordal passages, of music that is architectonic, brilliant."

ALEXANDER BOROVSKY
Russian Pianist Appeared for the First Time This Season in New York Last Thursday Afternoon.

* * *

Two other pianists of the week were Mary Madden and Harold Morris. Philip Hale (Herald) mentioned that the tonal quality of Miss Madden's playing "was delightful." He continued that her technique "was adequate, not obtrusive; not displayed at the expense of musical diction." The Transcript commented on her "ample equipment in tone and technique." This writer added that "she plays with intelligence, with insight into the manner of the various composers and style she essays to interpret, occasionally with fire and feeling out of her own personality." In the Monitor it was remarked that in spite of an occasional blurring of tone and lack of incisive rhythm, in her playing of the difficult Debussy Danse "the rhythm was good, the mood delightful."

H. T. Parker wrote that, in many respects, Mr. Morris "is an exceptional pianist." In his opinion, "amplitude and ardor, rather than finesse and elegance, individualize the newcomer. Yet he lacks neither acute perception nor adroit hands—when he chooses to exercise it." Mr. Parker liked the zest and individuality of his playing. According to the Herald, Mr. Morris "has a technique of many excellences," but "from a want of tonal variety and also of skillful shading he missed the final touch of brilliance" necessary to virtuosity. Stuart Mason said that "his playing is honest and sincere, and, although it is often lacking in distinction, it never becomes actually commonplace."

* * *

Among the other musical attractions of the week were the concert given by Vincent Lopez's Orchestra, the recital of the People's Choral Union, the joint recital of Greta Torpadie, soprano, and Salvatore de Stefano, harpist, and the song recital by Suzanne Dabney.

The Herald writer enthused over the Lopez concert, writing that the orchestra "has a brilliant technique, an astonishing plasticity. It would seem to be composed of virtuosos." Mr. Lopez not only conducted, but played the piano, displaying, according to this reviewer, "a beauty of tone and a facility in execution that many givers of piano recitals might well envy." The Transcript chronicler said Mr. Lopez's orchestra "is a model of tonal brilliance," and com-

(Continued on page 23.)

MARGARET SITTIG

Violiniste

SCORES SIGNIFICANT SUCCESS IN New York Recital, Town Hall, January 21st, 1925

WHAT THE CRITICS SAID:

The New York Times, Jan. 22, 1925

"MARGARET SITTIG, A YOUNG AMERICAN VIOLINIST, WINS INSTANT FAVOR IN TOWN HALL. She established herself in the favor of her audience from the start by a fluent mechanism and a fresh and vivid imagination. . . . displaying a tone at once firm and sweet and a fine sense of contrast."

The New York Sun, Jan. 22, 1925

"Margaret Sittig disclosed some very admirable qualities as a recitalist. Her bowing was firm and vigorous and when desirable energetic and forceful. Her tone was full and sonorous and thorough musicianship and sound intelligence were evident throughout the program. The somber themes of Burleigh's concerto were painted most convincingly in rich deep tonal colors. . . . A musician of considerable depth and power who deserves to be heard again soon."

New York Herald Tribune, Jan. 22, 1925

"MISS SITTIG GIVES VIOLIN RECITAL OF CONVINCING QUALITY. She displayed well developed technical skill and a tone of quality notably above the average, of ample size and breadth. She played vigorously, but was able to retain the smoothness and volume of her tone in energetically bowed passages—an ability not widespread."

New York Evening World, Jan. 22, 1925

"She is a forceful player of sure technic and intonation. . . ."

New York American, Jan. 22, 1925

"Margaret Sittig is a capable and cultivated musician with speedy and flexible fingers and supple wrists. Her tone is full and warm and her intonation accurate."

Brooklyn Standard Union, Jan. 22, 1925

"Miss Sittig's breadth of style was strikingly brought to bear in her playing of Vitali's chaconne, which she played with complete scope in phrasing and a masterful handling of its many intricacies. Her tone was of glowing warmth, vibrant and thrilling, and her interpretation was fired with life and imagination."

NEXT RECITAL: BOSTON, JORDAN HALL, FEBRUARY 19, 1925

Address: SITTIG TRIO MANAGEMENT: 167 West 80th Street, New York City
'Phone Trafalgar 9030

CERTIFIED BY THE MUSICAL DIGEST

Alfred Cortot Plays Rachmaninoff Work

Damrosch Conducts Williams' London Symphony in Last N. Y. Concert Before Tour.

Vaughan Williams' London Symphony was played by the New York Symphony Orchestra, conducted by Walter Damrosch, at its concert in Aeolian Hall on January 25. Alfred Cortot, as soloist, played Rachmaninoff's Third Piano Concerto, and the other orchestral numbers were a movement from Mozart's Les Petits Riens, and the Turkish Rondo from his A major Piano Sonata. This concert was the last before the orchestra left for Cuba.

Olin Downes of the Times commented that Mr. Cortot's performance "could hardly have been excelled for its musicianship, its phenomenal technical skill and power, and for virtuoso spirit" and added that it was unfortunate that he had "so poor a vehicle." According to Deems Taylor of the World, he gave the Concerto "a magnificently vital and articulate performance."

The writer in the Telegram-Mail found it a "beautifully planned and wholly brilliant performance." The Sun reviewer found it a pleasure to hear the Concerto, which "speaks in large and passionate phrase," played with "so much technical mastery and such insight and sympathy." The Herald Tribune referred to Mr. Cortot as "a superb artist, worthy of better things" than this work.

Mr. Taylor wrote of the Williams work that it was less a symphony than a suite because of its sameness of mood, but he added that "the music itself is beautifully conceived and beautifully put together, and the orchestral garb with which he invests it is strikingly appropriate."

According to Olin Downes, it is a work "which becomes more original, poetic and expressive with rehearings." The Telegram-Mail reviewer found that it "has a certain provocative appeal for the imagination—an appeal which, one is inclined to believe, outweighs the intrinsic qualities of the score. The music itself is variously derivative, unmarked by profound or arresting invention." The Herald Tribune writer said that Mr. Damrosch and the orchestra gave "a memorably fine performance" of the work which "wears exceedingly well." He continued that "for musical distinction, for poetry of mood and accent, this is surely an outstanding achievement in modern symphonic writing." Other writers agreed with Mr. Taylor in his statement that "Mr. Damrosch gave the work a highly successful and vivid reading."

At the orchestra's concert for young people the previous afternoon, Mr. Damrosch offered the andante cantabile and valse from Tschaikowsky's Fifth Symphony, an air and gavotte by Bach, and Rimsky-Korsakoff's Caprice Espagnole. Alfred Cortot was also soloist at this concert in the same Rachmaninoff Concerto.

Guest Artists Heard With Coast Ensemble

San Francisco Society Hosts to Los Angeles Quartet; Heifetz, Elman, and Schmitz Play.

San Francisco, Jan. 24.—With the members of the Philharmonic Quartet of Los Angeles as guest artists, the San Francisco Chamber Music Society presented a concert last Tuesday evening. This first exchange of musical courtesies was arranged by Elias Hecht of the San Francisco ensemble.

The press comments concerning the playing of the visitors were laudatory. Mr. Mason, reviewer of the Examiner, thought the Suk B flat Quartet, the novelty of the program, "admirably done," and hoped that the Los Angeles group would visit San Francisco again. In the Chronicle, Mr. Brown wrote that the Suk Quartet was "a strongly vitalized composition, except in the third movement."

This reviewer declared also that the visitors were "technically perfect, abounding in beauty of tone, and sympathetic in their co-operative interpretation." Mr. Woodman wrote in the Call that the Suk work "was given full justice by the Philharmonic artists—they worked well together, and pleased the audience immensely." It was the opinion of Mr. Elliot, observer of the Herald, that the program, which included Brahms' Sextet in G major and the Mozart G minor quartet, was not too well chosen, but the performance left nothing to be desired. The San Francisco ensemble opened the program with the Mozart piece, and Messrs. Ferner and Firestone assisted their Los Angeles guests in the sextet.

Mr. Hertz conducted the Symphony Orchestra in its third popular municipal concert on January 15, with Mischa Elman as soloist. Mr. Woodman in the Call lauded Mr. Elman as "being superb," and the other reviewers had remarks in the same vein. The program was made up of Beethoven's Lenora Overture, No. 3; the Peer Gynt Suite of Grieg; in the Village of Ippolitow Ivanow; Hertz's own arrangement of Kreisler's Caprice Viennois, and Sowerby's Irish Washerwoman. Mr. Elman played the Tschaikowsky Concerto.

On Sunday afternoon, January 18, Jascha Heifetz gave a recital, and the reviewers were most enthusiastic. To quote Ray C. B. Brown in the Chronicle, "Heifetz displays rare artistry" and the "detachment of youthful musician suffuses his violin playing with magical glamour." His art is "extraordinary" was the phrase used by Mr. Mason in the Examiner. Mr. Elliot in the Herald expressed the opinion that "Heifetz has no equal among present day virtuosi of the violin, either in technical brilliancy or profound understanding of the materials of his art." In the Call, Mr. Woodman spoke of him as an "impeccable artist," and Mollie Merrick in the Bulletin said that "the art of Heifetz deepens with the years."

MISS DAI BUELL

Was Heard in a Distinctive Piano Recital in the New Chickering Hall in New York Last Wednesday Evening.

Brunswick Announces Contest

A radio Music Memory Contest designed to further the understanding and love for good music throughout the United States is announced in the completing of the arrangements between the Brunswick-Balke-Collender Company, the Radio Corporation of America, and the General Electric Company.

Three broadcasting stations, WJZ, WGY, and WRC, will be linked together for one hour every Tuesday evening commencing tonight for the transmission of the contest programs. Leading figures in the musical world will be heard over the radio in programs of the highest class of music. No names will be announced, and monthly cash awards totaling $5,000 will be given to listeners guessing the largest number of artists and compositions correctly.

The list of compositions from which the programs will be selected, and the names of the Brunswick artists who will take part will be given out.

Wood May Visit U. S.

Sir Henry J. Wood, conductor of the Queen's Hall Symphony Orchestra in London, is reported to have written recently to a friend in New York. "It is more than probable that I shall go on an Empire tour of six months early in 1925, preceded by a visit to the large American cities."

Ruth Breton Appears Under Sokoloff Baton

Cleveland, Jan. 27.—Ruth Breton, violinist, was the soloist at the fifth popular concert given by the Cleveland orchestra, under the direction of Nikolai Sokoloff. The works played by Miss Breton were Sinigaglia's Piemontese Rhapsody, and Sarasate's Gypsy Airs; and the orchestral numbers were the William Tell Overture, Saint-Saens' Danse Macabre, a Strauss Waltz, and Tschaikowsky's Fifth Symphony.

According to Archie Bell of the News, Miss Breton not only has a "fine stage appearance" but plays "with distinction, with a big, vibrant tone" which gives the impression "of authority and well rounded musical intelligence." James H. Rogers of the Plain Dealer admired the "irresistible verve and animation" of her playing and asserted that she "scored an impressive success." Writing of her "many brilliant assets besides brilliance and dexterity," he continued that "she phrases well, there is incisiveness in her clear cut, biting rhythms; and she commands, when she wills, a tone of rare and searching beauty."

Eleanor Clarage of the Times found Miss Breton "one of the specially blessed who have not only a fine talent but an attractive personality as well . . . she has that quality known as the 'fire of youth;' her playing is emotional, expressive and indicative of fine musicianship."

A quartet by Milhaud was played here for the first time at the concert given by the Cleveland String Quartet last night, under the auspices of the Musical Arts Association.

The reviewers seemed surprised that there was nothing shockingly modern about the Milhaud composition. According to Miss Clarage, the music "is fresh, vigorous and highly original; it contains much that is worthwhile, and its beauties were admirably brought out by the instrumentalists."

In Mr. Roger's opinion, the work was "genuinely interesting. It has vigor, originality, spontaniety. And it has moments, not a few of them, of beauty and suavity." He added that "unstinted praise is also rightfully due the Cleveland musicians for their finished and spirited delivery."

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RE JOHN McCORMACK

"Perfection in an Imperfect Word"

"What is there left to say of that golden voice, that masterly technique, that perfect use of a perfect instrument? His singing was, as it always is, one of the perfect things in an imperfect world."

—*The Evening Bulletin.*

"A Finely Matured Artist"

"Mr. McCormack has come back to us a finely-matured artist. The old beauty of voice, with even more richness, is there, and the expressive sympathetic quality of his art has deepened to a point at which his singing is a delight both on the vocal and interpretative sides."

—*The Daily Chronicle.*

Philadelphia Hears Civic Opera Carmen

Julia Claussen, Mae Hotz, Althouse, and Patton Sing; Smallens Conducts.

Philadelphia, Jan. 23.—The Philadelphia Civic Opera Company in its presentation of Carmen last night (in the words of the Public Ledger reviewer) "added enormously to its laurels by giving an extremely spirited and unusually fine performance." The North American chronicler added that the "richness of ensemble work marked the performance as one of high professional standing." Alexander Smallens conducted and, to again quote the Ledger, gave "quite the finest exhibition of conducting that has yet been shown in this city."

According to the North American, Julia Claussen, as Carmen, "gave a spirited interpretation of the part, supplementing a powerful voice with no less telling dramatic ability." Stanley Muschamp (Inquirer) found her characterization consistent and her singing beautiful. The Ledger, on the other hand, found her "rendition very beautiful" but her dramatic conception of the role one which departed from the best traditions. In the Record, the reviewer called her "an admirable, if not thrilling" Carmen, and added that her performance "was a great one vocally, and entirely conventional dramatically."

This commentator said that Paul Althouse "captured the honors of the evening, singing with real musical feeling and having an excellent conception of his part, dramatically." The Ledger writer agreed that he was "in beautiful voice" and Mr. Muschamp agreed that his work was excellent. This reviewer lauded Mae Hotz's work repeated that she sustained her high notes "with great ease and charm." In the opinion of the Ledger writer, she was the most personable Micaela, both vocally and dramatically, ever seen in Philadelphia. The Record characterized her as "delightful."

Although this observer considered the Toreador's music too low for Alfredo Gandolfi's voice, the Ledger found him "vocally a superb toreador." Other writers commended his work. Fred Patton, as Zuniga, according to the Ledger reviewer, displayed "his magnificent voice" and "did the dramatic part of the role ably." The local singers, who, as this writer expressed it, "covered themselves with glory," were Jennie Kneedler Johnson, Ruth Montague, Valentine Figaniak, Albert Mahler, and Theodore Bayer.

Syracuse Conductor Will Lead at Guild Concert

Vladimir Shavitch, the American conductor who recently directed one of the regular subscription concerts of the London Philharmonic Society, will make his New York debut as conductor at the next concert of the International Composers' Guild, which takes place next Sunday night in Aeolian Hall, New York. Mr. Shavitch is conductor of the Syracuse Symphony Orchestra. Among the novelties will be an ensemble for small orchestra by Henry Cowell, in which will be heard an old Indian musical instrument, the thunder stick. There will be an orchestral fantasy called The Land of Dreams, by William Still, a negro composer who has developed a very modern technique. He has been a pupil of Chadwick and Varese.

Another unusual feature will be a suite of Three Preludes for orchestra by M. Cotapos, who is vice consul for Chile in New York. Carlos Salzedo will contribute Three Poems of Mallarme for soprano and harp, which will be sung by Greta Torpadie. Colin O'More will sing Tres Exagonos for tenor with chamber orchestra by Carlos Chavez, one of the most advanced Mexican composers.

Ballester Sings in Rigoletto

Vincente Ballester was the only new member in the cast of Rigoletto, which was repeated by the Metropolitan Opera Company Wednesday. Galli-Curci headed the cast, which included Miguel Fleta, Marion Telva, Leon Rothier, and Paolo Ananian. Tullio Serafin conducted. Pitts Sanborn of the Telegram-Mail said Mr. Ballester's performance "was a credit to his musical and histrionic intelligence and to his artistic ideals." The World found him "suave, intelligent, and melodious." W. J. Henderson wrote in the Sun that he was "capable and conscientious" and was a traditional Rigoletto.

Schmitt and Williams Novelties in Detroit

Detroit, Jan. 23—Two novel compositions were introduced to Detroit by Ossip Gabrilowitsch at the concert of the Detroit Symphony Orchestra last evening. They were Vaughan Williams' London Symphony, and Florent Schmitt's Rhapsodie Viennoise. The other numbers were Debussy's Afternoon of a Faun, and Strauss' Don Juan.

W. K. Kelsey (News) asserted that "it was a great concert, greatly conducted, and greatly played." Of the Williams work, he wrote that it was "a great symphony, masterfully conducted." Charlotte M. Tarnsey of the Free Press mentioned that Mr. Gabrilowitsch gave the symphony "a very finished reading." The writer in the Times considered the work more a "symphonic poem, or suite of impressions, than the conventional symphony."

The audience was more enthusiastic in its response to the other novelty. Miss Tarney found the piece "extremely modern in the manner of its development, with a marked rhythmic swing, and sufficient melodious appeal." In Mr. Kelsey's opinion, it was "a delightful work" with "richly varied orchestration." Both Mr. Gabrilowitsch and the orchestra were commended for their work throughout the program.

Clara Clemens was the soloist at the third Young People's Concert of the orchestra, conducted by Victor Kolar. Edith M. Rhetts appeared as lecturer. Tschaikowsky, Saint-Saens, Strauss, Brahms, Mendelssohn were represented on the program.

Music of the Movies

S. L. Rothafel himself is conducting the orchestra of the Capitol Theatre, New York, this week in Elgar's Pomp and Circumstance. The program includes also a short version of Pinafore. At the Strand, Carl Edouarde is leading excerpts from Cavalliera Rusticana, and Judson House, tenor, is singing Siciliana. Edward Albano, baritone, and a ballet ensemble are also appearing.

Liszt's Sixth Hungarian Rhapsody heads the bill at the Rivoli, and August Werner, baritone, is singing at each performance. Riesenfeld's Classical Jazz is the feature music at the Rialto.

"A conductor of Real Authority and Knowledge"—
The London Times

SHAVITCH

(Conductor of the Syracuse Symphony Orchestra)

Enthusiastically Received as Guest Conductor of the London Symphony Orchestra, Queen's Hall, January 12, 1925

The Evening Standard

"The most attractive item was a dashing glittering performance of Strauss's 'Don Juan.' This obviously appealed to the conductor's temperament, and was given with immense verve. I have never heard better quality brass tone, or the fine horn theme, which is the clou of the work, stand out so well."

The Morning Post

"In the orchestral numbers Mr. Shavitch confirmed the good impression of his former appearance and more. He is a believer in firmness of outline and an advocate of sonority, and the chief numbers, the 'Don Juan' of Strauss and the C minor Symphony of Brahms, proved excellent material. It was the right mood for both, and there is something gained when a present-day conductor is content to interpret rather than impress personal view and a personal manner which may or may not have anything to do with the case."

The London Times:

"The fifth concert of the London Symphony Orchestra's series at the Queen's Hall last night was conducted by M. Vladimir Shavitch, a conductor of real authority and knowledge. There is little of the sensational in the effects he aims at, rather a broad line, a firm rhythm, and depth more than brilliance of tone."

"Such a method, naturally, was well fitted to reveal the character of Brahms's 'Academic Festival' overture and his C minor Symphony, but this is not to say that M. Shavitch missed the note of eloquence or impulse; indeed, the performances were really enjoyable by reason of the general steady flow of music, bending here and there to some moment of special significance or charm and yet not so much as to break the continuity of the whole. Similarly in Strauss's 'Don Juan,' although the high lights of its picturesque instrumentation came out vividly enough, M. Shavitch kept one in touch with the structure and did not let the music fall into a mere string of brilliantly coloured episodes."

"The one other work in the programme was Tchaikovsky's Pianoforte Concerto in B flat minor. In this Miss Tina Lerner played the solo part extremely well; she was very sure and showed great power, while her tone in the slow movement had beauty and in the climaxes a fine sonority."

IN CONTINENTAL CAPITALS

Berlin Hears Mahler's Tenth

Kemperer Conducts Unfinished Symphony; Opera Houses Continue Productions Though Bankrupt.

Berlin.

Mahler's unfinished Tenth Symphony, which recently was played for the first time in Vienna, has just had its Berlin premiere. The reception of this posthumous work in the latter city was very different from that which the music public and music authorities of the Austrian capital accorded it. In Vienna the general reverence for the personality and reputation of Gustav Mahler, the man and artist, assured the cordial greeting which the work did get. In Berlin a more critical attitude was taken, for Mahler's position is here not so strong as it is in Vienna, as much as Berlin may admire and respect this composer.

Gustav Mahler worked many years in Vienna, brought opera to a rare height, influenced decisively the musical life of the city, and pointed out new paths to the younger school of composers. Berlin never felt the warmth of such personal contact. It was quite natural that the German capital should have regarded the Tenth Symphony with a cool and critical ear.

Composition Coolly Received

The Berlin judgment may be summarized as follows: It would have been a greater reverence not to have published the unfinished work in a form which Mahler certainly would have altered a good many times if he had only lived to complete the composition. Among others Dr. Leopold Schmidt held to this view. He wrote: "Mahler was accustomed to altering his works even after they had had considerable public hearing. He would not have performed this work, or allowed anyone else to perform it in its present state, were he alive to make the choice. Who knows what would have been created from this material if he had had more time to work on it?

"We have to do throughout with an unfinished work. The B minor movement, which ends with a harp glissando, followed by tam-tam, for example, did not make any considerable impression. It is not Mahler's characteristic coloring. Also the Adagio cannot be judged in its present condition. It is a piece of music full of devotional humor which begins with an expressive theme, followed continually by a sad song in the violas. This is a movement with many affecting passages, strange sound effects, and new (even for Mahler) harmonic progressions. But as it stands at present, the impresion is weakened by its too broad arrangement."

Believes Work Merely a Sketch

Mr. Pisling found in the Scherzo movement (the B minor) some delightful pastoral themes of pure Mahler coinage, but in respect to the Adagio, he agreed with Dr. Schmidt. To complete his review he declared that our knowledge of Mahler receives no enrichment from the display of this torso, and he expressed the opinion that Mahler knew what he was about when he ordered that this Tenth Symphony be not given out to the public.

Prof. Weissmann also deplored this performance. He wrote in his report of the concert: "The score was merely a sketch, but one so complete that it seemed possible to complete it in Mahler's style. Ernst Krenek did this work. But what does this really mean, to finish a work in Mahler's manner? That is an impossibility. Mahler's works were never complete before the time of performance. He always relied on the final test of performance, and made alterations after it. Doubtless Mahler's friends felt that it was their obligation to produce and perform every line of his music. He should have been protected against his friends."

The musical structure of the two movements of the Tenth Symphony have been described in detail in The Musical Digest by Paul Stefan, the Vienna correspondent. To this nothing need be added except the report that Otto Kemperer conducted the Berlin performance admirably.

Remember Peter Cornelius

Another of the important dead has just been honored in Berlin: Peter Cornelius, the composer of the Barber of Bagdad, who was born one hundred years ago. Max von Schillings innocently invited the son of Cornelius to say a few words about his father before the beginning of the festival performance. The younger Cornelius (who is already over sixty himself) turned out to be a very talkative gentleman.

Perhaps it was the first time that he had ever talked before the footlights. He seemed to lose his head entirely, but not his tongue. He spoke for upwards of an hour, and showed no signs of letting up. By order of von Schillings he was told from the prompter's box to stop, but it was no use. It was nearly an hour and a half after he began that Herr Cornelius finally gave up the stage. By that time a large part of the audience had left the Opera House.

EDUARD ZATHUREZKY
Czech Violinist Whose Debut Was One of the Outstanding Features of the New York Music Season So Far.

The most important deaths in Berlin, however, have been those of the Volksoper and the German Opera House, both of which have gone into bankruptcy. They are continuing their performances for the present, but merely to secure some receipts for the orchestra, chorus and solo singers. There seems to be no prospect of restoring these houses to a healthy footing. Yet their artistic work is still worthy of notice. This was shown particularly by the performance of Boris Godunoff, with Pasquale Amato as guest artist, in the title role at the Volksoper.

On the concert platform Berlin had another opportunity recently to admire the artistry of Vasa Prihoda, the twenty-four-year-old Czech violinist, who is considered here a musician of the highest rank. Mrs. Elizabeth Rothwell appeared in a song recital. Prof. Weissmann wrote of her: "Mrs. Rothwell is an artist of originality and temperament. She was born for the platform. Endowed with a beautiful voice, she has achieved perfect freedom in its use." She sang a program consisting of songs of Brahms, Handel and a number of American composers, including Walter Henry Rothwell. In the opinion of Prof. Weissmann, "she succeeded everywhere with a rare surety of style."

ARTHUR KURSCHNER.

Mme. Melius Active Abroad

Luella Melius, coloratura soprano of the Paris Grand Opera, is engaged from January 15 to February 8 in Naples, Bologna and Milan, for the Barber of Seville, Rigoletto, Lucia di Lammermoor and Traviata. She will sing these roles also, from February 10 to March 10, at Monte Carlo, and from March 12 to April 19 in Madrid, where one of her principal colleagues will be Muratore. Mme. Melius will finish her present season at the Paris Opera late in April.

State Opera Accepts New Work

Vienna.—The State Opera has accepted for performance a comic opera by a young Viennese composer, Wilhelm Gross. It is called Sganarelle, and is based on one of the comedies of Moliere.

Bilotti Engaged in London

London, Jan. 27.—Anton Bilotti, pianist, will appear as soloist in the Sunday afternoon concert with the Queen's Hall Orchestra on February 8.

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OLD-WORLD HIGHLIGHTS

Shavitch Leads London Symphony

Syracuse Conductor Is Praised in Guest Appearance; Tina Lerner Plays Tschaikowsky Concerto.

London.

Despite the fact that one of the densest fogs in London history interfered with traffic, and drifted heavily into the concert hall, the appearance of Vladimir Shavitch, conductor of the Syracuse Symphony Orchestra, as leader, by invitation, of a concert of the London Symphony Orchestra's current series, brought out a very large audience in Queen's Hall. Though dampened and chilled externally, the crowd was moved to hearty applause and many recalls for the conductor both during and at the close of his program. Mr. Shavitch, incidentally, was not merely a "novelty" to London, for he had appeared with the same orchestra during the June season last year.

The soloist of the occasion was Mme. Tina Lerner, pianist, not unknown to the London of pre-war days, who assisted in the Tschaikowsky B minor Concerto. She shared the honors of the evening with the conductor, in private life her husband, according to the reviews.

Reviews All Favorable

The Post found "so much that is distinctive in the conducting of Mr. Shavitch" that it regretted that an even larger audience was not accommodated by the hall. Mr. Shavitch "confirmed the good impression of his former appearance and even more. He is a believer in firmness of outline and an advocate of sonority; the right mood (for his program), and there is something gained when a present-day conductor is content to interpret rather than impress a personal manner which may or may not have anything to do" with the music in hand. The same writer thought Mme. Lerner "a very able exponent" of the Tschaikowsky work, "there was much that was notable in her reading, and not the least was her fine and free octave playing, as well as a general neatness and authority."

Equally favorable was the Times' comment: "Mr. Shavitch (is) a conductor of real authority and knowledge. There is little of the sensational in the effects he aims at; rather a broad line, a firm rhythm, and depth more than brilliance of tone. Such a method was well fitted to reveal the character of Brahms' Academic Festival Overture and his C minor Symphony, but this is not to say that he missed the note of eloquence or impulse; indeed the performances were really enjoyable by reason of the general steady flow of the music, bending here and there to some moment of special significance or charm. Similarly in Strauss's Don Juan, although the highlights of its picturesque instrumentation came out vividly enough, Mr. Shavitch kept one in touch with the structure and did not let the music fall into a mere string of brilliantly colored episodes." Mme. Lerner "played extremely well; she was very sure and showed great power, while her tone in the slow movement had beauty and in the climaxes a fine sonority."

The Telegraph critic felt that both Brahms numbers were "well played," and the Don Juan "soundly" interpreted; Mme. Lerner's part was "bold, eloquent, emphatic, in the authentic Tschaikowsky manner, and one could only regret that so fine a pianist was wasted on such a work."

Sir Henry Wood Conducts

In the previous week, of January 4-11, another symphony orchestra resumed its activities: the Queen's Hall, under Sir Henry Wood; the most interesting item on its program being a performance of Holst's The Planets. Toscha Seidel was soloist, having chosen the Mendelssohn Violin Concerto, to which he brought an entirely adequate "technical equipment" (The Sunday Times); "consummate skill, like the virtuoso he is" (the Telegraph); "easy command of the resources this showy music requires" (the Observer).

Chamber music was provided by the London Trio. Miss Evelyn Scotney again won warm commendation at a Sunday "pop;" another vocalist was Mme. Blanche Marchesi, who teaches in London, and was commended for the "exquisite, finished art" of her performance, to quote only the Telegram.

In a somewhat different category came a concert universally voted delightful by the critics and very largely attended, in which the English tenor John Goss presented "an evening of sociable songs" with the assistance of the Cathedral Male Quartet. This included English folk songs, sailors' chanteys, Noels, rounds, traditional (secular) plain-song, etc., and was carried out with great informality in the small and cozy Wigmore Hall, for which special permission to allow smoking had been secured. P. L.

Cassado Gives Cello Recital

Paris, Jan. 17.—In his violoncello recital at the Salle des Agriculteurs last Monday evening M. Cassado played compositions of Bach, Beethoven, Cassado, and Saint-Saens.

Organ of Notre Dame in Paris Reported Decaying

ANOTHER great organ of Paris is falling into ruin through neglect, reports the Musical News and Herald. It is the instrument of Notre Dame, formerly considered the finest of its kind in the world. According to the veteran organist of the Cathedral, M. Vierne, it has not been cleaned since 1894. The organ, he says, is filled with dust, dead bats and swallows, and mildew. Even parts of the mechanism are rotting away.

Recently one of the biggest of the 5,246 pipes fell on to the stone floor of the Cathedral. The parish of Notre Dame is very poor, and there is not sufficient money to repair the organ, it is said. The instrument was installed in 1868.

Ganna Walska Sings Again

Ganna Walska sang in Madame Butterfly in Nice, France, on January 28. She was warmly applauded as the opera proceeded, although she was obviously nervous at the beginning. Newspapers reported that previously she had appeared in Yonne and Burgundy under the assumed name of Anne Navarre.

Violinist Appears with Colonne

Paris, Jan. 19.—Just before leaving for America Jacques Thibaud, violinist, was soloist with the Concerts Colonne under the leadership of M. Pierne last night. He played the Brahms Concerto and Saint-Saens' Rondo Capriccioso from the First Concerto. The program included also the first hearing of Andalousie, by Lamotte de Grigny.

Perform Rimsky Music

Paris, Jan. 17.—Rimsky-Korsakoff's Dit de la Ville Invisible de Kietj was given at the concert of the Revue Musicale at the Vieux-Colombier on Tuesday. The composition is not complete. Alexander Tcherpnine conducted the orchestra, chorus, and soloists.

Williams Preparing Choral Work

London, Jan. 22.—Vaughan Williams is working on a new choral work of large dimensions. He plans to have it ready for its premiere at the Oxford Music Festival a year from May.

Paris Hears Carmen And the Magic Flute

Paris.

After an absence of a year Marthe Chenal returned recently in a performance of Carmen at the Opera-Comique, and proved immediately that she has lost none of her popularity with the Parisian public. Her delineation of the Spanish flower girl is imbued with the true Spanish verve and passion, and she knows how to bring out all the dramatic details which are necessary to make the role convincing.

Now that this singer is back at the Opera-Comique for a number of guest appearances, the management has commenced rehearsing Camille Erlanger's Aphrodite, the leading role of which was created by Mme. Chenal.

In the Carmen in question M. Friant sang the melodramatic music of Don Jose with good effect. He excelled histrionically. M. Albers, who took the part of Escamillo, again displayed a polished and well trained voice, and sang with pure and steady tone. The scenery at this performance was effective, and M. Frigara conducted.

Mozart's Magic Flute has been revived at the Grand Opera after a short interval. The return was not entirely welcome or happy, because, although the production did not lack in luxury or appropriateness of setting, it was wanting dramatically.

As the Queen of the Night, Mme. Monsy sang with good style as well as diction and musicianship. Mme. Cesbron-Viseur showed many of the qualities of a great singer. M. Huberty, baritone, made the best of Mozart's music. He was received with much enthusiasm by the public. Philippe Gaubert was the conductor. K. H. S.

Gives Manuscripts to Library

Paris, Jan. 20.—M. Jacques Durand, music publisher, who several years ago presented the autographed orchestra scores of Pelleas and Melisande to the Conservatoire Library, has now donated to the same institution all his remaining manuscripts of Debussy, fifty-six in number. M. Durand has also donated in the past a number of manuscripts of Saint-Saens.

Paris Hears Choral Music

Paris, Jan. 17.—M. R. Siohan directed the singers of the Chorale Francaise and of the Art Choral in a program last Monday evening which included the second act of Monteverde's Orfeo and Honegger's Le Roi David. The soloists included Mmes. Croiza and Gills and Messrs. Paulet and Manuel.

Mengelberg Arrives

Willem Mengelberg, conductor of the New York Philharmonic Society, arrived in the United States from Holland on January 24. He will conduct the first concert of his half of the season tomorrow evening at a students' concert. On Thursday he will lead the orchestra when Igor Stravinsky plays his own piano concerto.

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FOREIGN MUSIC ACTIVITIES

Announce I.S.C.M. Programs

Four American Compositions to Be Presented in Prague and Venice; All Dates Not Yet Set.

With the exception of the dates of the Venice concerts, complete details have now been received of the programs to be given this year at the Venice and Prague festivals of the International Society for Contemporary Music. Four American works are to be presented. Henry Eichheim's Nocturnal Impressions of Peking and Korean Sketch, both for chamber orchestra; a work for six trumpets by Carl Ruggles entitled Angels, and a symphonic tone poem for small orchestra by Louis T. Gruenberg entitled Daniel Jazz. These works are to be given in Venice during the International Society's concerts to be held there in the first part of September, the exact dates to be announced later. The jury, which met at Winterthur, consisted of Zoltan Kodaly, Alfredo Casella, Egon Wellesz and Vaclav Talich.

The complete programs of these concerts are as follows: First concert —String quartet (Edwin Schulhoff); L'Horizon Chimerique, for voice and piano (Gabriel Faure); duet for violin and cello (Hans Eisler); two works for chamber orchestra (Henry Eichheim); Jazzband, for violin and piano (Wilhelm Grosz); Epigrammas Ironicos Sentimentaes, Historieta No. 5 (Villa-Lobos); Chamber Music No. 11 for twelve solo instruments and piano obbligato, op. 36, No. 1 (Paul Hindemith).

Second concert — Sonata for piano and cello (Casper Cassado); Three preludes, op. 15, for piano (Samuel Feinberg); Sonata for violin alone (Zoltan Szekely); Five pieces for string quartet from op. 26 (Max Butting); Three songs (Ladislav Vyvpalek); String quartet (Leos Janacek).

Third concert—String quartet, op. 16 (Erich Wolfgang Korngold); two movements for two flutes, clarinet and bassoon (Jacques Ibert); Sonata for cello and piano (Arthur Honegger); Joueurs de Flute, four pieces for flute and piano, op. 27 (Albert Roussel); Tzigane for violin and piano (Maurice Ravel); Sonata for piano, oboe, clarinet and bassoon (Vittorio Rieti).

Fourth concert—String quartet (Mario Labroca); Sonata for piano (Arthur Schnabel); Merciless Beauty, three rondels for voice with accompaniment of two violins and cello (R. Vaughan Williams); Serenade, op. 24 (Arnold Schonberg).

Fifth concert—String quartet (Karol Szymanowski); Le Stagione Italiche (G. Francesco Malipiero); Angels, for six trumpets (Carl Ruggles); Sonata for piano (Igor Stravinsky); Daniel Jazz, for voice and small orchestra (Louis T. Gruenberg). The last named piece is a musical setting of a poem by Vachel Lindsay.

The three Prague concerts, all of them for orchestra, are to be given May 15, 17 and 19. The programs are: First concert—Berceuse Elegiaque (Busoni); five pieces for chamber orchestra, op. 33 (Ernst Toch); Tempo di Ballo (Roland Manuel); two pieces for piano and orchestra (Rudolf Reti); orchestra suite from the Ballet L'Arche de Noe (Vittorio Rieti); Partits (Paul Amadeus Fisk); Daemon, a symphonic poem (Rudolf Karel).

Second concert—Concerto Grosso for double orchestra (Heinrich Kaminski); six orchestra pieces (Gyorgy Kosa); Parting, a symphonic poem (Fedilio Finke); Half Time (Bohuslav Martinu); Pastoral Symphony (R. Vaughan Williams).

Third concert — Concerto Grosso, No. 2 (Ernst Krenek); Variations without theme, for piano and orchestra (G. Francesco Malipiero); Toman and the Woodnymph, a symphonic poem (Vieslav Navak); Symphonic fragments from the drama Proteus (Darius Milhaud); Symphonies for wind instruments (Igor Stravinsky); Dance Suite (Bela Bartok).

The International Society for Contemporary Music was organized informally at Salzburg in 1921. The American section was organized in the spring of 1923.

This year the American Music Committee, consisting of John Alden Carpenter, chairman; Richard Hammond, vice chairman, acting, inasmuch as Mr. Carpenter was unable to attend the meetings; Howard Hanson, Frederick Jacobi, Carlos Salzedo, Lazare Saminsky, E. Robert Schmitz and Emerson Whithorne, selected the following works to be sent to the International Jury: Kubla Kahn (Griffes), Oriental Impressions (Eichheim), Piano Sonata (Griffes), Angels (Ruggles), Sextet (Luening), Daniel Jazz (Gruenberg), Introspection, Turbulence (Marion Bauer), Trois Epigrams (Engel), Jazz Sonata (Antheil), Piano Sonata (Ornstein).

The American Section of the I. S. C. M. is affiliated with the American Music Guild, the Society for the Publication of American Music, and the League of Composers, and these societies are aiding the Music Committee in the task of unearthing suitable compositions to be performed at the European festivals. The American Section aims to act as a clearing house for American chamber music and orchestral compositions, and is striving to get American performances for works of merit, whether room is found for them on the European programs or not.

MME. SIGRID ONEGIN-PENZOLDT
Became the Mother of a Baby Boy in Berlin Last Month.

Novelty at Nice Opera

Nice.—The premiere of Alfred Kullmann's opera, Satan Vaincu, was received enthusiastically by press and public. The artists who appeared were Mary Viard, as Sabine, M. Perret in the leading tenor part, and M. Valmoral, baritone. M. Bovy conducted. The author was called to the stage by the applause several times.

Prepare Handel Opera

London, Jan. 22.—Arrangements are being completed for the production of Handel's Semele on February 10 and four following days at Cambridge. Dr. C. B. Rootham and D. D. Arundell will conduct. Amateur performances have already been given there of the Magic Flute, Fairy Queen, and the Two Sisters.

Blind Italian Tenor Gives Paris Concert

Paris.

One of the recent Paris concerts which aroused great interest was the appearance of Giuseppe Borgatti, once one of the leading Italian Wagner opera singers. He is said to have done more to popularize the operas of the German master in Italy than any other one person.

Borgatti had not sung in Paris in many years, and those who came to his recital recalling him as he was in the role of Siegfried in his prime were much moved to see the change in the appearance of the Italian tenor. He no longer has his eyesight, but his voice has lost only a little of its old warmth and lyricism.

His program consisted of varied Italian and German pieces. The spring song from the Valkyries, and the popular aria from Tosca aroused the most applause among the considerable audience.

Another concert which attracted a large gathering at the Salle Gaveau was the recital of Dmitri Smirnoff, formerly tenor of the Imperial Opera House in St. Petersburg. The Russian tenor has a big following here, for he is well known through his series of guest performances each season at the Grand Opera.

His program was made up of Russian and German songs, which he sang well. His voice did not show itself equal to the Wagner excerpts on the program. Nevertheless he was much applauded by his many compatriots in the audience, and was compelled to give a number of encores.

A number of modern compositions for the cello had their first hearing at the recital of Marguerite Chaigneau. The most interest was aroused by a Sonata in G, by A. Tcherepnine, who accompanied the recitalist in this number. Louis Gruenberg was also represented by several pieces, in which he was at the piano. His playing brought marked notice from the reviewers. Mlle. Chaigneau had some happy moments during the recital, but she is not a cellist of the finest technique.

K. H. STOTTNER.

Paderewski to Play in London

London, Jan. 22.—Ignaz Paderewski will give his only London concert in Albert Hall on the 17th of next month. He will play also in Edinburgh, Glasgow, Cardiff, Manchester, Birmingham, Leeds, Bradford and Brighton.

Hamburg Position Offered Reiner

Berlin, Jan. 18.—It is reported here that Fritz Reiner, conductor of the Cincinnati Symphony Orchestra, has been offered the position of general music director of the Hamburg Opera.

Holbrooke Tours in Wales

London, Jan. 22.—Josef Holbrooke is giving a series of concerts in Wales to introduce modern chamber music to the audiences of that country.

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THE STUDIO EASY CHAIR

ON January 18, Frank LaForge and Ernesto Berumen gave a reception in honor of Mr. and Mrs. Lawrence Tibbett. Among the guests were Mrs. Paul D. Cravath, Mae Brower, Harriet Brower, Catherine Bacon, Gena Branscombe, Zelina Bartholomew, Albert Morris Bagby, Mlle. Yvonne de Treville, Mr. and Mrs. Paolo Gallico, Mr. and Mrs. Theo Karle, Pierre V. R. Key, Mr. and Mrs. Wasili Leps, Mrs. Charles Lathrop, Dr. and Mrs. G. P. MacNichol, Laura MacNichol, John Majeski, Mr. and Mrs. Frank Paterson, John Palmer, Dr. and Mrs. Clarence Rice, Max Smith, Mr. and Mrs. Winthrop P. Tryon, Mrs. E. J. de Coppet, Juliet de Coppet, Mr. and Mrs. Joseph Lhevinne, Mrs. Phillip Lewisohn, Mrs. Ethelbert Nevin, Ethyl Hayden, Mme. Marie Gabriel Leschetizky, Mr. and Mrs. Thomas Bloodgood Peck, Henriette Weber, Father W. J. Finn, John Luther Long, Winifred T. Barr, Florence Easton, Francis Maclennan, Ernest Urchs, Miss Thursby, Caroline Beebe, Mr. and Mrs. Sergei Klibansky, and Kendall Mussey. Musical selections were rendered by Mary Frances Wood, pianist, and Valeriano Gil, tenor, accompanied by Alice Vaiden Williams.

Germaine Schnitzer was the guest of honor at the second meeting of the Clarence Adler Club at Mr. Adler's New York studio on January 17. Mme. Schnitzer was unable to play for the club because of an injury to her finger, so she made a short address to the members of the club.

Some of the advanced piano pupils of Louise Robyn and the voice pupils of John T. Read gave a recital in Kimball Hall, Chicago, on January 24.

The newly organized students' orchestra of the American Conservatory will make its first public appearance on February 21 under the direction of Herbert Butler.

Nadia Boulanger, French organist, who is now in America, paid tribute to Gabriel Faure when speaking at the Davis Mannes Music School in New York regarding the composer's work and personality. Mlle. Boulanger sang to her own accompaniment at the piano an excerpt from that composer's Requiem and two songs, and played the Theme and Variations for piano.

"Because I speak of a French composer," said Mlle. Boulanger, to an invited audience of musicians, "do not think this is for propaganda purposes. I speak of Faure to ask that you will help us to give to this man, who was surely a genius and who is now dead, neglected, solitary, his rightful place.

"Faure showed us the most beautiful way to be young," she said after having given a brief outline of the master's career, analyzed some sections of his works and spoken of his constant kindness to his pupils. "Having lost the agitation of youth, he reached a serenity, a magnificent confidence in life. If we are a little depressed we need only come to his music to find beauty in life.

"Faure is always a classic. His language is the language of a few words, but these simple words appear as new in having another feeling, another meaning."

Mlle. Boulanger is in America for only a short visit. She will return to France late in February after many appearances in the East, Middle West and South.

Lorenzo Camilieri, conductor of the People's Chorus of New York, gave a lecture, under the auspices of the Board of Education of New York, on January 18 at the Natural History Museum. Mr. Camilieri spoke on Sight Reading and the Elements of Ensemble Singing, and demonstrated with the aid of a blackboard with staves, the ease with which one can learn to read music.

A recital was given at Chickering Hall, New York City, by the pupils of Alfred Y. Cornell on January 21. Those appearing were Marion Angus, Ruth McIlvaine, Albert Hewitt, Jr., John Kuebler, Viola Hailles, Earl Waldo and William Spittal, with Charles Gilbert Ross at the piano.

The final contest for young artists in cello, violin, piano, and voice for an appearance with the Chicago Symphony Orchestra as prize was held at Orchestra Hall on January 13. The winners were Richard Beidel, a pupil of Herman Felber; Robert Quick, who is studying with Richard Czerwonky of the Bush Conservatory; Rae Bernstein, a pupil of Glenn Dillard Gunn School; and Kathryn Witwer, a pupil of Richard de Young.

In the case of the male voices, the judges exercised their right to declare none of the four contestants capable, in their opinion, of appearing with the orchestra. They suggested, however that because of immaturity, further study was needed. The judges were: Earl V. Moore, Professor of Music, University of Michigan; Arne Oldberg, director of the piano department of Northwestern University School of Music; Alfred Wallenstein, cellist of the Chicago Symphony Orchestra; Jacques Gordon, concertmaster of the orchestra; Adolph Muehlmann, vocal instructor at the Glenn Dillard Gunn School; and Alexander Raab, of the piano department of the Chicago Musical College. Henry G. Weber, conductor of the Chicago Opera Company, was unable to be present, due to a changed opera schedule.

ERNESTO BERUMEN

Prominent New York Teacher Who Gave a Piano Recital in Aeolian Hall on Sunday.

Music Schools Association Adopts Code of Ethics

One of the features of the recent initial meeting of the National Association of Schools of Music and Allied Arts was the report of the Commission on Ethics, composed of Dean Peter C. Lutkin of Northwestern University School of Music; George C. Williams, President of the Ithaca Conservatory, and Francis L. York, Director of the Detroit Conservatory. The recommendations made and adopted were:

(1.) That all advertising be strictly accurate, avoiding exaggeration and flamboyance.

(2.) That no teacher in one school be approached by another school without the full knowledge and consent of the school where the teacher is already employed, and that incompetent teachers be not engaged for ulterior reasons.

(3.) That no direct attempt be made by one school to influence the students of other schools or private teachers to change, and no false hopes of advancement or promise of engagements be made to influence students.

(4.) That teachers give due credit for work done by students with a former teacher, not claiming such students as their own until at least one semester's instruction has been given.

(5.) That the granting of unearned degrees or diplomas be condemned.

(6.) That unjustifiable cutting of rates or offering of fake scholarships to increase attendance be discouraged, and the number of free or partial scholarships be restricted.

When the Association changes from one of individual membership to one of school membership, the question of enforcing the above recommendations will be dealt with. The next general meeting of the Association will be held in Rochester, N. Y., on February 28, when the question of the standardization of courses and their content will be discussed.

Dr. Kali Prosad Sarkar, a graduate from the University of Calcutta and an authority on Hindu music, was guest of honor at a reception given by Mr. and Mrs. Theodore Spiering in their New York home Sunday afternoon, January 25.

A brief program of Hindu melodies was presented by Dr. Sarkar, in which he demonstrated the unique qualities of two native instruments, the esrad and sarad. The esrad somewhat resembles the obsolete viola d'amour with its extra set of echoing strings, and the sarad is like our banjo.

Helen A. Kuhn, a graduate of the Peabody Conservatory of Music, Baltimore, and the A. K. Virgil School, New York City, has opened a studio in New York for instruction in piano and violin.

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THE recent publications of Enoch & Sons, New York, include a group of ballads. Published in three ranges are All in a Lily-White Gown, from the song cycle The Philosopher and the Lady, by Easthope Martin; Journey's End, by Sidney King Russell; If I Such Wondrous Music Knew, by Manlio di Veroli, and When You Come to Me, from the Songs ot a Gypsy Trail, by Easthope Martin. The Bells of San' Clar, by H. O. Osgood, and A Kentucky Melody, by Robert Coverley, are published in keys suited to voices of high and low range. Alfred Wooler has taken his text from the Eighteenth Psalm for his sacred song, The Lord Is My Rock. It is issued in three keys.

The J. & W. Chester (London) Reference Book of Miniature Scores is an index to the publications of that publisher. The Chester series is unusually long and complete, especially in respect to chamber compositions, both classical and more recent.

Besides this list, the catalogue contains a thematic index of the symphonies and chamber music of Bach, Beethoven, Dvorak, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, and Tschaikowsky.

The catalogue is prefaced by some informing hints by Henry J. Wood on the subject of score-reading.

Two pieces for violoncello with piano accompaniment are published by G. Schirmer. They are Arthur Kay's Troubador and Autumn Thoughts. The compositions are marked by a flowing melodiousness well fitted to the cello tone quality, and accompaniment and leading voice alike have the interest of rhythmic richness.

P. D. de Coster's Serenata, for violin and piano, also published by Schirmer, is a somewhat conventional piece in the general Spanish rhythmic style, with a middle section of smoother melody contrasting with the first staccato theme.

This house has issued also a number of new songs. Wake for the Night Is Dead, by Carl Deis, is published in high and low ranges. It is composed to the poem of Charles Algernon Swinburne, and enhances the mood of the verses with beautiful and fitting melody. Blessing, by Pearl G. Curran, is a Thanksgiving Song, religious in mood. The same composer is the author of I Know, a quaint song of love well adapted by its quaint sentiment and capricious rhythm to a place in the concert singer's encore repertory.

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Metropolitan Artists Are Pursued by Jinx

MARCELLA ROESELER is the latest victim of the jinx which has been pursuing the artists of the New York Metropolitan Opera Company this season with a number of ills in its wake. On her way home from the production of the Walkuere in Brooklyn last Tuesday evening, she left her taxicab at Central Park West to walk to her home in West 83rd street. A fall on the icy sidewalk gave her a double fracture of the leg. She is in Roosevelt Hospital.

Michael Bohnen, another recent unfortunate, dislocated his ankle during the rehearsal of Gotterdammerung last Thursday, but he was able to take his place in the cast at the revival on Saturday.

Misfortune started last month when Giovanni Martinelli fell seriously ill with typhoid. A horse stepped on the foot of Mme. Larsen-Todsen during rehearsal a short time ago, Mme. Jeritza was injured in a fall in the performance of Fedora last week, and Mme. Claussen was forced to discontinue singing in the Walkuere on Tuesday because of a sore throat.

Boston Music

(Continued from page 16.)

mended the way in which he conducts.

Rossini's Stabat Mater and Mendelssohn's Hymn of Praise were sung by the People's Choral Union under the direction of George Sawyer Dunham yesterday afternoon. The soloists were Claire Maentz, soprano; Abbie Conley Rice, contralto; George H. Boynton, tenor, and Frederick Millar, bass. The Boston orchestral players, led by Frank L. MacDonald, furnished the accompaniments. The organist was Harold F. Schwab, and the pianist Mildred Vinton.

The reviewers were agreed with the Herald in its statement that Mr. Durham "has worked wonders with his chorus." This writer added that the soloists, "blessed with good voices, brought vigor and intelligence to their work." Mr. Boynton sang "with a full understanding of the meaning" of the works, and with a "clear enunciation," and Mr. Millar sang the Pro Peccatus "nobly." The Globe writer was of the same opinion and added that Mr. Millar "sang both smoothly and dramatically. He should have a notable career in oratorio, perhaps also in opera."

Puccini's Suor Angelica and Humperdinck's Hansel and Gretel were given by The Wheatcroft Opera Guild at the Heckscher Theatre, New York, January 24. Appearing in the costs were Mary Lothrop, Margaret Solley, Jane Eller, Katherine Kimmel, Vanette Van Sweringen, Gladys Basham, Nancy Bartlett, Mildred Pearson, Sally Litz, Marjorie Ashmead and Rose Kearney.

Ora McCord Wheatcroft was musical director and Armando Agnini of the Metropolitan Opera dramatic director. Frank Scherer was at the organ.

The Wheatcroft Opera Guild will present the same two operas at Columbia University, New York, March 21. Debussy's L'Enfante Prodige and Wolf-Ferrari's Secret of Suzanne will be given at the Heckscher Theatre February 28.

Above is a scene from the production of Suor Angelica.

THE January issue of the League of Composers' Review (published at 29 West Forty-seventh street, New York) is as interesting as the other numbers of this periodical devoted to new music which have appeared so far. Leigh Henry has written for it an article on The New Music of Spain, with Manuel de Falla as the principal figure. William J. Henderson has taken for his text the words of Berlioz: "Whatever [in harmony, melody, and modulation] produces a good effect is good, and whatever produces a bad effect is bad," and has written a paper (entitled Modern Homage to Doctrine) in which he urges that modern composers be independent of all doctrine and method except those which they create themselves.

Paul Stefan is represented in the Review by an informing article on Schonberg's operas, and Roland Manuel writes about the relation of Ravel to the new French school in music. In the shorter articles Vaughan Williams and Gustave Holst are considered by Jeffrey Mark; that new enfant terrible, George Antheil, is considered by Aaron Copland; and Irving Schwerke writes on A Brazilian Rabelais, meaning Villa-Lobos.

Another new music periodical, The Franco-American Musical Society Quarterly Bulletin (published at 130 West Forty-second street), has had a new issue. It includes a biographical sketch of Albert Roussel with a chronology of his compositions, by Ely Jade; an account of the Contemporary French school of composers, by J. Herscher-Clement; an article on the Development of Hungarian Music from the year 1700, by Benedict Szabolcsi; and a paper entitled The Song Recital and the American Song, by Francis Rogers. In the last-mentioned article Mr. Rogers writes of the origins of the song recital in the United States, and closes his historical account with a consideration of the effects of radio on this form of musical art.

To Hold Third Glee Club Contest

Nine schools will be represented in the third annual inter-preparatory glee club contest in Town Hall next Sunday evening. The prize song is Brahms Suabian folk song.

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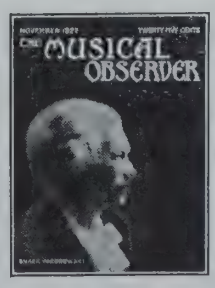

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Stravinsky Assists In Chamber Concert

Plays Piano and Conducts in Program of Own Works; Several Premieres.

With Igor Stravinsky conducting his own compositions, the Auxiliary Board of the New York Philharmonic Society presented a concert of that composer's chamber music in Aeolian Hall, New York, on the evening of January 25. The assisting artists were Greta Torpadie, soprano; Colin O'More, tenor; John Barclay, bass; Hubert Linscott, bass; Carlos Salzedo, pianist; Zoltan Kurthy, harpsichordist; and an ensemble from the Philharmonic Orchestra.

The novelties were the Octuor for wind instruments, which was played for the first time in America, and Ragtime, which had never before been given an orchestral performance here. Miss Torpadie sang a group of songs from the Rossignol, and others, with the composer as accompanist. The other number was Renard, sung by the Messrs. O'More, Barclay, Frank, and Linscott, with Mr. Salzedo at the piano.

According to W. J. Henderson of the Sun, the Octuor, although not beautiful, "bears the marks of the singular genius that created the Sacre du Printemps." Lawrence Gilman of the Herald Tribune found it "a dreary little piece, imaginatively sterile, feeble in invention and of a peculiar oppressive dullness even in its 'tempo giusto' finale." In the opinion of Olin Downes of the Times, it is "written with consummate certainty and virtuosity" and has "striking architectural qualities, but, as it seemed, little else." Ernest Newman wrote in the Post that "for the composer of Petrouchka it is poor, imitative stuff."

The World reviewer commented that the "sardonic and highly sophisticated intentions" of Ragtime "would be lost among those remote jungle echoes from Barbary Coast." Pitts Sanborn of the Telegram-Mail thought it "a thing of extremely sophisticated rhythms, quite dazzling in its effects of tone color, but curiously lacking in melody, spontaneity, and elemental exuberance." Mr. Henderson considered it "a delicious bit of musical travesty." Although Mr. Downes thought it "technically brilliant," he called it "poor ragtime, often vulgar and farcically obvious."

Mr. Gilman found most of the songs "delightful music' sung by Miss Torpadie "with poetic understanding and complete artistic devotion." According to Mr. Sanborn, the difficulties of the songs "seemed to hold no terrors for the cleverness of Miss Torpadie." Mr. Henderson wrote that she "sang them with admirable interpretative skill and with that characteristic voice of hers so well suited to them."

The ensemble was congratulated for its competence by Mr. Gilman.

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MISS CAROLYN BEEBE
Pianist and Founder of the New York Chamber Music Society Is Appearing in the Concert of the Society Today in Aeolian Hall.

Play New Bloch Work

Mr. and Mrs. Alfred S. Rossin were hosts at a reception given in honor of Ernest Bloch in their New York home on the evening of January 24, at which the premiere performance of Mr. Bloch's Poeme Mystique for violin and piano was given by Andre de Ribaupierre and Beryl Rubinstein.

Messrs. de Ribaupierre and Rubinstein also played Mr. Bloch's first Sonata for violin and piano, preceding which Mr. Bloch discoursed interestingly upon his concepts of music, especially as expressed in these two compositions.

Among the guests were Wilhelm Furtwaengler, Ernest Schelling, Paul Kochanski, Mr. and Mrs. Olin Downes, Willem van Hoogstraten, Kurt Schindler, Henry Hadley, Carlos Salzedo, Ethel Leginska, Mr. and Mrs. Benjamin Prince, Clarence Adler, Adolph Lewisohn, Mme. Charles Cahier, Walter Koons, Michael Press, Charles McBride, Theodore Spiering, and Henry T. Fleck.

New Philadelphia Orchestra

Philadelphia, Jan. 23.—A new orchestra is being formed here by the local unit of the Musicians' Protective Association. It will be called the Pennsylvania Symphony Orchestra. Joseph A. Pasternack, formerly of the Philadelphia Philharmonic Orchestra, has been invited to conduct. The first concert is scheduled for March 1. Members of the orchestra are already being recruited from the best players in the Philadelphia theatres and amusement houses. It is planned to have an orchestra supported entirely through subscription.

Harpsichordist and Tenor Appear

Mme. Frances Pelton-Jones, harpsichordist, gave her annual New York recital at the Plaza Hotel last Tuesday afternoon. She was assisted by Paul Reimers, tenor. The Sun reported that "her skill and appreciation in her performance were warmly applauded," while Mr. Reimers' singing "was marked by its usual taste and was much liked."

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Lines o' News AND Chatter

Charlie Hackett stopped off in New York, en route to Boston from Chicago, where the Hub residents were waiting to welcome their home-town tenor. Considerable water has flown under the bridge since this distinguished artist made his first public appearance, so near to Worcester, his birthplace.

* * *

Back from her Pacific Coast tour has come Sophie Braslau, all smiles. There is a reason. Miss Braslau has found her popularity still more pronounced, even, than formerly.

* * *

Friends of Arthur Judson sympathize with him in the death, last week, of his father.

* * *

Mrs. Mary Louise Curtis Bok is in Florida, at her winter home at Mountain Lake.

* * *

According to President Insull, of the Chicago Opera Company, air is less useful than is money for meeting deficits.

* * *

Mrs. Carlyle Scott, the Minneapolis music impresario, paid a brief visit recently to New York. Hearing Toti Dal Monte, she decided that the coloratura soprano was eligible as one of her concert attractions for the coming season.

* * *

'Tis whispered that in addition to having had his Boston Symphony contract renewed Serge Koussevitzky is to have an associate conductor, a musician well known to the music public.

* * *

Mischa Leon is said to have tried on several masks, lately, such as a tenor might wear.

* * *

Miss Libbie Miller, the dynamic executive of National Concerts, informs Lines-o'-Newser that Rosa Ponselle is singing merrily and is in excellent health. Which will help to cheer a number of local managements which are anticipating the appearance of the Metropolitan Opera soprano before their respective audiences.

* * *

Admirers of Wilhelm Furtwaengler were loath to have that admirable conductor wave an au revoir to New York. There is consolation in the strong likelihood of his return, next season, as guest leader of the Philharmonic.

* * *

"Love me, love my music triumvirate," says Manager Charlie Foley; which means that he likes to book Geraldine Farrar and her operaites where he books Fritz Kreisler and Sergei Rachmaninoff.

* * *

All's quiet along Lake Michigan's shores; the Chicago Opera Company has gone on tour.

* * *

Maurice Rosenfeld, music editor of the Chicago Daily News, dropped into Musical Digest editorial rooms during his recent visit to New York, his eighth annual pilgrimage to the East.

* * *

One of our linotype compositors must be an admirer of Jacques Thibaud. He brought back that French violinist for his 1925-1926 tour a few months earlier than he really should have done.

* * *

An artiste due shortly to arrive in this country is Eleanor Painter. The American soprano has stirred Berlin opera-goers to a considerable pitch by her singing and acting at the Staatsoper.

* * *

Quoth Edmund Burke, with a wave of his hand, "I may have some news to announce in the sweet by and by." Then he smiled a baritonal smile which left this writer guessing.

* * *

Illness has confined W. E. Beckhard, of the New York managerial firm of Beckhard and McFarlane, to his home for the past fortnight.

* * *

A keen ear, held close to the ground, might catch the faint sound of something doing in those circles which surround the American Institute of Dramatic Art. Some news should be forthcoming before long.

* * *

Did anyone mention anything about a purposed civic light opera venture for Cleveland next summer?

* * *

If it were possible to repeat all the conversation touching music which is heard in Browne's Chop House (directly across the street from New York's Metropolitan Opera House) it would make snappy reading.

* * *

"Two persons with ideals," purred Conductor Artur Bodanzky, looking up from his luncheon-table seat and smiling at F. C. Coppicus, directly opposite. "One with a mission, the other with a commission." Not so bad for Br'er Bodanzky.

* * *

Don't be surprised if Manager Charlie Wagner announces shortly his intention to build and operate a New York theatre.

* * *

Antonio Scotti had a birthday last Sunday week. Lines-o'-Newser queried: "How old are you, Tony?" Said the baritone in reply, "I was so small when I was born that I forgot to put down the date."

* * *

Myron D. Kinsey, son of Carl Kinsey, head of the Chicago Musical College, is married . . . his bride having been Miss Lucille Woodyat. News of the ceremony, which took place last autumn, has just become known.

* * *

The latest subscriber to the Musical Digest is Suomen Mussikkilihiti, Aleksanterin Katu, 19, Helsinki, Finland. It should be remembered that Paavlo Nurmi comes from Finland.

* * *

Freddie Schang, of the Metropolitan Musical Bureau, is back at his desk after a trip through Canada. Finding the thermometer thirty degrees below zero, the resourceful Freddie used the telephone while covered warmly in his bed, and found the results wholly satisfactory.

* * *

When Richard Hageman and his good wife, Renee Thornton, give a soiree in celebration of The Musical Digest's seventy-eighth birthday Andreas de Segurola must be invited to preside as master of ceremonies . . . he certainly kept things moving merrily at Mrs. Flint' celebration.

Impartiality
Fairness
The Facts

The Musical Digest

"I Am a Collector" See Page 5

VOL. VII. NO. 17 (Published Weekly) NEW YORK, TUESDAY, FEBRUARY 10, 1925 (Copyright, 1925, by MUSICAL DIGEST, Inc.) 15 CENTS A COPY

Miguel Fleta, Spanish tenor, has completed his season with the New York Metropolitan Opera Company, and after a series of concerts in Florida will proceed to his operatic engagements abroad. In March and April he will appear in leading roles in Madrid, Siviglia, and Valencia, Spain, and in May he will sing in concert in the Isle of Majorca in his native country.

Bulletins of News

The first performance in America of the opera Giovanni Gallurese, book by Francesco D'Angelantonio, music by Italo Montemezzi, who will be present on this occasion, will take place on February 19 at the Metropolitan.

In the cast will be Giacomo Lauri-Volpi, Maria Mueller, Giovanni Martino, Giuseppe Danise, Angelo Bada, Millo Picco, Adamo Didur, Vincenzo Reschilian, Pompilio Malatesta, and Mary Bonetti. The opera has been rehearsed and will be conducted by Tullio Serafin, who supervised and conducted its first performance in Turin, Italy, in 1905.

General Manager Giulio Gatti-Casazza has confirmed the news that Carmela Ponselle, contralto, will appear as a regular member of the Metropolitan Opera Company next season. Miss Ponselle, who sang recently with her sister, Rosa, in a concert at the Metropolitan, will now have the opportunity to appear in opera on the same stage as her sister.

Portland, Ore., Feb. 6.—The cast for the premiere of the opera of Frank Patterson, The Echo, has just been announced. The American piece will be produced here at the ninth biennial convention of the National Federation of Music Clubs on June 9, with Forrest Lamont, tenor; Marie Rappold, soprano; and Lawrence Tibbett, baritone. The Portland Symphony Orchestra will take part in the production.

Boston, Feb. 7.—Ethel Leginska, pianist, who suddenly disappeared while an audience of 2,000 persons awaited the beginning of her scheduled recital in Carnegie Hall, New York, on January 26, is still resting in the home of a friend here. She is said to have suffered a break-down from over-work. Her condition is improving, and it is believed that Miss Leginska will be able to resume her concert work in a fortnight.

Clark A. Shaw, tour manager of the Chicago Opera Company, Forrest Lamont, and Harry W. Beatty, technical director, who are jointly interested in a piece of oil property in California, were elated to receive a telegram from their partner in California that a gusher had been struck last Friday which is yielding 1,000 barrels of oil a day.

Germaine Schnitzer was unable on account of illness to give the piano program in her historical series of music of the Romantic composers in Chickering Hall, New York, on Sunday evening. Harold Henry played instead

Cincinnati Orchestra to Have Increased Schedule

CINCINNATI, Feb. 5.—It was decided yesterday at a meeting of the Board of Directors to increase the number of concerts of the Cincinnati Symphony Orchestra next season. Twenty subscription pairs of programs will be listed.

This season fourteen pairs of concerts are being given under the leadership of Fritz Reiner. Besides these subscription programs the orchestra is presenting a series of twelve Sunday afternoon popular concerts and four concerts for children. Next season will be the thirty-first year of the existence of the Cincinnati Symphony Orchestra.

N.Y. Musicians' Wage Situation Unsettled

FEB 18 1925
UNIVERSITY OF MICHIGAN

Possibilities of Pay Raise Still Being Considered.

No agreement has yet been reached by the managers and the New York orchestral musicians in regard to the request for a weekly wage increase of $25. Although representatives of the managers of the various orchestras and of the union have met and discussed the proposition, the situation is as unsettled as it was last week.

Following a meeting of the Board of Directors' committee of the Philharmonic Orchestra and representatives of Local 802, American Federation of Musicians, it was announced that two months of negotiations and then a compromise were predicted. It is understood that the amount of the increase asked for is considered merely a bargaining figure by the directors. The annual deficit of the orchestra, which is made up of one hundred members, is, even now, usually a large one.

George Engles, manager of the New York Symphony Orchestra, made it known that no settlement had been reached at the meeting with a committee from Local 802 at which the question of the proposed increase was discussed. The offices of the Philharmonic Society stated that the Board of Directors might determine their policy either today or tomorrow.

Memorial Campaign Progressing

According to a report read at a recent meeting of the Edward MacDowell Memorial Association at the home of Benjamin Prince, the Association is progressing satisfactorily in its drive for $300,000 with which to endow the Peterboro Colony.

Those organizing the movement have had cause for great encouragement in the active and immediate response to the call for committee members, workers and individual pledges to the campaign. To raise the necessary amount, the committee is being formed into fifty units, each unit to raise $6,000. Already several of the units have fully, or partly, subscribed their quota.

Carnegie Hall Will Continue as Center Of New York Music

Buyer Announces That Studios and Auditorium Will Be Kept If They Pay.

SALE IS COMPLETED

Carnegie Hall may continue indefinitely as New York's music center. Assurance has been given by Robert E. Simon, real estate operator who last week completed the deal for the purchase of Carnegie Hall and adjoining buildings, that the auditorium will not be replaced by office buildings or apartments as long as the income is sufficient to warrant the maintenance of the buildings in their present capacity.

Since the sale was reported, there has been much speculation in the city's musical circles as to the ultimate fate of the hall and as to the possibilities of the development of a new center of musical activities in New York.

It was understood that Mr. Simon had agreed to a stipulation in the contract which provided for continuance of the building as a concert hall for a period of five years or until another "suitable" auditorium was erected. However, in a notice sent last week to the tenants of Carnegie Hall, Mr. Simon said:

"You will have read in the newspapers of the sale to me of Carnegie Hall. While I am not yet in possession of the actual title to the property and shall not become your landlord in fact for thirty or sixty days, I wish to take this opportunity of assuring you that you may with tranquility disregard any talk on the part of real estate agents trying to induce you to move to the various office studio buildings in the neighborhood.

"The tradition of Carnegie Hall and its studios will be maintained by me in the future as in the past. Mr. Smith will continue to act, and any new leases which you may wish to discuss at this time can be taken up by him on my behalf even in advance of the passing of title.

"As to the report that the building may be torn down at the end of five years, or sooner if a suitable music hall is elsewhere erected, I have absolutely no plans with respect to this, nor any intentions to demolish the present buildings. If the income proves sufficient (and there is no reason why it should not) to warrant the maintenance of these buildings, I see no reason why they should not remain as they are indefinitely."

According to current rumors, the properties, which include beside the hall, the Rembrandt Apartments, the stables, and the buildings at 155, 157, and 159 West Fifty-sixth street, were held at $3,000,000, but it has not been learned just what Mr. Simon paid for them.

Welsh Chorus Manager Dead

San Diego, Cal., Feb. 2. — Trevor Evans, manager of the Rhondda Welsh Chorus, which is at present in the United States for a concert tour, was found dead of acute indigestion here in a hotel bed. He was from Porth, Wales.

Mengelberg Returns To N.Y. Philharmonic

Igor Stravinsky Is Soloist in Gotham Premiere of His Concerto.

Stravinsky's new Piano Concerto was heard here for the first time in New York when the composer played it as soloist at the concert of the Philharmonic Orchestra, conducted for the second time this season by Willem Mengelberg, in Carnegie Hall Thursday night. Mr. Mengelberg made his first appearance on the conductor's platform the night before at the students' concert, in a program consisting of Schubert's C major Symphony, Tschaikowsky's Nutcracker Suite, and the 1812 Overture.

Olin Downes wrote in the Times that the Concerto "is undoubtedly the most important and individual composition of Stravinsky's present 'period.' In the melodic sense there is not an original idea in the score. But as the expression of an individual temperament, it is an amazing and electrifying development."

According to Deems Taylor of the World, it is "the most fumbling, featureless work that we have ever heard from Stravinsky's pen." W. J. Henderson observed in the Sun that "it has strongly marked rhythms and it contains strangely wrought phrases, acrid harmonies and curious scoring" and added that the second movement with its "simple, lyric theme" was the surprise of the evening. Pitts Sanborn (Telegram-Mail) commented on Mr. Stravinsky's statement that he will allow no other pianist to play the concerto that most pianists "would find it insuperably ugly" and "too ridiculously easy to attract a professional pianist." According to Lawrence Gilman of the Herald Tribune, the music "lacks integrity of character" and "essential originality," although it is "sometimes entertaining, sometimes charming in a conventional way . . . it is not a coherent work, fused and poised and consistent." Mr. Gilman added that "the instrumental color scheme is ingeniously worked out" and that, in playing it, the composer showed a "technique quite equal" to the demands of the work. Ernest Newman of the Post found that he played "with uncompromising hardness of tone" and demanded "what has become of the Stravinsky who was once a genius?"

Mr. Newman spoke of his "great pleasure" in hearing Mr. Mengelberg again, writing that "he is evidently the same rare master as of old." The Symphony and the 1812 Overture were again on the program. According to Mr. Henderson, the conductor gave a "vigorous" reading of the Schubert, and in Mr. Downes' opinion, he "glorified himself" in this reading, displaying "the extraordinary authority and orchestral control" peculiarly his, although there were "details of instrumentation that seemed unimportant and climaxes of needlessly noisy quality." Of the performance of this Symphony at the students' concert, Mr. Gilman wrote that it was a "full-veined, unaffected, and beautifully lucid reading, elaborately pointed and detailed, and unflaggingly vital and alive." Mr. Sanborn and Mr. Taylor considered it too stormy.

Metropolitan Opera Bill

TONIGHT

Tosca—with Mmes. Jeritza and Alcock; and Messrs. Gigli, Scotti, and Malatesta; Mr. Serafin conducting.

WEDNESDAY

Gotterdammerung — with Mmes. Larsen-Todsen, Mueller, and Branzell; and Messrs. Laubenthal, Schorr, and Bohnen; Mr. Bodanzky conducting.

THURSDAY

Thais (matinee)—with Mmes. Jeritza and Galli; and Messrs. Errolle and Whitehill; Mr. Hasselmans conducting.

Africana (evening) — with Mmes. Rethberg and Mario; and Messrs. Gigli, Danise, Rothier, and Didur; Mr. Serafin conducting.

FRIDAY

Traviata—with Mmes. Galli-Curci and Galli; and Messrs. Lauri-Volpi and de Luca; Mr. Serafin conducting.

SATURDAY

Tristan and Isolde (matinee) — with Mmes. Larsen-Todsen and Branzell; and Messrs. Taucher, Schorr, and Bohnen; Mr. Bodanzky conducting.

Cavalleria Rusticana and Pagliacci (evening) — the former with Mmes. Peralta and Alcock and Messrs. Chamlee and Ballester; the latter with Mme. Bori and Messrs. Johnson, de Luca, Tibbett, and Paltrinieri; Mr. Papi conducting in both.

MONDAY

Walkuere — with Mmes. Larsen-Todsen, Rethberg; and Messrs. Taucher and Whitehill; Mr. Bodanzky conducting.

Dai Buell Plays

The first of a series of five recitals of piano music with interpretative remarks was given at Chickering Hall, New York, January 28 by Dai Buell. The subject of the concert and talk was Humor in Music, illustrated by numbers from Bach, Haydn, Schumann, MacDowell, Grieg, Debussy, and Hadley. Miss Buell was assisted in some numbers by Ardine Mance, child pianist.

In the opinion of the Sun reviewer, Miss Buell "entered into her subject with delightful enthusiasm, her playing had fluency, tonal variety and charm and her remarks greatly interested her audience, which was of good size."

Lauri-Volpi Returns

Giacomo Lauri-Volpi returned to the Metropolitan Opera Company Tuesday night as Rodolfo in La Boheme. Maria Mueller, scheduled to appear as Mimi, was indisposed, and Frances Alda took her place. Others in the cast were Mme. Hunter and Messrs. Danise, Rothier, Picco and Malatesta. Gennaro Papi conducted.

In the opinion of the Times reviewer, Mr. Lauri-Volpi "was in fresh voice and form, singing the poet's narrative to the evident pleasure of a brilliant subscription audience." The World writer said "his voice showed the effect of a varied interval in its freshness and fluency and its obvious enthusiasm for a favorite role."

Hoogstraten in Last Concert

At his final New York appearance of the season as conductor of the Philharmonic Orchestra, at Carnegie Hall on January 31, Willem van Hoogstraten was presented with a wreath as a token of the appreciation of the Philharmonic Society. Myra Hess was soloist of the occasion in the Schumann Concerto. The other numbers were Weber's Oberon Overture and Brahms' Fourth Symphony.

Gotterdammerung Revived

Nanny Larsen-Todsen Makes Postponed Debut at Metropolitan; Taucher Is Siegfried.

An extremely large and appreciative audience heard the first Gotterdammerung given by the Metropolitan Opera Company in seven years on the afternoon of January 31. Nanny Larsen-Todsen made her long-delayed debut as Brunnhilde.

According to W. J. Henderson of the Sun, "for the coherence, intelligence and unflagging earnestness of the interpretation the praise assuredly goes to Artur Bodanzky, the conductor, and Wilhelm von Wyemetal, the stage didector." Deems Taylor of the World wrote that Mr. Bodanzky's reading of the score "was impressively vital, articulate, and balanced, far-reaching in its general conception and often absorbingly beautiful in detail."

Ernest Newman (Post) found it "in the main an admirable performance, particularly on the part of Mr. Bodanzky and the orchestra." It was thought by Lawrence Gilman of the Herald Tribune to be "a justly conceived and vividly imagined performance of the orchestral score under Mr. Bodanzky's direction." Olin Downes (Times) wrote that on the whole his reading "had authority and dramatizing power."

This reviewer considered Mme. Larsen-Todsen's voice one "of a good deal of power. . . . She is of a dramatic disposition, and her sincerity was evident." In Mr. Gilman's opinion she showed herself "an actress of force and temperament, with a voice that is able to penetrate the orchestral tempest that in Gotterdammerung often rages." He did not find her voice of the finest quality, but wrote that "her evident genuineness of feeling, her attractive presence, her intelligence, commended her and she was cordially received."

Ernest Newman wrote that "she has not quite voice enough to be an ideal representative of the part, and her vibrato was at times trying; but she is an intelligent actress, and she makes Brunnhilde at once a dignified and a sympathetic figure." Mr. Taylor also mentioned the tremolo, but nevertheless thought her voice one of "power and wide range" and added that she has "force of personality." Mr. Henderson commented: "She looked well as the Valkyr, acted with much energy, and some evidence of stage experience and sang with unceasing vigor." This writer felt that Mme. Larsen-Todsen might well have sung with more reserve and subtlety.

Mr. Henderson considered that Curt Taucher's Siegfried "grew better as the drama progressed, and his death, while not rising to the full possibilities of the occasion, was creditable and in some moments admirable." Pitts Sanborn of the Telegram-Mail found him "the most steadily commendable feature" of the performance with his impersonation "intelligent and well planned." The other reviewers did not find his work commendable.

In the opinion of Deems Taylor, "the finest individual performance of the day" was given by Michael Bohnen, "who gave an impersonation of Hagen that was superb in sustained tragic power, sinister dignity of pose and economy and mordant expressiveness of gesture. . . . His singing was as varied and expressive as his acting." Mr. Taylor continued that Friedrich Schorr was, to his mind, a close second, "both in the reality he contrived to give to the rather dim role of Gunther and the beauty of his singing." Olin Downes considered that Mr. Schorr sang with "admirable art" and that Mr. Bohnen's "came near being a great performance." According to Mr. Henderson, Mr. Schorr's Hagen was one "unrivaled" on the Metropolitan stage." Mr. Gilman agreed that these two gave the best performances of the afternoon.

Karin Branzell's "exquisite singing" was praised by Mr. Taylor, and Mr. Downes said that her Waltraute "showed again the fine fiber and color of the voice." As Mr. Henderson expressed it, "hers was a noble contribution to the afternoon, rich in vocal beauty and because of that opulent in meaning." Mr. Gilman considered that she sang "with beautiful understanding." Maria Mueller was "a sufficiently ingenuous and lyric Gutrune," according to Mr. Henderson. As Mr. Gilman reported, her Gutrune "was the comliest we have ever beheld, and she sang very well and charmingly."

Others in the cast were Gustav Schutzendorf, who was "excellent" in Mr. Gilman's opinion; Laura Robertson, Phradie Wells, Marion Telva, Merle Alcock, Henriette Wakefield, Max Bloch, and Arnold Gabor.

Holst Novelty in Minneapolis

Minneapolis, Jan. 30.—Henri Verbrugghen's program of the Minneapolis Symphony Orchestra last Friday evening included Holst's symphonic poem, The Planets, played for the first time here, Dvorak's Carnival Overture, and Bach's Brandenburg Concerto No. 5, for string orchestra, harpsichord, flute, and violin. Lewis Richards was the guest artist at the harpsichord, Henry C. Woempner played the flute, and Gustave Tinlot, concertmaster of the orchestra, played the violin.

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Heavy Schedule in Washington

Paul Whiteman Starts January Music; Performance of Faust the High Point of Month.

Washington, Feb. 1.—The month of January was inaugurated musically by the appearance of Paul Whiteman and his orchestra. Jessie McBride in the Times referred to this type of music as the clown in the art. At the same time she recalled that comedy often requires greater art than that which is serious.

Other concerts under Mrs. Wilson-Greene's management included appearances of Samuel Dushkin, Sergei Rachmaninoff, the New York Symphony Orchestra in a Wagner program, Toti dal Monte, and the Boston Symphony. Mr. Dushkin made especial appeal with his playing of Ravel's Tzigane. The Damrosch forces were particularly alert in the playing of Wagner. The soloist of the occasion was Bertha Morena.

Rachmaninoff's program had the unique announcement that he would not play his C sharp minor Prelude. His house was filled. In Toti dal Monte Jessie McBride found a "wide-eyed rotund little prima donna beauty, personality, a voice with depth and mellow beauty, and flights into altissimo on a scale that is perfect,—a rare songbird."

The appearance of Serge Koussevitzky with the Boston players and Willem van Hoogstraten as guest leader of the Philadelphia Orchestra were in the nature of revelations. Mr. Koussevitzky gave the impression "of the utmost refinement and reserve," but he never lost rhythmic vigor. The Philadelphians were on their mettle at their concert. This concert was arranged by T. Arthur Smith, who presented also Pablo Casals, John Charles Thomas, and Mabel Garrison to large audiences.

The reviewers agreed that if Mr. Casals did not surpass himself, he was at least as good as ever. Mr. Thomas was compelled to give many encores, and Miss Garrison filled her house despite the bad weather. Helen Fetter wrote in the Star that this was one of the best concerts of the winter and added, "A charming personality, a rich and beautiful voice used with fine skill, and scholarly interpretation make Miss Garrison an incomparable artist."

Perhaps the largest enterprise of the month was the Faust of the Washington Opera Company under Edouard Albion's direction. Some six thousand hearers filled the hardly completed Washington Auditorium, and rose, to the tune of The Star Spangled Banner, after the second act, to honor the arrival of the President and Mrs. Coolidge. Mr. Chaliapin, in all his flaming Mephistophelian red, was presented in the "Court box," and there were dedicatory and complimentary speeches from the stage.

Artistically the performance ranked high in the achievements of the company. The orchestra under Jacques Samassoud was the best yet presented, and the chorus had the vitality and effectiveness always notable in these productions. Chaliapin dominated the cast rather unduly, but it would be as hard to subordinate his personality and art as to conceal his towering physical stature.

Kate Scott Brooks of the Herald thought that Ralph Errolle, as Faust, showed "a tenor of pure lyric quality and abundant temperament," and "Thalia Sabanieva was a beautiful Marguerite, ideal in voice and personality. In the superb finish her voice rose gloriously . . . Ivan Ivantzoff as Valentine was a surprise, and a pleasant one, with a rich, vibrant voice of good cultivation."

The writer in the Post thought Chaliapin "the very devil of a fellow . . . He was in fine voice and proved himself a consummate actor." "Errolle was a youthful and ardent Faust," said this reviewer, "and his ringing high notes poured out in floods of song. As an actor his talents were most apparent and he was always a sincere and intelligent artist. Winsome Sabanieva was an appealing Marguerite, with a fresh lyric soprano of surprising volume at its top." Rose Pollio as Siebel, Albert Shefferman as Wagner, and Ruth McIlwain as Martha, added to the opera's success.

* * *

Mrs. Lawrence Townsend's Musical Mornings have attracted consistently large audiences. Her successive pairs of artists during January were Donna Ortensia and Edward Johnson, the latter of whom had an unusual ovation; Mary Carlisle Howe and Anne Hull in two-piano numbers on the same morning with John Barclay; Marie Sundelius and Socrate Barozzi, and Oscar Seagle with Mlle. Odette Le Fontenay.

* * *

Offerings under the auspices of the Washington Society of Fine Arts included a lecture-recital on the Romantic Composers, by Ralph Leopold; the monthly evening concert of the New York Symphony Orchestra with explanatory remarks by Mr. Damrosch, in which Dvorak's Third Symphony was included; and the first concert of the series of the Flonzaley Quartet.

The City Music League of New York sent to Washington the Duchesse de Richelieu and Salvatore de Stefano in joint recital.

The writer in the Star praised both singer and harpist. She regretted that "the audience seemed to regard the concert as a social function rather than an occasion for the presentation of beautiful music."

An auspicious debut was made by the Washington Chamber Music Ensemble. The National String Quartet, composed of Henri Sokolov, Max Pugatsky, Samuel Feldman and Richard Lorleberg, played Beethoven's Quartet a A, Opus 18, with marked success. Mrs. Beach's Theme and Variations for String Quartet and Flute was given a faithful reading, with Mr. Arcaro in the added part, and Dvorak's Dumky Trio, with Mr. La Salle Spier at the piano, brought the concert to a close in a grateful note of moody, poetic rhapsody.

M. G. S.

MME. MARIA CARRERAS

Italian Pianist, Praised by Reviewers Once More in Her Recital Appearance in New York Last Thursday Afternoon.

Schmitz Plays on Coast

San Francisco, Jan. 31.—E. Robert Schmitz gave a piano recital here on the twenty-second. The comments were all favorable, the Examiner reporting: "He has grown in authority since he was with us last year." The Call commentator declared, "He is a pioneer protagonist of the modern schools and must be congratulated upon the courage and skill with which he accomplishes his self-imposed task," and the Chronicle writer reported that this "was a brilliant recital from a pianist who has the power of holding one's interest simultaneously in the technical, intellectual and emotional values of music." M. G. C.

Pottsville to Have Orchestra

Pottsville, Pa., Feb. 3.—After a lapse of nine years Pottsville will again have a symphony orchestra. Frederick E. Hahn of the Zeckwer-Hahn Musical Academy of Philadelphia will be the conductor. First rehearsals of the orchestra have been held, and a public concert is planned to be given soon.

Erna Rubinstein Is Soloist With Hertz

Maier and Pattison Appear in Two-Piano Recital; Maria Ivogun Sings.

San Francisco, Jan. 31.—Erna Rubinstein was the soloist last Friday at the regular concert of the Symphony Orchestra, conducted by Alfred Hertz. Miss Rubinstein played the Mendelssohn Concerto. The other numbers were the Fifth Symphony of Beethoven and the Don Juan of Strauss.

Redfern Mason of the Examiner felt this was "a musical treat by the Symphony" and that Miss Rubinstein had "the audacity of youth—distinction will come later." W. F. E. of the Herald wrote that "Miss Rubinstein played with admirable clarity of intonation," and that the rest of the program "was one of the best balanced and most enjoyable of the season." Ray C. B. Brown of the Chronicle praised the soloist, saying, "Her tone, suave and beautiful, seems as yet undeveloped to its full rondure." He went on to say, nevertheless, that "what one admired especially in her reading of the concerto was the zest and vitality."

Guy Maier and Lee Pattison gave a two-piano recital Sunday afternoon. Ray C. Brown in the Chronicle remarked that Messrs. Maier and Pattison seem best in recital, blending their individual characteristics in a manner which indicates that each is an artist. In the Examiner, Redfern Mason felt that "the two artists are delightful foils to each other and they have convinced an incredulous world that the piano duet is not an outmoded form, but in hands of men who are masters of their craft it can give rare pleasure to the most exacting." Mollie Merrick in the Bulletin thought that "no greater example of two-piano art exists than these two artists."

Maria Ivogun gave a recital Monday evening, January 26, and was received enthusiastically by the big audience. In the Call, Charles Woodman spoke of her as having "perfect intonation, particularly with her high notes; no wonder she has been called Europe's greatest coloratura soprano." Mr. Mason of the Examiner felt that although Mme. Ivogun is called a coloratura, "she had no limitations which usually accompany the type; she has great dramatic depth."

Mr. Elliot of the Herald wrote that "in presence, in voice and in artistry Mme. Ivogun is the ideal concert singer"; and in the Chronicle Mr. Brown called her the "greatest coloratura of our day."

M. J. C.

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The Musical Digest will seek unswervingly to serve only the best interests of music. It will build up; it will support steadfastly musical progress and just reform; it is pledged to the cause of whatever is musically meritorious in both composition and interpretation, regardless of nationality; it will stand firm for justice; it will belong to no musical "party" or "movement," but remain independent.

Men and Music

Women in music—American women—have served as subject matter for editorials in various issues of The Musical Digest. Their discernment, their initiative, their untiring and devoted efforts to promote the art have been commented upon; and their success in bringing about a betterment of conditions calculated to add to the welfare of those fortunate enough to come under music's influence.

The women of our country were responsible for interesting those amongst the men who may be regarded as pioneer concert and opera patrons. It was the women who swung into the line of march for the financial support required those members of the stronger sex who were polite enough, first, to listen and then to act.

Years have passed since those early days when business and other offices were invaded by those who at the time had no vote. Times have changed. No longer does the masculine element hold back when someone mentions music. It charges, on innumerable occasions, with the vigor of a football rush line, and carries through with the completeness of a well swung golf-club.

Is it a wonder that our men of affairs have begun, of their own accord, to find in music something worth their time and thoughts? By no means. Rather is it an awakening of a heretofore dormant consciousness . . . followed by a degree of understanding and appreciation of an art which carries a form of message no other art can.

The men of our country are rallying in steadily increasing numbers to the cause of good music, well interpreted. They are sufficient, and widely enough scattered, to form an array which may be contemplated as a guaranty of the art's future in these United States of America.

The men have at length joined forces with the women in the furtherance of what has been discovered to aid in happiness and good citizenship, as well as to promote culture. Credit the women for having gotten the men started; but now that the men are proceeding on their own accounts it is pertinent to bestow a recognition justly due.

Modern Compositions

The classics must forever form the substance of the world's music literature. Purity of line and form are as imperative to any art as aristocracy of content and design. The composer iconoclastically inclined is rarely more than a violator of established formulas recognized as necessary for the rearing of an enduring structure. So, by all means, let there be a sufficiency of the classics in music, to meet whatever are the needs.

But with them there should attend such modernism in music composition as liberalism permits. Progress cannot ensue by adhering unswervingly to procedure which has gone before. In the arts as in the sciences, open-mindedness should prevail. And granting a hearing to some composition by a modern musician is necessary, even where extremist methods prevail.

In the symphony orchestra field there is much material which ought to have its chance. To deny hearings of new modern works because of their dissimilarity to great works that have gone before surely is not fair. There is no danger attached to any such plan. What is inferior will not prevail. It is the creative musician, using a new idiom, who may perhaps have something new to say. Given his chance, his product must inevitably find its true level, and the listening public must, in every such experience, profit accordingly.

. . . TEMPO RUBATO . . .

WILLEM MENGELBERG has returned for his season in New York. He is somewhat slimmer than he has been in the past, but that is all the change in him which one could notice at his first appearance. Although his girth is diminished, his genius remains great.

To certain tastes and judgments Mr. Mengelberg's conducting is incomparable. His orchestral body has a clarity and transparency which reveal in every score music which often even the experienced listener has never heard before.

He accomplishes this lucidity in a number of ways. Mr. Mengelberg insists on a precision and unity of playing which makes the instrumental groups sound as one man. One can rarely hear under his leadership two unison trumpets, or oboe doubled with strings, make ragged entrances which betray the number of instruments which are playing. This unity is with him more than an idea,—it is a fact. Even the heaviest of his brass instruments hit right on the beat, and do not drag.

BESIDES, there is Mr. Mengelberg's unerring rhythm. Through all changes of pace his time is marked with a regularity and firmness which carry his entire orchestra through whatever tempi he may desire.

There are other conductors not strange to New York who have not this control; who allow themselves to be carried into wrong accelerandi when the music demands a swift, metronomic, even pace; who change from one tempo to another by cutting the length of beats so precipitously that one part of the orchestra is left to scurry after the leader, dropping beats here and there at the end of measures, while other choirs, newly entered on the fresh beat, run ahead by themselves.

The Amsterdam leader's greatest skill, probably, is the infinite scale of dynamics which he is able to draw from his musicians. It is to this that the clarity of his ensembles is due. There are few things more thrilling in music than to observe the manner in which he restrains a heavy brass passage to the true mezzo-forte which the composer intends while he draws out the more important melody which is being sung in lightly scored woodwinds.

NEVERTHELESS even Mr. Mengelberg's heartiest admirers can feel little besides disappointment at the programs which have been announced for his early concerts. Novelties of importance or interest are entirely too few. In his third program he repeated Beethoven's Fifth Symphony, which Mr. Furtwangler played very well only a few weeks previously. Also he is repeating Tschaikowsky's Fourth Symphony, which has been heard very much in recent seasons, and he is giving disproportionate attention to such over-familiar pieces as Chabrier's Espagna, Tschaikowsky's Overture 1812, and Beethoven's Leonore Overture.

The leaven needs a little loafing.

INCIDENTALLY the performances of the 1812 Overture last week were funny. The score includes staves for Banda ad Libitum in the climactic final measure. Mr. Mengelberg took Tschaikowsky at his word, and increased the brass parts with an organ and nine extra wind players, standing up and with the bells of their instruments pointed high in the air, who blew with all their might.

It does not matter that the performance was unusually perfect. The device was cheap (in taste, although it cost the Philharmonic money for added players) and unnecessary.

The conductor took at least one other liberty with Tschaikowsky's score which was in excellent taste. In the nineteenth measure, where that ingenious cello and viola sextet reaches a fortissimo, and enters a dialogue with the woodwinds, he used his entire cello and viola groups, instead of six solo instruments (four cellos and two violas) as the score indicates.

The addition of the extra instruments was done imperceptibly, however, and the strength attained was probably much nearer to what the composer actually desired than the six instruments called for probably would accomplish.

THIS feat of re-orchestration calls to mind the unusually clever arrangement by Maurice Ravel of Moussorgsky's piano work, Pictures at an Exhibition, which Serge Koussevitzy has included on a number of the programs of the Boston Symphony this season.

Orchestration has traveled a long way since Beethoven set his bull fiddles to prancing in the Eroica. It was particularly interesting to hear Ravel use the trumpet in the Goldenburg and Schmuyle episode more as a swift light wood instrument than as a brass. It was hard work for the solo trumpet, but the Boston player did beautifully.

An interesting development in orchestration has been that of the mixing of tone qualities in unison. In Strauss one finds many themes given to solo instruments to which they are so perfectly fitted by their nature that it would be ineffective to transfer them elsewhere. Now we find composers showing the same minute discrimination in regard to mixed orchestration. Hindemith doubles piccolo and bassoon for special effect (not ludicrously either); Stravinsky ingeniously imitates the tones of two distinct and separate street organs by clever handling of his woodwinds; and Ravel paints the most delicate of colors by combinations of muted trumpet, English horn, clarinet, oboe, flute, and piccolo.

THE tones of the various orchestral instruments can frequently be made to blend and interchange beautifully with skillful handling. In the Domestic Symphony Strauss has written at one point a descending figure on the G string of his violins, doubled with English horn, which goes as low as an F sharp, and then rises again. Naturally the fiddles cannot play below G, but if the English horn is properly welled out on the F sharp, which it must take alone, one is not aware that the strings have broken off at any point in the passage.

I have been surprised more than once to hear horns in their middle range hand over a theme to violoncellos, played with plenty of vibrato, in such a way that for a few moments they may sound like a single instrument. And then again it is astonishing to discover how close is the tone quality of a muted trumpet played very quietly just above the middle C to the luscious alto timbre of the flute in the same range.

All of which reminds one of the reply of Berlioz, when he was asked what was his favorite instrument. "The orchestra," he said.

ALEXANDER FRIED.

"I Am a Collector"

So Declares Rudolf Laubenthal, Whose Music Is the Expression of What He Gathers in Experience and the Other Arts.

by ALICE MASON

SO long as the art of song is expounded by the sort of mind which Rudolf Laubenthal employs in the skirmishes of life, the bogey of the excessive separation of the arts may be disregarded. For it is in the masterpieces of literature that Mr. Laubenthal finds his recreation from the concert and opera platform; not merely in an occasional casual glimpsing at a book during a train ride, but for a frequent hour of relaxation as well as inspiration to continue the daily toil. To see him, however, is to dispel any gloomy conception one may have of hard work. Rather it is to learn that a lively interest in the wonders of this world will keep one awake and happy.

From the windows of Mr. Laubenthal's hotel drawing room, looking through the blue haze of a moist morning over the roofs, one can see in the distance the lake, like some irregular, horizontal mirror, catching and concentrating the deeper tones of a gray-blue sky. From the park drive come the incessant crackling of cord tires on the pavement and the muffled sounds of the city below us.

Turning from the window, we spoke of the view—of painting—and, inevitably, of books.

"I am a collector," said Mr. Laubenthal, "although the volume you have in your hand is not one of prepossessing appearance. My literary treasures are kept together at my home in Berlin. Perhaps I should say, my pet volumes; because after all the real value is inside the covers, and back of the print. But the latter we store away in our minds as we are able, and if our memory is good, we keep there our best library." He smiled.

"However, as with paintings or engravings (I am especially fond of them and of woodcuts), I grasp them whenever I have the opportunity." He laughed with a hint of the triumphant. "I delight in fine wrappings and rare editions. It is not so different, I suppose, from a woman's interest in a vase of flowers, or antique jewelry. I should like you to see a special binding I have had made; there is not a sample here." He glanced hastily about the room. "Living so much of the time away from Berlin I must carry some with me, but very few of the hoarded three thousand, for fear of losing them. . . . Oh, no, I do not worry about them, what would be the use of having them if they were not pure delight? Simply, one cannot be bothered looking after things like that on visits or traveling.

"It is during these sojourns abroad that I am able to revitalize my outlook, and, in the great museums of the world, see the results of the progress of art through the different channels of civilization. All this helps my singing—I hope it does not sound pompous to say so," he added apologetically.

"And you know," said he with the air of one whispering a confidence, "just as some people rush gleefully to the movies for a spare hour, when I can run up there I go into the Metropolitan Museum or the Museum of Natural History and get a tremendous kick out of it! That Egyptian collection for instance is wonderful!" —his expression was very like that of a small boy recollecting a Christmas tree.

RUDOLF LAUBENTHAL

"It is necessary that we have these things to keep us out of ruts," he continued, "singing some of our roles so many times. Although even in the German opera I must be ready with quite a number. And Wagner alone is very satisfying to sing. His genius has not been surpassed, it shines ever brilliantly." . . . For readers who do not follow the doings at the Metropolitan closely, it may be proper to remind them that Mr. Laubenthal was expressly sought last year for the singing of German tenor roles.

His home opera house is in Berlin, where he will be again before many months. Between that time and his present season at the New York house there will be what he calls the "pleasant contrast" of a recital tour, and "I do not know positively, but I hope there will be included a South American visit"—new worlds to be conquered by insatiable curiosity. It seems Mrs. Laubenthal aids and abets this catholicity of program.

Italian opera is also in Mr. Laubenthal's repertoire, in fact he admits a great affection for it.

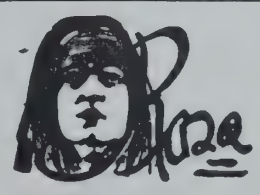
Speaking of his work, the singer recounted an incident that took place in Berlin not long ago. Mr. Laubenthal was singing the title role in Meyerbeer's Prophete, at the Royal Opera. He had to make an impressive entrance on horseback, followed by the "populace," a chorus of men and women. His mount was a handsome white animal named Peter. Now Peter was something of an actor himself, and like most modernists, had added movie technique to his other accomplishments. But on the afternoon of the day we are talking about Peter had filled an engagement in the studio, so that in the evening, either because he got his cues mixed, or because his nerves were on edge and the orchestra excited him to a display of temperament, he nearly stopped the opera.

He let the scene progress until he and his long-robed rider were at the center of the stage, amid the crowd of choristers. Suddenly with a baritone snort and a wild look at the Royal box he reared on his hind legs and pawed the air in front of him. He rose straighter and straighter, until his rider feared he would lose his balance and take them both over backwards. At his first fling into the air the crowd on the stage dispersed. Men and women rushed from the side of Peter and Prophete to the protecting wings. Fortunately Mr. Laubenthal is a horseman, and by dint of sheer strength and will-power forced the excited animal down and kept him there after a short struggle and some coaxing. It was an anxious moment, and embarrassed the dramatic thread of the performance considerably; but the indulgence of a thrilled audience and the concentration of a harassed company carried the rest of the evening to a satisfactory close.

Mr. Laubenthal illustrated the humor of the situation by playing a cadenza on the piano. "So you play the piano?" I asked. "Yes, a little, and the violin sometimes. And I have a fine reproducing-piano, with records by Busoni, Carreno and other great artists. The invention is almost too wonderful—reproducing even their mistakes," he laughed, "that is, mistakes of expression which they would not themselves repeat."

The conversation returned to books and prints, old ones, done in France and Germany. "Ah, and the Japanese wood-cuts are especially interesting. I was overjoyed to receive from a Japanese lady, Mme. Chikusa, one three hundred years old. . . . There is something about Oriental art, a naive simplicity of line and a sophisticated perfection of finish, that is baffling. It makes one feel young—they have been at it so long. Then they have such an appreciation of flowers. Did you by any chance get to the flower show held recently by the New York Chrysanthemum Society and others?"

I admitted that I was among the hundred thousand, and saw the orchids, which Mr. Laubenthal calls in poetic, scarcely translatable language, "animate, like delicate, fluttering butterflies." . . . And these are some of the objects that thrill a collector, who translates his appreciation into songs about one thing or another.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"In our opinion one of the greatest contraltos." —*Ohio State Journal, October 11, 1924*

MERLE ALCOCK

"A great American singer"

(*Cleveland Plain Dealer*), *Dec. 12, 1924*

Contralto

with

Metropolitan and Ravinia Park Opera Companies

OPERA 1924-1925

"Merle Alcock (as Cieca in La Gioconda) deserves particularly hearty congratulations. Mrs. Alcock had her real opportunity and test and acquitted herself nobly. She was most effective, giving a performance that was remarkable for its sincerity; making of the blind mother a living and genuinely tragic figure." *(New York World.)* Nov. 9, 1924.

"Merle Alcock's version of the old blind woman had moving sincerity and she sang with fine tone quality. *(New York American.)* Nov. 9 1924.

"The blind woman has had no better presentation in Philadelphia and was sung with a fine tone quality and phrasing by Merle Alcock." *(Philadelphia Inquirer.)* Dec. 10, 1924.

"Merle Alcock rich of voice and a fine exemplar for the part of La Cieca." *(Philadelphia Record.)* Dec. 10, 1924.

"One of the finest contraltos now to be heard." *(Chicago Daily Journal.)* July 8, 1924.

"A Regal appearance as Ortrud." *(Chicago Daily News.)* August 21, 1924.

"Voice of luscious quality and she has the physical attributes that go to make the part of Maddelena alluring." *(Chicago Journal of Commerce.)* July 7, 1924.

"Merle Alcock looked indeed a Countess in Andrea Chenier." *(Chicago Daily News.)* July 14, 1924.

"Merle Alcock's exceptionally beautiful voice as Suzuki . . ." *(Chicago Journal.)* July 3, 1924.

"Merle Alcock sang splendidly as Suzuki." *(Chicago Journal of Commerce.)* July 3, 1924.

CONCERT 1924-1925

"In our opinion one of the greatest contraltos." *(Ohio State Journal.)* Oct. 11, 1924.

"Her artistry is of the highest order." *(Toledo Times.)* Oct. 9, 1924.

"Hers is a fresh voice, brilliant, in quality—in the upper range and vibrant in the lower." *(Denver Post.)* Oct. 17, 1924.

"She was in glorious voice and achieved a real triumph. Her rich and splendidly resonant voice is not only beautiful in quality, it is also highly individual in its timbre. Furthermore it is produced with ease and certainty that mark a finished art. A great American singer. There was great enthusiasm." *(Cleveland Plain Dealer.)* Dec. 12, 1924.

"Miss Alcock repeated former successes in Cleveland. She has a fine voice of velvety texture and she uses it to advantage. Also her stunning personal appearance is no disadvantage." *(Cleveland News.)* Dec. 12, 1924.

"Magnificent handling of a voice, rich in all its registers and refreshingly free from throaty quality, unfortunately prevalent in so many contraltos. Not often is it granted an audience to hear such perfect diction." *(Cleveland Times.)* Dec. 12, 1924.

"A favorite with Ravinia patrons and she should be for not only has she a lovely voice but she can sing their language for her fellow countrymen so that they can appreciate its unrivaled beauties in song." *(Chicago Herald Examiner.)* July 24, 1924.

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PIERRE KEY'S OBSERVATIONS

THE SITUATION touching New York's concert auditoriums has reached a vital stage. Now that Carnegie Hall has been sold and consigned, though the date is five years hence, to oblivion, and with the availableness of Aeolian Hall not assured to the public beyond another year or so, something will have to be done to insure the music future of the national metropolis. For it is obvious that there can be no future without adequate places in which music may be interpreted.

The situation is one which has for long been threatening. Those close to music activities in New York have known for several years that Carnegie Hall's days were numbered; that the Aeolian Company could not afford to carry on its hall indefinitely; that some move or moves would be necessary to provide, and in permanent fashion, suitable auditoriums in which symphony and choral concerts might properly be given, and recitals, and chamber music.

Then there has been the frequent reference to a new Metropolitan Opera House.

INCREASED land values and rentals in floor space, have proved a bugaboo to anyone at all interested in a concert auditorium. There has been, as there always will be, the difficulty —along with the many others attached to a concert auditorium—of the briefness of a season. Three months of comparative idleness confront the average auditorium designed primarily for music affairs. So the problem has not offered easy solution.

It would seem that the one way out will be through the public spirit of citizens who recognize in music a civic asset that must be fostered. That spirit will eventually supply the funds required to purchase or lease the land for a site, and to build an edifice in which music may be played and sung.

The outcome may be through several channels or through one. If it be the former there will ensue, no doubt, two concert halls. If the latter, then a music center might be brought about . . . along lines which already have been suggested.

PRIOR to the combining of the National Symphony with the Philharmonic the directors of the latter society had considered erecting their own auditorium. Measures had even gone so far as considering a plot of ground; and there was some discussion also of the character of the edifice to be constructed.

It would facilitate matters if there might be a concentration of New York's music interests in providing a place fitted to house everything in the way of music performances; and that means, naturally, a common center.

With the passing of Aeolian Hall—which may come sooner than some anticipate—the New York Symphony will be without a home; for its Sunday afternoon programs sometimes conflict with those of the Philharmonic, which have so long taken place in Carnegie Hall that there scarcely is available all the time required for the New York Symphony in that auditorium.

Therefore, some hall of adequate size and suitableness, rightly situated, is needed for the Flagler-Damrosch institution.

WHAT APPEARS to be the ideal solution to solving the housing problem for New York concerts is, therefore, the obtaining of just the right piece of land and the erecting of an edifice that will serve in all ways the purposes so sorely needed.

The first obstacle is the site. Where is the spot? And, once decided as the best in the matter of centralization, can it be purchased? Cost is a factor, and a vital one. Thereafter, the various ideas of different organizations would have to be merged . . . a matter by no means simple.

If the Metropolitan Opera and Real Estate Company were to express a willingness to cooperate in any such undertaking there would be presented further obstacles wholly natural in the circumstances. Operatic requirements are of a very specific character, and despite the manifest shortcomings of the present Metropolitan Opera House it does possess distinct advantages. On that account any plan which touches on the abandonment of the present quarters would have to present elements of marked superiority to what now obtains at Broadway and Thirty-ninth street . . . and one of those elements has to do with the coin of the realm.

IDEALISTS enthuse over a music-housing center project. They do not all see clearly, however, the difficulty of acquiring a site sufficient in size and properly located for so vast an enterprise. Nor the huge cost it would involve.

There has been considerable random talk about what "ought to be done" by the wealthy persons who, of course, can do whatever they set out materially to accomplish. At the same time one must take into consideration the extent of the investment —which could not be short of more millions of dollars than many of those idealists realize.

Even so brief an outlined analysis of the situation discloses how serious it really is. I have no apprehensiveness that it will not be successfully met; New York must and will have its music, and adequate places wherein it may be given will come. Still it will not be disposed of without causing grave and anxious moments to those to whom the public will eventually be indebted for what is done.

Patience, wisdom, and financial generosity will solve the problem. If by some bit of good fortune there might ensue a music housing-center—and it were to arise, on a large parcel of land, architecturally beautiful—then New York would have occasion to feel proud.

The city might find in such a center the stimulus necessary to a more complete appreciation of its music blessings. And if ever it were to happen, New York might have something in artistic beauty, as well as in fully modernized utility, comparable with the finest anywhere in the world.

SINCE THE matter seems peculiarly pertinent, it were well to ponder somewhat the obligation which the great majority of the music public (not to mention many of the musicians themselves) owe to the men and women who contribute generously and constantly to maintain so much of the music which is made available.

Would the symphony orchestras be possible without their support?

No.

Would some of our fine chamber music organizations go on if private contributions were suddenly to be withdrawn?

No.

How long could the Chicago Opera Company have continued save for the financial aid given it during its formative period—and even now, when much of its pecuniary assistance comes from public-spirited citizens?

Did the Metropolitan Opera Company have an easy time of it during the early years of its existence? And who were the persons who furnished money when it was imperative?

Finally, how numerous are the worthy music projects (in all parts of the country) which are financed by unselfish and constructive men and women?

They are many, and they constitute much of the backbone of the nation's music fabric.

FAIRNESS of attitude in such matters as the foregoing, and a spirit of appreciation should be forthcoming from those who benefit through the public-spiritedness of these citizens.

Less of accepting what is made available as one's due, and more of gratitude would seem to be fitting. For without all these music opportunities the United States would not be all it now is. No misunderstanding should exist concerning the influence exerted upon the life of the country by our music fabric. It is definite; it is vital; it is becoming more and more necessary.

All kinds of every-day activity is helped by music: by those who create and who interpret it; by those who participate in it in some fashion; by those who teach some branch of music to others; and by those who study music.

Give the affluent citizens who make much of our music possible the credit which is theirs. In the meantime, those who can contribute something themselves—for there are not a few ways wherein those lacking much means can contribute—should do so. A word, some deed, can help. Let the spirit be what it should be; then an all-sided movement may gradually come which will bring about the sense of appreciation which apparently is lacking.

YEARS AGO an American tenor, Ellison Van Hoose, was well and favorably known to many people. At one time he was a concert favorite; and his achievements in opera were not insignificant, either.

I received the other day a letter from Van Hoose. He lives in Houston, down in the vast State of Texas where the Texas Rangers were recently passed into history, by legislative action.

Van Hoose sings publicly very little these days, but he is not musically inactive because of that fact. On the contrary he is busy teaching others how to sing, and, according to reports, successfully busy.

Five years ago this musician organized a chorus and, with the aid of local singers as principals, gave The Messiah. The latest two performances of that oratorio attracted audiences larger than could be comfortably accommodated; and Gounod's Redemption is to be given at Easter time.

So able a journalist as Ellen Douglas MacCorquodale, writing in the Houston Chronicle in two recent issues of that newspaper, recognized the quality of those Messiah performances—and Miss MacCorquodale is not the one to bestow credit (even for a home-town effort) which has not been earned.

Van Hoose conducts the Mendelssohn Club of Beaumont, which is made up exclusively of women, and the Kiwanis Glee Club of Houston. All of which demonstrates what may be done for the music good of a community by a musician who steps from public solo work to a field where there is great need for an experienced and conscientious leader.

IT was very pleasant to read that the work of Albert Morris Bagby had been recognized by New York University and that the officials of that institution had decided to award him the honorary degree of Master of Arts in recognition of the work he has accomplished during the past thirty-four years in elevating the music taste of New York.

In that period of time three hundred audiences of ever-increasing size and musical discrimination have gathered in the ballroom of the Waldorf-Astoria to hear the morning programs which Mr. Bagby has arranged. Beginning at a time when music was to some extent regarded merely as a luxury and a means of social ostentation, this pioneer has aided in winning it its true place as a personal and spiritual necessity to everyone . . . including those whom fortune and hard work have blessed with an abundance of the world's goods. For years the Bagby series have had as great a purely musical significance as most courses of concerts anywhere, whether in public auditoriums or in the more confined spaces of hotel halls.

THE universities in New York, and in the rest of the United States also, have not been too generous in recognizing and honoring musicians of leading rank. In Europe artists are apt to be more frequently paid homage, both by civil governments and by more private institutions, such as academies and universities.

It is true that Paderewski was awarded a degree by Columbia University not long ago, but he probably was honored more for his political achievements than for what he has done in a music way. Frederick Stock and Ossip Gabrilowitsch have also lately been given degrees, and I believe that Walter Damrosch and Leopold Stokowski are honorary doctors . . . but the number of the elect is not as great as it might be or should be, when one considers what the work of music artists means to the public.

For my part I would gladly turn more than one corner to see John McCormack arrayed in cap and gown . . . or Willem Mengelberg, or Giulio Gatti-Casazza.

THE CRITICAL SCALES

Max Rosen

After an absence of nearly four years, Max Rosen returned to the New York concert stage in his violin recital at Carnegie Hall last Tuesday night. As the Sun writer put it, "throughout his recital Mr. Rosen maintained a confident grasp of his subjects. He played with a firm, full tone of translucent quality and impeccable intonation. His bowing was exceptionally smooth and finished." This reviewer remarked, however, that his readings "were not remarkable for poetic and emotional qualities."

The Herald Tribune reporter found that "his playing seemed to have gained notably in breadth of tone and maturity of style. A tone of ample size and rich and fluent quality, barring a few drier spots in double stops and one or two moments verging on wiriness, devotion to the pitch and technical brilliance marked his performance." Alison Smith (World) observed that Mr. Rosen "displayed the smooth tone and the security of interpretation with which he has been identified."

According to Herbert Peyser of the Telegram-Mail his playing "fluctuated decidedly in its merits. His left hand showed notable technical cunning, but his bowing suffered from disturbing mannerisms." The Times referred to Mr. Rosen's new accompanist, Richard Wilens, who made his first American appearance, as an "able pianist." Other writers commended his work.

Fernand Francell

A French tenor from the Opera Comique sang at Town Hall, New York, last Tuesday evening "with marked intelligence and artistry," according to F. D. Perkins (Herald Tribune). His program was composed entirely of French songs, except for Giordani's Caro mio ben.

In the words of the Sun reviewer, M. Francell's "delivery was above the average in portrayal of mood, use of diction and ability to convey the substance of songs to his auditors." Yet this writer said that his voice "has evidently undergone good service and his use of it not the best."

In the Times. the reviewer commented that "he showed what can be done by beautiful diction, phrasing and intellectual interpretation to overcome the handicap of a voice suffering from tremolo." According to the World, "his voice is occasionally threadbare in texture, the result obviously of a strain which affects even its intonation, but it revealed for the most part steadfast vigor and richness." Herbert Peyser of the Telegram-Mail said that at first his "white, reedy and intractable tones told heavily against him, while his delivery lacked interest and variety. He did, however, phrase like an artist." In the later numbers, added Mr. Peyser, he exhibited "a grace, sprightliness and finish of delivery, as well as the intimate charm of manner that recalled Clement."

Chamber Music Society

Deems Taylor's new work, Portrait of a Lady, was given its first performance by the New York Chamber Music Society last Tuesday evening in Aeolian Hall. The organization includes Carolyn Beebe, piano, Anselm Fortier, double bass, the New York String Quartet, together with Lamar Stringfield, Bruno Labate, Gustave Langenus, Benjamin Kohon, and Bruno Jaenicke.

According to Pitts Sanborn of the Telegram-Mail, Mr. Taylor's work is "a singularly delightful piece of music . . . he has written music of delicate, imaginative charm and mellifluous beauty." W. J. Henderson wrote in the Sun that "whatever Mr. Taylor writes has fluent and clearly defined melody and rich harmonization. His treatment of instruments is also happy and frequently brilliant." In the opinion of Olin Downes of the Times, the rhapsody "is substantially composed, and ranks with the best writing we have had thus far from Mr. Taylor."

Ernest Newman (Post) remarked that he "evidently has an excellent ear for instrumental timbres; his colors always blend beautifully, and yet retain the individuality that is the charm of chamber music. The rhapsody is delicately made and finely balance." As Lawrence Gilman of the Herald Tribune put it, the "distinction" of Mr. Taylor's music, "is in its apparent spontaneity" and lauded his "flexibility, richness and expressiveness."

Other numbers played were Schubert's Octet in F, a Divertimento by Paul Juon, and Novak's piano quintet in A minor. Mr. Gilman wrote that Miss Beebe's "excellent company . . . played Mr. Taylor's piece with lucidity" and with poetic effect. Deems Taylor of the World said they played with "rhythmic vitality, tonal brilliance, and fine musicianship." Both Mr. Sanborn and Mr. Newman thought that they played admirably, but Mr. Henderson thought the performance "lacked finish."

James Woodside Sings

James Woodside, baritone, was heard in recital at Town Hall, New York, on January 28 with Walter Golde at the piano. To quote the Sun, Mr. Woodside "sang with spirit, good intonation and a sure grasp of his offerings. His voice was not large and his range was quite limited. But he used his vocal material skillfully."

Russian Tenor Heard

Abraham Znaida, tenor, was heard in recital at the Town Hall, New York, on January 31 in a program of operatic arias, Yiddish and Russian songs. Elfrida Boss, violinist, and L. Berditchewsky, accompanist, assisted Mr. Znaida.

Miss Alice Rosseter

Alice Rosseter, mezzo-soprano, made her debut at Town Hall, New York, on Febuary 3 in an unconventionally arranged program, including songs by Secchi, Carissimi, and Szuli, Poldavski, Reger, Falla, Wolff, Watts, Carpenter, Milligan, and Richard Hageman, who was her accompanist.

The World reviewer wrote that she revealed "a fresh and sympathetic voice with great tenderness and warmth in its lower register and a certain faltering reediness as it mounted the scale. But her interpretations always had the saving grace of good taste and intelligence and a certain eager originality." According to the Times, Miss Rosseter "has a voice inherently of a warm and expressive quality, presumably a mezzo-contralto, although the lower register had not its full measure of depth and sonority on account of breath support that was too often inadequate."

In the Sun, the reviewer commented that "this artist's voice was of pleasant quality, but it was rather formless and inflexible throughout much of its register. . . . Her upper tones were good." The Herald Tribune reporter said that she "used a voice of fair size with intelligence and an increasing degree of expression." Herbert Peyser (Telegram-Mail) spoke of her "indubitable elements of personal charm."

Mme. Euphaly Hatayeva

The program sung by Euphaly Hatayeva, Russian soprano, at her concert in the Princess Theatre, New York, on February 1, consisted of songs by her countrymen, Miaskovsky, Medtner, Prokofieff, and Stravinsky. Most of this was post-war music, and much of it was new to American audiences. The Miaskovsky songs, to quote the Herald Tribune, were "marked hardly by melody," but had a "rather effective poignancy."

This reviewer observed that Mme. Hatayeva "handled the difficult music with skill, though her vocal equipment seemed rather limited." The Telegram-Mail writer thought her capacities were "extremely limited." In the Sun, the chronicler wrote that "her delivery was of Russian type, with much uneven tone, loss of pitch at times, great sympathy with the text and fine phrasing and accentuation." Leroy Shield was her accompanist.

Other newspapers did not carry analytical reviews of the concert.

Maximilian Pilzer

To quote the Times, Maximilian Pilzer's violin recital at Town Hall, New York, on February 1, "placed him as a musician of fine craftsmanship and intuitive perceptions." Handel, Dvorak, Brahms, Chopin, and Sarasate were, again to quote the same paper, interpreted by Mr. Pilzer "in a masterly manner."

According to the Sun, the violinist "played well yesterday, not over-impressively, but with a full firm tone, bowing of confidence and authority, and a bright clean technique admirably adapted to the more brilliant offerings of his program. The smooth flowing melodies of Handel's Sonata were played with a fine sense of form and color."

F. D. Perkins (Herald Tribune) wrote that, "as before, Mr. Pilzer's playing gave an impression of distinct skill and technical competency, while his tone, if not always as fluent in fast, difficult passages as sustained ones, was generally full and smooth." As the World writer put it, "He exhibited his usual clear-cut and steadfast tone," and the Telegram-Mail reviewer commented that he "always possesses merits of musicianship, and has to a good extent freed himself from his former handicap of an excessive left hand vibrato."

Miss Tina Filipponi

Tina Filipponi, a pianist from Italy, played for the first time in some years in New York in a recital in Aeolian Hall on the evening of February 2. She appeared in public as a child prodigy several seasons ago. Miss Filipponi's program included Bach's G minor Fantasy and Fugue, Chopin's B minor Sonata, and a Spanish group of compositions by Albeniz, Granados, and Infante, "in which the pianist's vigor and dash were used to advantage," according to the Herald Tribune.

Deems Taylor, reviewing the concert in the World, also spoke of the "vigor and despatch" with which Miss Filipponi's program was played. "Her performance had a natural, simple charm," wrote the reviewer of the Times, and the Sun judgment was that "her performance disclosed much talent, but not fully developed, and a tendency to dramatic expression that often went beyond control."

"In general Miss Filipponi's playing suggested no light degree of technical skill," said the observer of the Herald Tribune.

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THE BALANCE OF OPINION

Alexander Borovsky

In his piano recital at Aeolian Hall, New York, the afternoon of January 30, Alexander Borovsky played what was, according to the World, "an interestingly contrasted program" featuring three first performances in America. These were a Sonatina by Auric, Lourhie's Children's Corner, and a piano transcription of the carnival scene in Stravinsky's Petrouchka. Other numbers were by Bach, Scarlatti, Rameau, and Chopin.

Pitts Sanborn (Telegram-Mail) wrote that it was "one of the outstanding recitals" of the season and that, in it, Mr. Borovsky disclosed "the measure of his art." Mr. Sanborn also wrote that "in the first place, his program, original, shrewdly combined and graced with a large measure of novelty, was half the battle for any one who could play it at all. And Mr. Borovsky played it with superb mastery." In the 18th century pieces, added this reviewer, the pianist "showed his command of style and a technical control well nigh phenomenal."

The Sun writer found him "more at home in compositions calling for great technical agility and power of finger," and in the Herald Tribune, the commentator said that he played the novelties "decisively and with clear outline." The Times reviewer said it was the recital "of an admirably equipped musician and pianist, who, however, had not always the capacity to evoke poetic mood which some of the music demanded."

In the opinion of this writer, the Petrouchka arrangement was "remarkably brilliant and resourceful." The Herald Tribune reported that neither the Auric or Lourhie pieces seemed of "major importance." Mr. Sanborn agreed.

Miss Astrid Fjelde

"A recital in quality and interest distinctively above the average," to quote the Herald Tribune reviewer, was given by a young Norwegian-American soprano, Astrid Fjelde, in Aeolian Hall, New York, on January 29. This writer continued that "she displayed a voice of very satisfactory volume, personality, and marked expressive ability."

In spite of "colorless" pianissimo passages and a slight nervousness at first which made her tone uneven, according to the Sun chronicler, "she revealed a voice capable of considerable development—rich in dramatic color, exceptionally full and free in the upper register and capable of an extensive range of mood and expression . . . Miss Fjelde has charm, intelligence and plenty of vocal material with which to labor."

Alison Smith of the World credited her with "an understanding which had depth and warmth and heartbreak in its touching simplicity." The only flaw in her production, continued Miss Smith, was the "unsteadiness" of her pianissimos, as "her full tone was true and steadfast and of a satisfying richness and beauty." In the Post, Miss Fjelde was commended for the excellence of her tones, "over which she had pleasing control."

Boston Symphony

At the second concert of the third New York pair of programs by the Boston Symphony Orchestra in Carnegie Hall on January 31, Serge Koussevitzky offered a Handel Concerto Grosso, Ravel's transcription of Moussorgsky's Pictures at an Exhibition, and Beethoven's Seventh Symphony.

The Moussorgsky work was somewhat in the nature of a novelty, as the work has been played here before only in another orchestration, that by Leonidas Leonardi. F. D. Perkins' statement in the Herald Tribune that the Ravel interpretation "is far and away the better" exemplified the opinions of most of the reviewers. Mr. Koussevitzky had never before played Beethoven in New York. The following assertion by the Post reviewer is more or less indicative of the general reaction to his reading: "Few liberties were taken, and it was an interpretation marked by clarity and cleanly-marked rhythms rather than by any violation of accepted conventions." According to the World it was played "with true eloquence and fidelity."

C. P. E. Bach's Concerto in D major for orchestra, the Debussy-Ravel Sarabande, and Tschaikowsky's Fifth Symphony were played at the first of this pair of concerts. Roland Hayes was the soloist. According to Lawrence Gilman of the Herald Tribune, he "sang this music with his usual refinement of style and depth of feeling." Deems Taylor (World) wrote that his interpretations "were exquisitely finished and deeply moving in their brooding sincerity." Other reviewers joined in congratulating him for his work. Writing of Mr. Koussevitzky's interpretation of the Fifth Symphony, Ernest Newman of the Post commented that "one might or might not agree with it or like it; but it will be some time before any one who heard it will forget it."

Miss Ada Viola Wood

Beginning with a group of unfamiliar early Italian songs, Ada Viola Wood gave a recital in Aeolian Hall the afternoon of January 29. In this group were an aria from Jacopo Peri's Euridice, Cavalli, and Torelli. The Times reviewer considered that Miss Wood interpreted these songs with "musicianly intention, leaving the finer phases of interpretation to be supplied by the first-rate accompaniments of Richard Hageman."

Alison Smith (World) found that her singing indicated "careful training and earnest devotion" to her studies. The Herald Tribune reporter mentioned that her singing of the French numbers "gave indications of a voice of fresh and agreeable quality, though, in this recital, a somewhat variable quality of tone."

Ernesto Berumen

His annual New York recital was given by Ernesto Berumen, pianist, in Aeolian Hall on January 31. Lending interest to his program were revisions by Siloti of the G sharp minor Sonata-Fantasy of Scriabin, and Liszt's Benediction in Solitude and St. Francis on the Waves. The Times reviewer observed that Mr. Berumen "has gained in breadth and command of style. . . He played with unaffected personal charm several adaptations by Albeniz, Busoni, Sgambati, a novel Etude of Alpheraky and a Scherzo by the late American composer, C. T. Griffes."

According to the Sun chronicler, "Mr. Berumen revealed as of old, his good touch, his excellent taste, his sound musicianship, and he is to be thanked for a list of offerings arranged far from the formulated factories of colorless and hackneyed programs." This writer thought the concert "a distinct success," and added that "the descriptive passages of his later offerings were distinguished by a warmth and vitality of temperament, a color and verve that were delightful."

Miss Jocelyn Clarke

Jocelyn Clarke, contralto, made her New York debut at Town Hall the afternoon of January 30. In the Times, the reviewer commended her as "an earnest and sincere young musician, who possesses a good natural voice in need of more cultivation." He continued that her voice was at its best when she allowed it to soar freely. Miss Clarke interpreted her songs with a fresh and genuine emotion very much to the liking of the audience."

The Herald Tribune writer mentioned that "nervousness tended to obscure her natural vocal assets in the first number," but that, afterward "she showed a voice of ample size and full, rich quality, especially in the lower notes, with considerable expressive ability." According to the Sun chronicler "she made known those instincts of native refinement, taste and culture, which form such valuable assets in the higher art of a singer of songs. . . . Miss Clarke has a voice of sufficient power and range, the natural quality is very good and her appreciation of texts and moods is beyond that noticed in the average recital debutante."

Barozzi in Second N. Y. Concert

Socrate Barozzi, "a violinist of merit," to quote the Times, gave his second New York recital of the season on the evening of January 25 in Carnegie Hall. The Herald Tribune reviewer referred to Mr. Barozzi's technique as being "distinctly skillful and for the most part of operatic very commendable quality, smooth, and of ample volume."

State Symphony

Casals was the soloist at the concert of the New York State Symphony Orchestra, conducted by Ignatz Waghalter, at the Metropolitan Opera House on February 1. Mr. Casals played Dvorak's Concerto in B minor, and the orchestral numbers were Goldmark's Rustic Wedding Symphony, the Prelude from Tristan and the Ride of the Valkyries.

The Post reviewer expressed the prevailing sentiment of most of the commentators when he wrote that Mr. Casals' "genius needs the approval of neither handclapping nor newsprint." In the Sun, the chronicler commented that "Mr. Casals, of course, played like a master." Herbert Peyser of the Telegram-Mail observed that the cellist "lavished" upon the Concerto "the splendor of his art and almost managed to transfigure the music in spite of a raw accompaniment." In his tone, the Herald Tribune writer found "a slightly wiry timbre" although, otherwise he played with "the usual tonal and technical mastery which marks his performance." Olin Downes of the Times mentioned that, when the music was dull, Mr. Casals' mastery "turned dross to gold."

Mr. Downes added that "the strings of the orchestra continued to show improvement in plasticity of phrase and crispness of attack."

Miss Mary Bennett

Mary Bennett, mezzo-soprano, made her debut in Town Hall, New York, on January 29, with Richard Hageman as accompanist. In addition to French and Russian songs, Miss Bennett sang a group in English by Josten, Carpenter, Hageman, and Sidney Homer.

According to the Sun reviewer, the debutante "used her voice with considerable skill, but her tone was often uneven and lacking in warmth and color. . . . In light lyrics which called for careful phrasing and a moderate volume of tone, Miss Bennett sang with charm and delicacy." The Herald Tribune writer remarked that she "sang with taste and expression, with a voice of moderate volume somewhat hampered at the start by occasional unsteadiness and a certain metallic quality of tone which gained, however, in clearness and steadiness during the recital, as the singer acquired confidence." In the Times, the chronicler said that her voice, "while of slight volume, was agreeably used, with musical intelligence and taste."

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Musical Chicago En Courant

Pavlowa Reigns in the Auditorium; Stock Conducts Mason Symphony; Organists Give Program.

by HAZEL H. MOORE

Chicago, Feb. 3.

IF DOUBT still remains as to the demand for ballet performances in Chicago, the doubters should be led to the Auditorium to observe the audiences as well as the lovely dancing of Anna Pavlowa and her associates of the ballet.

The attendance has been large. The receipts for the fortnight ending next Sunday will approximate $65,000, a tribute to the art of the dance as exemplified in its classic perfection by Pavlowa and her company. Together with the growth of interest in ballet has come a corresponding growth in intelligent appreciation. As one professional dancer in the audience the other night remarked in surprise: "Why, this audience understands what is being done. It knows when to applaud."

Pavlowa's visits to Chicago offer numerous opportunities for reminiscence between herself and Adolph Bolm, her confrere, of the days of the Imperial Ballet at Petrograd. At a luncheon given in honor of Pavlowa at the Arts Club, Mr. Bolm spoke feelingly of the gratitude due to Pavlowa for her pioneer work in presenting ballet to the highways and byways of our country.

ON A VISIT back stage at the end of Friday night's performance a clue to the Pavlowa creed was discovered. At the end of a taxing program she and Novikoff were intently working out a detail of the Syrian dance just finished. "That is the time to make corrections," said Pavlowa, "when the dance is fresh in the mind."

And just in assurance that she is not bidding Chicago farewell forever she added: "Some day I hope to bring a perfect production to Chicago, one right in every detail. At present one does what one can, and strives for perfection." Which brings to mind a statement which she made last season to the effect that she had in mind a big production, one which would be very expensive, but that if $75,000 could be raised she herself would add $25,000 to the sum to cover costs.

THE regular pair of concerts by the Chicago Symphony Orchestra offered last week ambrosian fare. The Mozart Overture to The Marriage of Figaro, and the Bach Concerto No. 3 in G major, received glowing performances. Perhaps this joyous, clean cut music reacted to the disadvantage of the Daniel Gregory Mason Symphony, C Minor, which followed. This was Chicago's first hearing of the revised work. Mr. Mason received cordial applause from both Symphony audiences last week.

There was no question as to the quantity or quality of the applause awarded Alfred Cortot after his playing of the Schumann A minor Concerto for piano. Here was playing that matched the orchestra's Bach, and almost converted the anti-Schumannites.

BEETHOVEN'S name headed the composers listed by the Sunday recitalists. Joseph Lhevinne played the Beethoven Farewell Sonata; at the Playhouse Mr. Bachaus offered the same composer's Sonata in D minor; and at the Blackstone Frederic Freemantel was at the same time engaged in singing an All-Beethoven program with interspersed explanatory remarks. The songs are of especial value and interest to singing students.

Marie Sundelius pleased a large audience in a diverse program of songs. She was particularly happy in a group of Scandinavian songs. All critical comment praised the lovely quality of her voice. Miss Sundelius made herself popular with Chicagoans during the season she spent at Ravinia.

THE ILLINOIS state council of the National Association of Organists arranged a concert on Monday night of especial interest to organists. The program was planned to demonstrate the resources of the organ with orchestra and as a solo instrument. To this end, a group of solos was played by Edwin Stanley Seder. Clarence Dickenson, formerly of Chicago, and now living in New York, was the soloist in his own Storm King Symphony, assisted therein by Frederick Stock and a goodly portion of the Chicago Symphony Orchestra.

Robert R. Birch played Guilmant's First Concerto, and Mildred Fitzpatrick demonstrated the use of the organ in connection with motion pictures.

JAVANESE influence seems to be affecting an ever increasing group of composers. Henry Eichheim, who is deeply interested in Java music, declared during his recent visit to Chicago that Debussy shows evidences of Javanese influence. Stravinsky, he added, has undoubtedly, delved deeply into the intricacies of Javanese tonality. Now comes Leopold Godowsky to Chicago to introduce privately to his friends his own Javanese Suite. There are eight numbers in the work.

To quote freely from Mr. Gunn of the Herald Examiner: Gamelan (the native name for orchestra, the music it makes, its literature and all that pertains thereto) is weird, spectral, fantastic, bewitching; Wayan Purwa (puppet shadow plays) is program music without a detailed program; The Ruined Water Palace at Djokja is a miracle of glamourous beauty; The Sand Sea and the Bromo Volcano at Daybreak forms a mighty climax of realism in a strange idiom; Boro Budur in Moonlight is an impressive description of the greatest of Buddhist temples; Chattering Monkeys at the Sacred Lake of Wendit is a delicate bit of humor; and Hari Besaar presents an animated picture of an Oriental Kermess.

Mr. Godowsky, who was formerly a resident of Chicago, is a somewhat enforced visitor at the present time owing to the severe illness of Mrs. Godowsky, who is undergoing treatment at Battle Creek. An urgent summons called him there on Monday. It is feared that Mrs. Godowsky may lose her eyesight.

ONE SEES a variety of artists and artisans among the Pavlowa clientele. Painters, architects, sculptors are among the many of the dancing profession who came to see her dance.

Last week brought one visitor from a different field, when Battling Siki, the French Senegalese pugilist, came to pay his homage to the art of Pavlowa.

Approve Plans for Second Los Angeles Opera Season

LOS ANGELES, Feb. 1.—Plans have been approved at a meeting of the Los Angeles Grand Opera Association which assure Los Angeles its second annual opera season next October.

"We feel a distinct obligation to the public of Los Angeles to perpetuate our first highly successful achievement in the production of grand opera with resident chorus, orchestra and management," said United States District Judge Bledsoe, president of the association, after the meeting. "We shall immediately set machinery in motion to again insure the financial success of the enterprise without placing any undue burden on any individual."

The engagement will again be at the Philharmonic Auditorium. Manager Smith announced that in order to protect the association financially in the fall the hall will be closed to any other opera company.

Leading singers will be brought directly to this city from New York and Chicago, as last year.

"The world's greatest operatic stars will again be engaged," said Merle Armitage, manager. "Negotiations are now on for a celebrated conductor. Not only will Los Angeles singers again have an opportunity to display their ability, but in addition the scenery and costumes and electrical equipment will this year be provided on a large scale by Los Angeles scenic artists and designers."

Salzburg Wants Metropolitan Cast

The Metropolitan Opera Company has been asked, through Artur Bodanzky, who conducts Mozart's Cosi Fan Tutte here, if it would be possible to arrange for the appearance of the entire Metropolitan cast in that opera at next Summer's Mozart festival at Salzburg, Austria.

Cable messages from the Salzburg festival authorities said it was desired to secure Mmes. Easton, Peralta and Bori and Messrs. Meader, de Luca and Didur. The orchestra and scenic production would be those of the Vienna State Opera.

Denishawns Dance in Chattanooga

Chattanooga, Tenn., Feb. 2.—The Denishawn dancers appeared here last Monday evening. A program of chamber music was given not long ago by J. O. Cadek, violinist, Lester Cohn, violinist, Dorothy Phillips, cellist, Lillian Cadek, violinist, and May Hickman and Hugh Ridout, pianist.

T. E.

Mason Symphony Is Played in Chicago

Alfred Cortot Plays Schumann Piano Concerto; Sowerby Piece Given at Pop.

Chicago, Feb. 2.—The concert last Friday of the Chicago Symphony Orchestra, Frederick Stock conducting, was featured by the appearance of Alfred Cortot as soloist in Schumann's A minor Concerto, and by the first presentation here of Daniel Gregory Mason's Symphony in C minor. Other numbers were Mozart's Marriage of Figaro Overture, and Bach's Third Concerto for strings.

According to Karleton Hackett of the Post, Mr. Cortot "had penetrated to the inmost recesses of Schumann's thought, and his mode of expression seemed the only one to make clear the full meaning."

Edward Moore of the Tribune said "his steely fingers are dedicated to efficiency, to marking out sweeping rhythms, to stimulating, propulsive energy."

Mr. Cortot, wrote Glenn Dillard Gunn (Herald Examiner) "realized all the beauties of the work, yet fell short of the expectations of his many Chicago admirers." Writing in the News, Francis M. Ford commented that his "intellectual conception was evident. His is a flawless technique equal to any demand, and he played brilliantly."

This reviewer found Mr. Mason's Symphony "built in modern fashion upon themes that are distinctively individualistic. It has intellectual content and it has dramatic quality as well. There are strains of delicate beauty, contrasted with big climaxes, resolute and far-reaching, and there is an interesting and gratifying variety in the orchestration that was cleanly brought out in Mr. Stock's reading."

Mr. Gunn wrote that the music "is contemplative, restrained, earnest, unhappily touched by modern harmonic elements which seem to intrude." According to Edward Moore, it is more of a "treatise on the art and practice of symphony composition, with a somewhat unconventional scale passage here, a neat bit of tone color there, an interesting harmonic progression elsewhere, and excellent counterpoint almost everywhere." Mr. Mason was lauded by Mr. Hackett for melodic, if not spontaneous themes, and for excellent craftsmanship.

Leo Sowerby's orchestral setting for Money Musk was played by the orchestra at the popular concert. Also on the program were the Freischutz Overture, Bizet's Roma, the Andante from Beethoven's Fifth Symphony, selections by Elgar and Herbert.

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Many Recitals Follow Opera

Anna Pavlowa, Medtner, Lhevinne, Bachaus, Freemantel and Marie Sundelius in Chicago.

Chicago, Feb. 2.—The past week has been one of unusual concert activity now that the Chicago Civic Opera Company's season here is ended. Anna Pavlowa and her Ballet Russe, Nicholas Medtner, Josef Lhevinne, William Bachaus, Marie Sundelius, and Frederic Freemantel are among those who have appeared on the concert platform during the week.

Pavlowa's two-week season, which opened Monday evening, is in full swing, and the response of both the public and the press has been most enthusiastic. Karleton Hackett wrote in the Post that Pavlowa is "still as graceful and buoyant as ever." Other reviewers lauded her work and that of her assistants.

* * *

Nicholas Medtner, in his piano recital devoted to his own compositions, was assisted by Mrs. Louise Hattstaedt Winter, soprano. According to Edward Moore of the Tribune, Mr. Medtner emerged from the concert "as a striking personality in music." Frances M. Ford wrote in the News that his music "has originality in thematic ideas, and he brings them out pointedly. He uses many a primitive rhythm, and there is a certain strength and vividness in his imagination that makes it distinctive."

The Post reviewer found him "an interesting personality . . . so fine a player and so sincere an artist that he held the attention of his audience to the end. . . . His melodies are not simple tunes, but genuine creative impulses cast in strange molds." On the other hand, Glenn Dillard Gunn of the Herald Examiner said he "voices conventional ideas in established idiom" and relegated him to "secondary position."

Mrs. Winter sang, to quote this writer, "with lovely tone and art," and in the Post she was commended for singing with "interpretative feeling." Mr. Moore wrote that she "sang gracefully and with excellent taste and intelligence." Frances Ford of the News agreed that she "sang in beautiful style."

* * *

In the Post, the reviewer stated that Mr. Lhevinne "seemingly loves to play the piano." In his recital yesterday, to further quote this writer, "the many shades of tone color, all essential to the music and all in themselves lovely that Lhevinne drew from the piano were amazing. There was breadth of power and exquisite delicacy each in its appointed place and each necessary."

His playing of Chopin, continued this reviewer, had an "instinctive appreciation for how the music was meant to sound." Edward Moore wrote of the playing of Beethoven, Schubert, Liszt, and Taussig: "They were brilliant, they were not overweighted with emotion, and they missed just enough notes to prove the playing was human and not mechanical." On the other hand, the Post reported that the Taussig Gypsy Airs were played with "virtuoso brilliance" by Mr. Lhevinne, who "tossed aside" the technical difficulties.

* * *

William Bachaus, a "consummate master of the keyboard," in the words of Glenn Dillard Gunn, was also heard in recital yesterday. According to the Post, he played Beethoven "with an objective attitude, as though he were fearful of obstructing the flow of the music by intruding his own personality. . . . He is a clear thinker and his fingers respond admirably to his purpose," although at times "this clarity resulted in a sharpness of outline that was hard. Not that the tone itself was hard in quality. There was a variety of tone coloring and excellent shading."

* * *

Writing of Mme. Sundelius' recital, Mr. Gunn testified "to the growing luster of her tone, the ease and grace with which she delivers the vocal phrase" and asserted that "hers is one of the loveliest of soprano voices."

Edward Moore agreed that she "has one of the rarely lovely soprano voices of this generation." In the Stravinsky Pastorale, according to the Post reviewer, Mme. Sundelius "sang so that it sounded gracefully melodic," although in the Debussy songs "her voice sounded heavy and inelastic." She was assisted by Edgar Nelson.

* * *

Another song recital was given by Frederic Freemantel, who interspersed his songs with explanatory remarks. Mr. Freemantel is particularly concerned with Beethoven, and, as Mr. Gunn expressed it, "one need not hesitate to describe him as an authority in his specialty. His voice is pleasant, intelligently used, nor does he exceed its lyric limitations."

Mr. Moore characterized him as a "studious enthusiast" whose recital was meant more for other students than for concert-goers in general, "but interesting on that basis." The Post reviewer commented that "there were evident sincerity of purpose and excellent understanding of the subject."

Wagner Manuscripts Coming Here

A collection of manuscripts and photographs of Richard Wagner has recently been acquired in Paris for Mme. Marie Gabrielle Leschetizky, the Polish pianiste, and will be sent to her here for disposal. Among the manuscripts are Dors, Mon Enfant, signed by the composer in Paris in 1840. There is also a rare edition of Parsifal in leather binding with gold decorations, with a personal dedication written by Wagner. The collection also includes a photograph of Wagner and letters written to his sister Ottillie in 1832.

Coast Ensemble in Two Concerts

San Francisco, Feb. 2.—Two concerts are to be given this season by the Wind Instrument Ensemble of San Francisco, of which C. Addimando is the director. The ensemble consists of Mr. Addimando, oboist, H. Benkman, flutist, N. Zannini, clarinetist, E. Kubitschek, bassoonist, and C. E. Tryner, hornist. Isabelle Arndt will take part in the two programs, which are scheduled for the evenings of February 13 and April 14.

QUEENA MARIO

Whose Singing of the Role of Micaela in Carmen at the Metropolitan on Friday Was One of the High Lights of the Performance.

Hartford Hears Many Concerts

Hartford, Conn., Jan. 26. — The heavy schedule of concerts here continues. Roland Hayes sang in recital yesterday afternoon, and a week ago 2,000 turned out for Rosa Ponselle. Other recent concerts have been those of the Alda Quartet, John McCormack, and John Charles Thomas. Elena Gerhardt appeared recently at the Porter School, and Percy Grainger and the de Rezke Singers sang in a morning musical at the Bond hotel.

The disbanded Philharmonic Orchestra is missed, but the Boston Symphony visit is looked forward to. Others on the Hartford schedule are Feodor Chaliapin, the San Carlo Opera Company, the Choral Club and the Oratorio Society, the latter with Arthur Kraft, and the Elshuco Trio with Georges Barrere. A. H. C.

Hanna Brocks in Recital

A song recital was given by Hanna Brocks, lyric coloratura soprano, last Saturday afternoon in the Wurlitzer Auditorium, New York. Miss Brocks was assisted by the Wurlitzer Trio, consisting of Florence McKeough, pianist; John Savasta, violinist; and Ch. C. Parkyn, cellist. Miss Beatrice Raphael was Miss Brocks' accompanist. The program included works of Parkyn, Fourdrain, Decreus, Borowski, Mana Zucca, Buzzi-Peccia, and others.

Damrosch Honored in Cuba

Havana, Feb. 1.—Walter Damrosch, leader of the New York Symphony, which is in Cuba for a series of concerts, has been voted a corresponding member of the Cuban National Academy of Music. At a banquet in his honor last night Mr. Damrosch was presented with a gold medal and certificate.

Two Soloists Appear With L. A. Orchestra

Los Angeles, Jan. 28.—Appearing as soloists at the popular concert of the Philharmonic Orchestra, under the direction of Walter Henry Rothwell, were Edna Gunnar Peterson, pianist, and Emile Ferir, viola of the orchestra. Miss Peterson played the Grieg Concerto, and Mr. Ferir was heard in Berlioz's Harold in Italy. The purely orchestral numbers were Dubois' Rigoudon, the Brahms Academic Festival, Wagner's Rienzi Overture, and Ravel's Waltz.

According to Carl Bronson (Herald), "Miss Peterson's powers of interesting and holding her hearers were taxed and proven equal to the occasion, the ingenious pianist being warmly received for her musicianly interpretation." The Daily News reviewer thought the concerto "brilliantly executed."

In the Express, she was praised for her "brilliant and musically sensitive performance of the rather dramatic Grieg Concerto . . . She meets technical demands well . . . Her rhythmic energy is exuberating." This writer considered Mr. Ferir's playing excellent, and commented that "it was tone and phrasing which will haunt one's memory."

Nose-Bleed Delays Opera

The repetition of Janacek's Jenufa at the Metropolitan last Wednesday was twenty minutes late in starting because of a slight indisposition of Mme. Jeritza, who had a nose-bleed just as the curtain was due to rise. Nevertheless she sang her role as well as in the past. The cast was familiar.

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Opera Continues in Boston

Tosca, Romeo, Carmen, Tannhauser, Boheme, Boris Godunoff, and Louise Are Sung.

Boston, Feb. 1.—The first week of the Chicago Opera Company's season here was brought to a close last evening with Claudia Muzio making her first and only appearance of the season in Puccini's La Tosca.

H. T. Parker (Transcript) wrote of Mme. Muzio that "to the sight, there has been no comparable Tosca in years" and added that her vocal performance was of equal excellence. Joseph Schwarz as Scarpia also received general commendation in the press. The Herald reviewer thought Mme. Muzio's voice "beautifully shaded, full of eloquent modulations, effulgent, clear, alike in her lyric passages and in her dramatic moments." According to this writer, Mr. Schwarz was most effective vocally and histrionically.

Others in the cast were Antonio Cortis, whose warm, free singing was praised by Mr. Parker, and Antonio Nicolich, Vittorio Trevisan, Lodovico Oliviero, Gildo Morelato, Gladys Swarthout, and Max Toft. Roberto Moranzoni conducted.

* * *

In the afternoon Romeo and Juliet was presented before a large audience. In the cast were Edith Mason, Gladys Swarthout, Maria Claessens, William Beck, Jose Mojica, Charles Hackett, Desire Defrere, Antonio Nicolich, Edouard Cotreuil, and Gildo Morelato. Mr. Polacco conducted, to quote the Herald, "as is his custom, in a masterly manner."

This reviewer found the performance "excellent," and continued that Mme. Mason "sang Juliet's music with tonal purity and beauty, with warmth and genuine expression, while she acted the part intelligently." Of others in the cast he wrote "Mr. Mojica's beautiful voice and Mr. Cotreuil's dignified and impressive Friar were features of a performance which will be remembered gratefully. Miss Swarthout was a charming Stephano, pleasing the eye and ear." The Transcript chronicler agreed with this in the main.

* * *

The production Friday night of Carmen with Mary Garden in the title role was, in the words of Stuart Mason of the Christian Science Monitor, "unusually spirited." Also singing in this opera were Fernand Ansseau, Antonio Nicolich, Edouard Cotreuil, Alice d'Hermanoy, Gladys Swarthout, Georges Baklanoff and Edith Mason. Mr. Polacco conducted.

According to the Transcript, Miss Garden was "in the mood" but not in her best voice. Philip Hale (Herald) considered the whole performance "brilliant." Mr. Mason wrote that "the principal interpreters played their parts according to accepted traditions, they were far from being perfunctory and merely conventional in them. There was real life and fire in both singing and acting." Mr. Baklanoff's portrayal of Escamillo, wrote Mr. Hale, was "incomparable."

* * *

The Herald reviewer considered the performance of Tannhauser the night before an "excellent" one, and added that Henry G. Weber, the conductor, "had much to do with the success." The cast included Alexander Kipnis. Olga Forrai, Forrest Lamont, Joseph Schwarz, Romeo Boscacci, William Beck, Jose Mojica, Antonio Nicolich, Cyrena van Gordon, and Gladys Swarthout. The production was praised by the Monitor chronicler, but Mr. Parker (Transcript) thought Mr. Weber's conducting, for the most part, uneven, and considered the opera dull at first, although it gained in interest and effectiveness during the evening. The cast came in for general commendation, although some reviewers found Mr. Lamont not as excellent as in the role of Siegfried.

* * *

La Boheme was the offering of the Chicagoans on Thursday night with Edith Mason, Antonio Cortis, Giacomo Rimini, Virgilio Lazzari, Desire Defrere, and Alice d'Hermanoy in the cast.

In the Herald, the reviewer wrote: "Last evening's performance was on the whole a good one, both vocally and technically, and Mr. Moranzoni conducted his excellent orchestra with musicianly skill and a fine sense of orchestral shading. . . . There was effective ensemble singing in the first act of the garret, and in all of the large choruses." Agreed as to the excellence of the ensembles was Stuart Mason who also thought: "The opera was well sung throughout, but more than this, it was well acted, which is a rare thing indeed. In more ways than one is the work of the Chicago company of surpassing interest." Other writers lauded the members of the cast.

* * *

On the afternoon of the same day, Feodor Chaliapin sang in Boris Godunoff. Others in the cast were Gladys Swarthout, Elizabeth Kerr, Jose Mojica, Forrest Lamont, Virgilio Lazzari, Edouard Cotreuil, Lodovico Oliviero, Cyrena van Gordon, Maria Claessens, Desire Defrere, William Beck, Louis Derman, and Alice d'Hermanoy. Giorgio Polacco conducted.

Chaliapin's portrayal of Boris was the subject of laudatory reviews. In fact, the entire performance received practically unstinted praise from the press. The Monitor spoke of it as "a remarkable performance." The audience was equally enthusiastic in its applause.

* * *

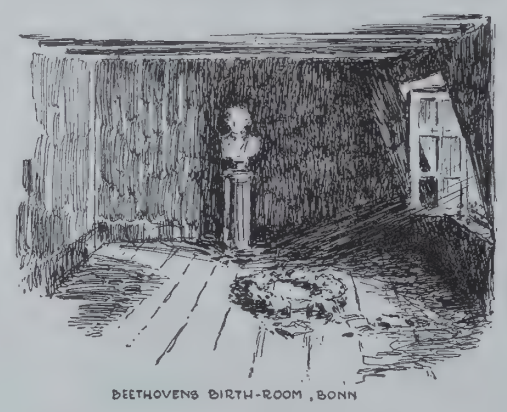
Appearing in Charpentier's Louise on Tuesday night were Mary Garden, Maria Claessens, Georges Baklanoff, Fernand Ansseau, Jose Mojica, Alice d'Hermanoy, Jean de Keyser, Vittorio Trevisan, Eugenio Correnti, Louis Derman, Desire Defrere, Antonio Nicolich, Edouard Cotreuil, Anna Correnti, and Alexander Kipnis. Mr. Polacco conducted.

Philip Hale considered Miss Garden "vocally and dramatically closer to Charpentier's heroine than she has been for some seasons. Her voice was fresher, it was under firmer control, it was more expressive." According to Mr. Hale, Mr. Ansseau "confirmed the deep impression he made last season by the vigor and charm of his singing and by his spirited acting." Mr. Baklanoff's performance, he continued, was even more finished than usual.

Tokatyan Sings in Falstaff

Verdi's Falstaff was given its third performance at the Metropolitan on the evening of February 2. Mr. Tokatyan took the place of Mr. Gigli in the part of Fenton, "of which he gave an effective impersonation" (the Sun). Otherwise the cast was as before.

RUDOLPH POLK
Was Assisted by Symphony Orchestra in His New York Violin Recital on Friday Evening.



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"Miss Ethel Grow, contralto, appearing at Aeolian Hall, under the auspices of the Washington Heights Musical Club Tuesday night, gave a recital of American compositions. She was assisted by Charles Albert Baker as accompanist. She interpreted pieces by the eighteenth-century composer, Francis Hopkinson, arranged by Milligan, a couple of Kentucky Mountain songs from the collection of Loraine Wyman and Howard Brockway, the scene, 'Cleopatra's Death,' Shakespeare's text and Henry Holden Huss's music together with works by Pettis, Watts, Cecil Burleigh, Nevin, La Forge, Woodman, Mokrejs, Kramer, Hadley, Beach, Rihm, Delamarter, McKinney, Cathcart, Johnson, MacDowell, Carpenter, Homer, Chadwick, Ware, Taylor, Sharp, and Curran.

"She scarcely seems to have left out anybody; but necessarily, letting so large a company of song writers have representation, she could allow but few of them to be heard more than once. Her problem must have been, when compiling her selections, to determine the work which best stands for the genius of each man or woman; and she managed to pick out something strong and interesting in every case, without having too many numbers of the concert-worn type.

"To judge of the present state of affairs by her program, American composers may be described as being as sentimental as ever, but as inclining distinctly away from mere showiness. They find it possible to express themselves in pure lyric terms, refraining from use of so-called dramatic effect, which in the songs of a former day often meant nothing but forced climax.

"A little group of four short pieces with which Miss Grow especially pleased her audience bears the general title 'Fragments,' and the subtitles. 'Deserted Garden,' 'November Night,' 'Iris Meadow' and 'So Far Away,' and is by Horace Johnson."—**Winthrop P. Tryon, Christian Science Monitor.**

"The wide-flung fire line prevented hundreds of music patrons from reaching Aeolian Hall, where a voice recital by Ethel Grow was scheduled. Finally the police let ticket holders through to the hall. They took their seats in a smoke-filled auditorium."—**The New York Times.**

"Lines of hose flanked Aeolian Hall at the hour set for Ethel Grow's song recital and those seeking to approach its main entrance by Forty-Third Street were turned back by police . . . audience entered from Forty-Second Street.

"Miss Grow's voice seemed of good size . . . climactic notes rang full and clear. She showed expressive capacity and her program was increased by encores."—**The New York Herald-Tribune.**

"A fire broke out a few doors from Aeolian Hall just at concert time, and for a while the audience was limited to those music lovers who happened to have reporter's police cards.

"Ethel Grow sang an all-American program. . . . Many of the songs were most engaging, and they were all delivered with Miss Grow's usual enthusiasm."—**The New York World.**

Miss Grow was obliged to repeat five of the programmed songs and to sing three additional encores.

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Russian Leads in Philadelphia

Igor Stravinsky Conducts Orchestra in Program of His Own Compositions; Varied Concerts.

Philadelphia, Feb. 2.—A capacity audience at the Academy of Music Friday afternoon welcomed Igor Stravinsky, Russian composer, in his appearance as guest conductor of the Philadelphia Orchestra. There were two unfamiliar numbers on the all-Stravinsky program: Scherzo Fantastique and a Suite from Petrouchka. The Fireworks Fantasy, Le Chant du Rossignol, and L'Oiseau de Feu completed the program.

However, to quote Linton Martin (North American), "the stamp of novelty was upon all of them yesterday because of the composer's highly personal interpretations, both in time and tone." Stanley Muschamp wrote in the Inquirer that "the composer is a good conductor even though he is not a great conductor. The beat of his baton is regular almost to a scholastic degree, but there is another directing that imbues the players until the music becomes a thing alive that vibrates with great intensity. The orchestra was in prime condition and gave to this famous musician the best of its talents, which must have been a delight to his heart and soul."

In the Record the reviewer observed that Stravinsky "has magnetism and the power to stir an audience as well as to get the best efforts out of the musicians. . . . The interpretations placed on his music by Stravinsky were much more rational and conservative than we have been accustomed to. There was an absolute absence of striving for effect."

The Public Ledger writer commented that "as a conductor, Mr. Stravinsky is the most insistent of all elements upon the rhythms which he desires. His interpretations seemingly are based first of all upon this phase and upon tempi of extreme exactness. . . . His interpretations, in a word, may be said to be a great deal more rhythmical and suitable in tempo to any which have been heard here previously and at the same time less elastic and, in some instances, less poetical."

This chronicler thought the Petrouchka Suite "complex" with many "fine places" in it. Mr. Martin said that Stravinsky possessed "an individuality as marked in his manner on the conductor's stand as in the program of his own music." The Scherzo, according to Mr. Martin, is one of Stravinsky's "most descriptive works, and the Wagnerian influence is unmistakable."

Following the concert a reception for the visiting composer and conductor was given in the foyer by the Women's Committee of the Orchestra.

* * *

There were two operas sung here during the past week. I Pagliacci was given at the Metropolitan Opera House Thursday evening for the benefit of the Columbus Italian Hospital. A concert program preceded the opera. Fortunato de Angelis, of the Brooklyn Opera Company, made his first appearance here and according to the Ledger, "was admirable, both vocally and dramatically." Anna Fitziu, continued this reviewer, "was in excellent voice" and Alexander Smallens "gave a notably fine reading of the score." Others in the cast were Nelson Eddy, Ettore Verna, and Nino Mazzio.

In the preliminary concert program, Gianetta d'Ippolito, pianist, made her local debut in Beethoven's Pathetique Sonata. Others appearing were Francesco Marina, baritone, Miss Fitziu and Mr. de Angelis.

The other opera was Stanislaw Moniuszko's Halka, presented by the Polish Opera Company of New York Friday night. According to the Inquirer reviewer, "the opera is one of melodic beauty and strong rhythmic accent." He considered the opera well sung and equally well acted by Mmes. E. Rostkowska, and L. Ogrodzka, and Messrs. L. Reconi and L. Cortilli.

* * *

Among other recent concerts were the following: the appearance of Harry Aleinikoff, violin, Henri Elkan, viola, Milton Prinz, violoncello and Clarence Fuhrmann, piano, with the Friends of Chamber Music; the song recital given by Laura Evans-Williams, Welsh soprano; the annual winter concert of the Junger Maennerchor; a two-violin recital given by David Madison and Louis Gabowitz; the presentation of Gounod's Redemption by the Temple Combined Choruses and the Temple University Glee Club; the appearance of an eleven-year-old pianist, Lucie Stern; the production by the Catholic Operatic Society of Gilbert and Sullivan's Patience, and a concert by the Main Line Orchestra, conducted by Adolph Vogel.

Joseph Coleman

Of Joseph Coleman, American violinist, who made his first New York recital appearance in Carnegie Hall on the evening of February 2, the Sun reported, "He certainly revealed many musical qualities worthy of cultivation." This reviewer continued, "He has talent, a smooth legato and a tone of considerable purity and sweetness. but he lacked a necessary poise and an authority which time may give him." Harry Kaufman was the accompanist of the evening.

Herbert Peyser of the Telegram-Mail and Deems Taylor of the World commented on the smallness of Mr. Coleman's tone, but the Times commentator reported that Mr. Coleman displayed "that indefinable something which captures the audience, and makes it oblivious or indifferent to minor considerations." This writer felt that the beauty of tone and "deep feeling" with which Mr. Coleman played Handel's Sonata in A, were not maintained in the Paganini Concerto in D, but that they returned once more to the Mendelssohn Concerto. This last piece was played, in the words of the Post observer, "with rare grace and appreciation of tone shading."

The Herald Tribune review commented that Mr. Coleman's technique was more than equal to the difficulties of his program, and that his tone was "smooth and agreeable."

Cellist Leaps to Death

On the arrival of the S. S. Orduna in Halifax, Canada, on January 31, the officers of the vessel reported the suicide at sea of Heinrich Schuetz, Austrian cellist, en route to Vienna to see his sick mother. He was twenty-three years old. He acted queerly, and was guarded for several days, but normal behavior caused the ship's authorities to remove the watch, and he leaped overboard.

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On The Music Highway

MR. AND MRS. EDWIN HUGHES will give a recital of music for two pianos at the MacDowell Club in New York on the evening of February 18. The program will include the Suite Op. 17 by Rachmaninoff, the Rondo Op. 73 by Chopin and the Variations on a Beethoven Theme by Saint-Saens.

Royal Dadmun sang in Springfield, Mass., Sunday evening and will be heard in Wooster, Ohio, next Monday before commencing his Pacific Coast tour which opens at Modesta, Cal., March 3.

Joseph Calleia, a tenor born in the Island of Malta, will make his American debut at Town Hall Saturday evening. He will offer a program drawn from his operatic repertoire and from the works of French, English and Italian composers.

Ferdinand Greenwald, who will add a solo number to the program, will be at the piano.

Ben Levitzky, Lilly Kass and Murray Feldman, American violinists, entirely American trained, will appear in recital at Aeolian Hall, New York, on Sunday evening.

Angna Enters, in original compositions in dance form with specially designed costumes, and Rosalind Fuller, in 14th, 15th and 16th Century English and Scottish folk songs, will give a recital at the Greenwich Village Theatre next Sunday evening. This is Miss Enters' first recital of the present season. Miss Fuller is the leading woman of the current revival of Gilbert and Sullivan's comic operetta Patience, in New York.

More commendatory notices have been received of Ellenor Cook's Slavic folk song recitals. The latest is from the Montreal Daily Star which says in part of Miss Cook's recent recital in Montreal: "She gave the songs in a simple, sometimes rather different way, which made them all the more effective and she sings certainly better than most of the people who sing these same songs."

Lynwood Farnum is giving four Bach organ recitals at the Church of the Holy Communion, New York City. His third recital on next Monday will include All Glory, Laud and Honour, Passacaglia and Fugue in C minor, Trio-Sonata in E flat, two Choral Preludes on the Christmas tune, In Dulci Jubilo, and others.

The young violinist, Sylvia Lent, and Emilio de Gogorza, baritone, appeared at the White House on January 30 at a musical following the dinner given in honor of the Supreme Court.

The Lyric Club of the Park Baptist Church of Utica, N. Y., gave a recital on January 21 assisted by Mrs. Harry J. McCormick, soprano, Leonore Kubiak and Walter Griswold, violinists, and Alice Newman and Harry J. McCormick, accompanists. Frank Parker is director of this club which includes among its members Mildred Baird, Jane Davies, Kathryn M. Davies, Mollie Davies, Elan Ferrazz, Anna Harris, Cathryn Harris, Marion Z. Jones, Mrs. R. B. Knapp, Mildred Kopp, Reba Ladd, Mary de Marco, Margaret Menge, Anna Pearlman, Jeannette Scherline, and Mildred Ueltschi.

Sigismond Stojowski, pianist, will give a recital at Aeolian Hall on February 21.

Daisy Jean will give a Boston recital in Jordan Hall on February 26.

The San Francisco Chamber Music Society has always featured well known artists in its series. Some of the artists who have been identified with concerts of the Society are Alfred Cortot, Leopold Godowsky, Harold Bauer, Arthur Rubinstein, Felix Salmond, E. Robert Schmitz, Myra Hess, Jacques Thibaud, May Mukle, Horace Britt, Benno Moiseiwitsch, Erno Dohnanyi, Elly Ney, Arthur Schnabel, Ethel Leginska, Emile Ferir, Germain Schnitzer, and others.

A contract for a tour of concerts in five leading Canadian cities has been signed for Marie Rappold by her manager, M. H. Hanson. There is a clause in the contract which stipulates that the tour will be postponed until the fall of 1926 if, by March 1, Mme. Rappold decides to accept an invitation to sing during the coming season in Copenhagen, Helsingborg, Aarkus, in Denmark, and Stockholm, Nalmo, and Gothenburg in Sweden, and in some ten Norwegian cities, including three appearances with the symphony orchestra in Christiania.

Arthur Shattuck filled engagements with music clubs in Ashland, Wis., and Ironwood, Mich., on February 2 and 4. In the two weeks following he is playing a recital program in the series of Twilight Musicales in Milwaukee, with the Detroit Symphony orchestra in Ann Arbor in combination with Messrs. Maier and Pattison, and a recital program under the auspices of the Piano Teachers' Association in St. Louis. During early March, Mr. Shattuck will play with the Chicago, Detroit and Cincinnati symphony orchestras.

Mme. Charles Cahier has been engaged by the Concertgebouw in Amsterdam for three performances of Bach's St. Matthew's Passion in May under the direction of Willem Mengelberg. With her family, Mme. Cahier will sail on the Rotterdam on May 2.

The Schola Cantorum, Kurt Schindler, conductor, announces as soloists for its next concert at Carnegie Hall on Tuesday evening, February 24, Lillian Gustafson, soprano; Alma Kitchell, contralto, and Frederic Baer, baritone. The chorus will sing an a cappella program of English choral works, Basque and Catalan songs, music from the Rhineland and Switzerland, Kentucky Mountain tunes and Swedish folksongs, including, as usual, many novelties.

Extending his tour right up until his departure for Europe, George Perkins Raymond, tenor, has been booked to appear in Garden City on March 7 and in Plainfield two days later.

Samuel Dushkin will give his second violin recital in New York on Sunday afternoon, February 22, at which he will play a Viotti concerto, a group of music from the eighteenth century, another group of modern pieces, and the Rhapsody on Hebrew themes by Blair Fairchild. It will be the premiere of this work in America which had its initial orchestral performance by Dushkin at the Colonne concerts in Paris.

Claire Dux will give her second New York recital of the season at Aeolian Hall Sunday afternoon, the program being made up entirely of German and American songs. The composers represented are Mozart, Deems Taylor, Hageman, Carpenter, Liszt, Strauss and Hadley. Mr. Hadley will be at the piano for a group of his songs and Bruno Seidler-Winkler will acmopany the rest of the program.

Rudolph Polk, American violinist, gave his first New York concert of the season at Carnegie Hall last Friday evening. He was accompanied by sixty members of the Philharmonic Orchestra, conducted by Artur Bodanzky.

The Letz Quartet played at Columbia University on Thursday afternoon. It will be heard in Pittsburgh, Pa., on February 27 and in Birmingham, Ala., on February 28. Other southern engagements will follow in Spartanburg, Chapel Hill, S. C., and Roanoke, Va.

Cecil Arden of the Metropolitan Opera Company sang at the Annual Alumni Banquet of Emory College in Atlanta, Ga., at the Capitol City Club, on Monday evening, January 26.

The Chicago String Quartet gave a concert in Peoria, Ill., recently, under the auspices of the Amateur Musical Club. The Quartet, made up of Herman Felber, Carl Fasshauer, Robert Dolejsi, and Naoum Benditzky, played Haydn's Quartet in B flat major, Bridge's Londonderry Air, Speaight's Puck, and Dvorak's Quartet in F major.

Renee Thornton's next appearance in Chicago will be on March 23, when she will give a recital program there under the auspices of the Musicians Club of Women. Richard Hageman will be at the piano for Miss Thornton, who in private life is Mrs. Richard Hageman.

The fourth of the series of free orchestral programs given last month in the New York Metropolitan Museum of Art, David Mannes conducting, closed the series for January on the evening of the 24th. The program included Dvorak's New World Symphony, excerpts from Gluck's Iphigenia and Wagner's Tristan, and compositions of Brahms, Tschaikowsky, Rimsky-Korsakoff and Johann Strauss. Another series of four concerts will be given in March.

In the sixth of his historical series of recitals in Aeolian Hall, New York, on the evening of January 24, Ernest Hutcheson, pianist, gave the first of his two programs devoted to modern musicians. He played compositions of MacDowell, Brockway, Griffes, d'Albert, Strauss, Korngold, Reger, Dohnanyi, Paderewski, Moussorgsky, and Godowsky.

Gitta Gradova will give the first public performance in America of Scriabine's piano concerto at New Orleans on March 28, when she will be soloist with the St. Louis Symphony Orchestra.

It has been announced that Rudolph Laubenthal, of the Metropolitan Opera Company, will sing the leading tenor parts in Verdi's Requiem, Schumann's Pilgrimage of the Rose and others with the San Francisco Symphony under the leadership of Alfred Hertz.

A new ensemble, consisting of a string quartet, piano and clarinet and calling itself the Stringwood Ensemble, will make its debut at Aeolian Hall on Monday evening, March 2, and will introduce for the first time in public a trio by Stravinsky and a sextette by Prokofieff.

Spring festival engagements lately booked for Marie Sundelius include an appearance at the Chicago North Shore Festival Association at Evanston, Ill., on May 28, 1925.

From Havana, where he is spending the winter, John Philip Sousa, the famous bandmaster, has sent the news that he has found the material for a Cuban suite, which will be one of the features of his forthcoming thirty-third annual tour. The suite utilizes in the Sousa manner previously existing themes, and is divided into three movements, 1875, 1898 and 1925. The 1875 movement is an impression of Cuba under the Spanish rule, while in the 1898 movement the American ragtime (with even a bar or two of Hot Time) is heard working its first influence upon Cuban music. The last movement is the composer's reactions to modern Latin-American jazz.

Mischa Elman and his string quartet will give the second of a series of three chamber music concerts at Town Hall on Wednesday evening. The program will comprise quartets by Beethoven and Schumann and a quintet by Mozart.

Mr. Elman's associates in the quartet are Edward Bachman, second violin; Nicolas Moldovan, viola, and Horace Britt, cello. The assisting artist for the Mozart quintet will be William Schubert, viola.

A second song recital will be given in Aeolian Hall, New York, by George Morgan on Wednesday evening, February 18.

Eduard Zathurezky, violinist, who made his debut at Carnegie Hall January 20, has been engaged to appear as soloist with the New York Symphony Orchestra, Bruno Walter, conducting, on February 26 and 27. He has also been booked to appear in recitals in Boston on February 23 at Jordan Hall and in Chicago February 13 at Orchestra Hall.

Mischa Levitzki has just made arrangements for a tour of China, Japan, Java and the Philippine Islands which will preclude his being heard in the eastern part of the United States the greater part of the coming season. Mr. Levitzki will play first in Java and make the final appearances of his tour in Japan, opening at the Imperial Theatre in Tokyo on November 27. His last New York recital of this season will occur on March 14 at Carnegie Hall.

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Signor Bossi Discusses Organs

Italian Virtuoso Praises the American Instruments Which He Has Played on His First Tour Here.

MARCO ENRICO BOSSI, Italian organist and composer, who made his American debut on January 20 in the New York Wanamaker Auditorium, will make his final appearance here this season tomorrow afternoon in the same hall.

Next Saturday Signor Bossi will sail for Italy, after having given six concerts in this country in the Wanamaker Auditoriums in both New York and Philadelphia. Signor Bossi admitted that he would be glad to get home, much as he has enjoyed his American trip. In his slow English, he explained that he has been troubled with an abscess in his ear during his visit which bothers him particularly when he is playing. He seemed to feel that the warmer climate of his native land will help to effect a cure.

With Signor Bossi ill-at-ease in English, and the interviewer floundering in extremely bad French, it was deemed advisable to call upon Mr. Russell, concert manager of the Wanamaker Auditorium, to act as interpreter. In fluent and rapid French, the organist told of his great admiration for the American organs that he has seen. He has found, he said, that the organs in this country more than live up to the enviable reputation which they have in Europe.

"These organs in your country are marvelous," he said. 'Their mechanical perfection—their suppleness and flexibility—enable the artist to obtain a great variety of colors and orchestral effects. This absolute freedom from mechanical restraint allows a wider variety of expressive means."

Signor Bossi has played hundreds of organs in his own and other European countries, but, as a rule, these have been typical church organs. He admitted that playing this sort of an organ with an orchestra is not entirely successful because the instruments do not blend perfectly.

"They are like—how shall I say?" he struggled to express his thought but, in desperation, lapsed into the more familiar French. "Ils sont comme le Pape et l'Empereur—they do not get along together very well. But the organs in this country, they would blend beautifully."

When the Italian organist first came here, it was difficult for him to accustom himself to the curved pedal board of our large concert organs. Having always used the old-fashioned flat pedal board, he found himself at a loss for a time. Now that he has become familiar with this innovation, he is enthusiastic over it, and plans to recommend highly this type of pedal board on his return to Italy. Signor Bossi said that, having found it both comfortable and logical, and permitting of greater freedom, he thought that the change would be particularly valuable for students.

Another feature of the American organs which the visiting organist indorses is the slanted keyboard which enables the player to keep his hands at right angles to the keys of any of the three rows.

"With the orchestral colors and effects which one can draw from such an instrument," continued Signor Bossi, "it would be indeed simple to make transcriptions for the organ of many great orchestral compositions. This eventually will greatly enrich organ literature."

Born of a musical family, Marco Bossi was graduated from the Milan Conservatory, and became organist of Como Cathedral at the age of twenty-one. In addition to making concert tours and composing many chamber music works, oratorios, and orchestral compositions, Signor Bossi has been indentified at various times with the Royal Conservatory at Naples, the Marcello Lyceum at Venice, and more recently as director of the Academy of St. Cecilia in Rome. K. K.

MARCO ENRICO BOSSI

Van Vliet Chamber Music

Elly Ney was the assisting artist of the second of Cornelius van Vliet's Chamber Music Concerts given in Rumford Hall, New York, on January 29. The program, devoted to romantic music, included Mendelssohn's B flat Sonata, six Travel Pictures by Kiel, an Adagio and Allegro by Schumann, and Schubert's Forellen Quintet. Others appearing in the concert were Hans Lange, violin; Samuel Lifschey, viola; Bruno Jaenecke, French horn; A. Fortier, double bass, and Mr. van Vliet, cello.

Mme. Ney, who appeared in each number, was, to quote the Sun reviewer, "very warmly received." Special mention was made by this writer of the "beautiful" playing by Mme. Ney and Mr. van Vliet in the Kiel number.

Enesco Recital Is Heard in Cincinnati

Cincinnati, Feb. 4.—The recital of Georges Enesco, violinist, last Thursday evening at the Hotel Sinton under the management of Minnie Tracy, aroused keen interest among an audience of musical distinction. The program included a Nardini Sonata, the Chausson Poeme, and pieces by Corelli, Saint-Saens, and Sarasate.

Mr. Enesco's playing called forth from Samuel Wilson, reviewer of the Commercial Tribune, the opinion that there were "moments when one felt that one had never before heard the voice of the violin; Enesco the artist matched Enesco the technician."

Mr. Goldenburg of the Enquirer was particularly impressed by the artistic bowing and beauty of tone of the Roumanian violinist, and Mrs. Smith wrote in the Times-Star that in the ordinary sense of the word Mr. Enesco was not a virtuoso, but that his playing was an "effort of the soul to assert itself spiritually."

"An artist in a class by himself," was the judgment of Mrs. Plogstedt in her report of the concert in the Post.

The young people's concert of the Cincinnati Symphony Orchestra on January 20, featured Ary Van Leeuween, flutist, in a Rigoletto paraphrase. Selections of Tschaikowsky, Weiner, Sibelius, and Jarnfeldt were played, with Mr. Reiner conducting.

In a concert at the St. John's Unitarian Church last Sunday afternoon Mme. Liszniewska played the piano in a Chopin group, Schumann's Scenes from Childhood, and Beethoven's Sonata Opus 18. John A. Hoffmann, tenor, sang, and was accompanied by Leo Palz. Mme. Liszniewska's "technical perfection" and "musicianship" were noted in the Press. B. G.

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"Coming from a song recital by May Korb, the sensitive hearer who has heard many masters and mistresses of bel canto carries away the impression that she is one of the most polished vocal artists to be heard on lyric stages and in concert halls today."—Newark Evening News, Dec. 4, 1924.

"2300 PERSONS VIGOROUSLY APPLAUD MISS MAY KORB AND CITY ORGANIST CRONHAM AT SUNDAY RECITAL.

"May Korb delighted her listeners with a voice of exquisite quality and flexibility, coupled with a dainty and attractive personality."—Portland, Me., Press Herald, Jan. 19, 1925.

CERTIFIED THE MUSICAL DIGEST

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Announce North Shore Schedule

Fifteen Soloists to Take Part in Seven Programs; Stock to Lead Prize Work.

The complete schedule of the Chicago North Shore Music Festival, to take place on the evenings of May 25, 26, 27, 28, 29 and 30, and the afternoon of the last day, has been announced.

The solo artists who will take part are:

Florence Macbeth, soprano; Arthur Kraft, tenor; Elliott Shaw, bass; Marie Sundelius, soprano; Theo Karle, tenor; William Gustafson, bass; Gladys Swarthout, contralto; Ernest Davis, tenor; Vittorio Trevisan, bass; Rosa Ponselle, soprano; Lawrence Tibbett, baritone; Tamaki Miura, soprano; Mario Chamlee, tenor; Tito Schipa, tenor, and Percy Grainger, pianist.

Frederick Stock will conduct the orchestra, which will consist entirely of the personnel of the Chicago Symphony Orchestra. Peter Lutkin, music director; Osbourne MacConathy, associate conductor; Percy Grainger, guest conductor and composer, and Charles M. Loeffler, guest conductor and composer, will also take part in the various programs.

The seven programs for the festival follow:

Monday, May 25—Haydn's Creation, sung by the festival chorus of 600, augmented to 1,000 for the evening, together with Florence Macbeth, Arthur Kraft, and Elliott Shaw as soloists, and Peter Lutkin conducting.

May 26—First artists' night, with Rosa Ponselle and Lawrence Tibbett in arias and duets, and the Chicago Symphony under Frederick Stock in orchestral numbers.

May 27—Tamaki Miura and Mario Chamlee in operatic selections, and the orchestra under Mr. Stock in orchestral numbers.

May 28—Horatio Parker's St. Christopher, sung by the chorus, together with Marie Sundelius, Theo Karle, William Gustafson, and the orchestra under Peter Lutkin.

May 29—Orchestra competition contest, at which five compositions chosen from the eighty-four orchestral scores already submitted will be played under Mr. Stock, and the jury (Percy Grainger, Charles M. Loeffler, and Richard Hageman) will choose the best work for the prize of $1,000, and the two next best for performance by the Chicago Orchestra during its regular concerts next season.

May 30 (afternoon)—Young people's matinee, at which the opera Martha will be given with a children's chorus of 1,500 singing the choral parts. The cast to sing in costume will be Florence Macbeth, as Martha; Gladys Swarthout, as Nancy; Ernest Davis, as Lionel; Mr. Trevisan, as Tristan, and a Plunkett yet to be chosen. Mr. MacConathy will conduct.

May 30 (evening)—Final concert, at which Tito Schipa will sing two arias, Mr. Grainger will play with orchestra, and Mr. Stock will conduct the prize winning composition and other orchestral numbers.

Chicago Opera on Tour

TONIGHT
Boris Godunoff, in Washington, D. C.
WEDNESDAY
Thais, in Baltimore, Md.
THURSDAY
Mefistofele, in Baltimore, Md.
FRIDAY
Lucia, in Washington, D. C.
SATURDAY
Thais (matinee), in Washington, D. C.
Gioconda (evening), in Baltimore, Md.
MONDAY
Boris Godunoff, in Pittsburgh, Pa.

French Composer Arrives

Mlle. Germaine Tailleferre, French pianist and composer, a member of the Paris Six, arrived in New York on February 1. She said that her newest composition, a piano concerto, was to be performed this season by the Boston Symphony and Philadelphia Philharmonic orchestras.

Vladimir Shavitch and Mrs. Shavitch (Mme. Tina Lerner, pianist) were on the same ship, the France, returning from their recent London appearances.

Opera Singers in Concert

Under the leadership of Giuseppe Bamboschek, Mmes. Peralta, Dalossy, Ryan, Sabanieva, Wells, Bonetti, Gordon, and Wakefield and Messrs. Altglass, Chamlee, Errolle, Paltrinieri, Tokatyan, d'Angelo, Picco, Tibbett, Schutzendorf, Ananian, Didur, Gustafson, and Rothier together with the Metropolitan orchestra and chorus, took part in the Sunday evening concert at the opera house on Feb. 1.

To Give Tschaikowsky Operetta

Natja, an operetta by Tschaikowsky, is scheduled for presentation at the Knickerbocker Theatre, New York, next Monday evening.

Arthur Hadley Plays In Brother's Piece

Boston, Feb. 2.—Henry Hadley appeared for the second time this season as guest conductor of the People's Symphony Orchestra yesterday afternoon. His brother, Arthur, violoncellist, played Mr. Hadley's Suite Ancienne. On the program were also Haydn's Symphony in B flat, Liszt's Love's Dream, and a Strauss Waltz. Henry Hadley is well known to Bostonians and, according to the reviewers, he deepened the excellent impression he has made here before. The Globe reviewer said that Arthur Hadley was "an admirable violoncellist who played with fine musicianship."

At his first recital here, Hyman Rovinsky offered a program featured by modern compositions. In spite of a tendency to "blur his outlines" and "over aesthetize in his interpretation," the Herald reviewer considered that he showed "both musical taste and sensibility." The Christian Science Monitor writer, who wrote that "he promises much," found that his "playing is based on a sound technique, far from infallible but very dependable. . . . His tone color is varied." In the Transcript he was lauded for an "impeccable, large technique," although this writer disliked the way he over-emotionalized each phrase.

During the last week there were three second appearances. Roland Hayes returned to Boston yesterday and added to the high opinion the public and critics have of him by his excellent singing; Alexander Brailowsky gave his second piano recital and confirmed the impression he made here before; and Kathleen McAlister's song recital was commended by the press.

Ellen Ballon

Pianiste

made a distinct impression at her New York recital on January seventh and in Montreal on January fourteenth

Olin Downes in New York Times, Jan. 8, 1925

"Youth," said Franz Liszt, "is the time for Virtuosity." Budding virtuosity, a natural gift, which has evidently been sedulously cultivated, for piano playing, and a tone which when unforced had singing and sensuous quality, were the outstanding characteristics of the piano recital given by Miss Ellen Ballon yesterday afternoon in Aeolian Hall.

New York Sun, Jan. 8, 1925

Her tone was firm and resonant, revealed in glowing legato of considerable flexibility, and her musical structures revealed an intelligent appreciation of significant details.

New York American, Jan 8, 1925

Her program provided a representative test and Miss Ballon again emphasized that she is a highly gifted pianist, possessing individuality, solid musical foundation and complete technical equipment. Everything she does is tempered by sound art and colored by lively interpretative fancy.

La Presse, Montreal, Jan. 15, 1925

In Miss Ballon are united all the qualities expected of a great pianist.

Montreal Herald, Jan. 15, 1925

Miss Ballon's recital was a masterly performance, clearly demonstrating the intellectual as well as the emotional qualities of her art.

Montreal Gazette, Jan. 15, 1925

Ellen Ballon, in recital at Windsor Hall last night, brought Montreal music as is often read about but rarely heard; masterful, facile, intellectual and at the same time emotional without being extravagant.

CERTIFIED THE MUSICAL DIGEST

Management
DANIEL MAYER

STEINWAY PIANO

Aeolian Hall, New York

Nicholas Medtner in Recital of His Works

Russian Composer Plays Piano and Is Assisted by Elizabeth Santagano, Soprano.

Appearing as composer and pianist, Nicholas Medtner gave a recital at Aeolian Hall on February 2. Elizabeth Santagano, soprano, sang several of the Russian composer's songs, with him as accompanist. Some of the works played by Mr. Medtner were an early Sonata in C major, the Russian, the Magic Fiddle, the Morning Song, the Woodland Dance, and the Dithyrambic Dance.

Ernest Newman of the Post considered him a musician's musician who makes little "immediate appeal to the man in the street." Medtner's music, to him, is "as stark and strong as Brahms at his best . . . it is sinewy, athletic, and, for its weight, amazingly flexible, for Medtner is a master of combined and contrasted rhythms." According to Mr. Newman, Mr. Medtner "plays his music in his own spirit—with thorough technical competence."

Writing of his compositions, W. J. Henderson of the Sun commented that "his feeling for harmony holds him to clearly defined tonalities and fundamental key relationship . . . he is fond of sharp rhythms and of syncopation." F. D. Perkins (Herald Tribune) found "the shorter pieces were agreeably melodious."

According to Deems Taylor of the World, "one admired the technical command of Mr. Medtner, and his economy in handling material, without being inordinately stirred by the emotional content of the works themselves."

Olin Downes wrote in the Times that "he writes for the piano with scholarship and brilliancy. . . . For Mr. Medtner, the composer, our admiration is qualified; as a pianist he gave performances of the first rank, playing with complete technical mastery and with a fire and rhythmic vitality that won a richly deserved applause." In the Telegram-Mail, his pieces were spoken of as "thick, ponderous, austere, drab in color, monotonous in mood."

Of Mme. Santagano, Olin Downes commented that "often she intensified the music by her feeling and conviction" and that "technical shortcomings" were forgotten "as the voice became warmer, the performances more vivid, and the personality of the singer gained sway with the audience." The other reviewers wrote likewise.

Sokoloff Conducts All-Wagner Program

Elsa Alsen and Whitehill Assist; Deering Is Soloist in Pop Concert.

Cleveland, Feb. 2.—An all-Wagner program was offered by the Cleveland Orchestra, Nikolai Sokoloff conducting, with Elsa Alsen, soprano, and Clarence Whitehill, baritone, as soloists. On the program were excerpts from Lohengrin, Meistersinger, Tristan, and the Valkyries.

Eleanor Clarage (Times) wrote that Mme. Alsen revealed herself as a "superb artist" who sang "with a vital glowing enthusiasm that swept her audience along in the excitement of her magnificent interpretations." Wilson G. Smith of the Press found her voice "opulent, voluminous, and vibrant," one which fulfills "all the requirements of intense emotional and dramatic expression." According to Archie Bell (News), Mme. Alsen "naturally scored a triumph." In the Love Death song from Tristan she sang, to quote James H. Rogers of the Plain Dealer, "with compelling fervor and passion, and reached heights of moving exaltation."

In Mr. Rogers' opinion, Mr. Whitehill found his "greatest success, as well as his greatest opportunity, in the excerpt from the Valkyries. He was a vocally commanding Wotan. His voice has impressive volume and sonority, as well as agreeable musical texture." Mr. Bell agreed that it was in this work that "he maintained his position as a singer fully deserving of his reputation and the good things that have been said of him." According to Mr. Smith, his voice "seemed inadequate to its demands." Eleanor Clarage wrote in the Times that his voice "is a powerful baritone, which he handles easily and pleasingly."

Henri Deering, pianist, was the soloist at the pop concert yesterday afternoon of the orchestra. Mr. Sokoloff offered Wagner's Tannhauser Overture, Von Suppe's Light Cavalry Overture, Debussy's Sarabande and Danse, and Gillet's waltz Loin de Bal.

According to James H. Rogers, Mr. Deering played the Rachmaninoff Second Concerto in "effective, well rounded and thoroughly enjoyable fashion." Mr. Smith thought he played the work "with much brilliancy and virility." However, this writer thought that he lacked "tonal variety."

Eleanor Clarage declared that passages were often blurred "and Mr. Deering's effects hampered by a lack of tone and a certain listlessness."

A large crowd heard Fritz Kreisler play at Masonic Hall Monday night.

Louise Homer did not appear as scheduled with her daughter, Louise Homer Stires, in the concert Friday night under the auspices of the Business Woman's Club. At the time of the concert Mme. Homer was snowbound near Utica together with her accompanist. Mrs. Stires appeared, however, and was assisted by Andre de Ribaupierre, Cleveland violinist, who was called upon at the last moment, and by Ruth M. Edwards, as accompanist.

Mrs. Stires, in the words of Eleanor Clarage, displayed a voice "of pleasing clarity, although not remarkable either in warmth or power. But she sings with admirable finish, and reveals an exceptionally gracious and charming personality." Mr. Rogers wrote that her voice is of "fresh, clear, youthful timbre; round, full and telling. It is also of noteworthy range and of no little flexibility."

According to this reviewer, Mr. Ribaupierre "played with admirable finish and assurance" and "charm, skill, and ripe intelligence were manifest in the performance."

MISS TINA FILIPPONI

Whose Recent New York Piano Recital Included a Distinctive Group of Spanish Compositions.

Seattle Concerts

Seattle, Jan. 25.—Variety has been the key-note of the offerings for the month of January. Something for every music lover and a fine attendance for the various attractions have been the rule.

St. Olaf's Choir, directed by F. Melius Christiansen was heard here for the first time. The large auditorium of the First Presbyterian Church was filled to overflowing and hundreds were turned away.

Sophie Braslau's voice has never been heard here to better advantage than when she sang on January 2. Her recital was the first scheduled by the Men's Club of the First Presbyterian Church.

The Spargurs were heard in concert in the Spanish Ballroom of the Olympic Hotel and the large audience enjoyed a program composed of selections from the works of Schubert, Bridge, Glazounow and Debussy.

The Palmerton-Mendel Concert Bureau featured the Cherniavsky Trio on January 13 at the Metropolitan Theatre. The playing of these artists was greatly enjoyed by the audience, among whom was Jascha Heifetz, who dropped in during the concert and remained throughout the performance. The following evening Mr. Heifetz once again demonstrated his popularity with a Seattle audience. He played to a crowded house and responded generously to encores. This was the second of the Men's Club series of the First Presbyterian Church.

Marcel Grandjany, harpist, appeared here on January 5 and was well received.

Maria Ivogun drew a packed house on January 23. Her fine singing of the previous year was remembered and this year she gave even greater pleasure. Her appearance was sponsored by the Men's Club of the Plymouth Church.

A week of grand opera by the San Carlo forces is just closing. The only opera given which was new to Seattle was Andrea Chenier. The company has been singing to full houses and has been well received.

H. G. S.

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RE JOHN McCORMACK

"Golden Summertime of Song"

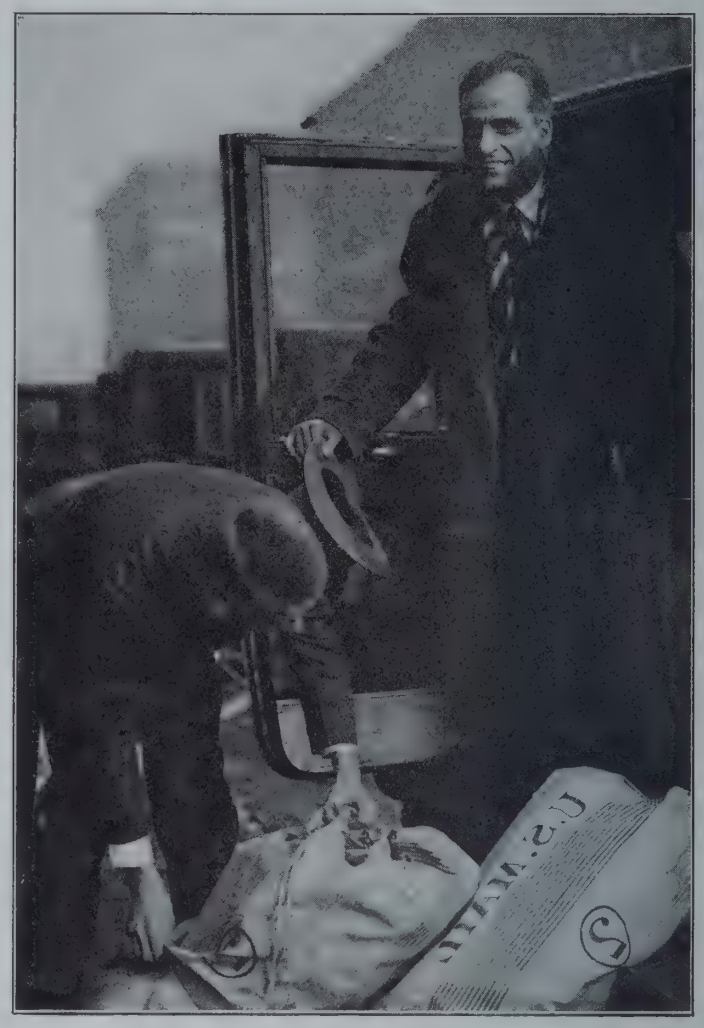
"John McCormack did some golden singing last night at Carnegie Hall. We might use a whole handful of adjectives besides that one but they wouldn't describe the thing any more adequately. There was, indeed, this golden flow to his voice such as no other tenor of the day quite achieves, and that no one has heard from anyone else since Caruso in his best years.

"The tenor is now in the ripe fullness of his powers, his art has grown to be something that is interesting to people not merely satisfied with the obvious, and his voice, as we have said, is in its golden Summertime."

N. Y. Evening Journal.

IN RESPONSE TO THOUSANDS OF REQUESTS FROM THOSE WHO HEARD HIM OVER THE RADIO ON JAN. 26

FRANCIS MACMILLEN



At the left, Macmillen playing into the Microphone at K S D, the St. Louis Post-Dispatch high-powered station. At the right, Macmillen arriving at the Post-Dispatch Building to get his mail 48 hours after having been broadcasted. He received thousands of congratulatory letters from all over America, as the bulging sacks indicate.

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Monday Evening, Feb. 16

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To Those Who Have "Listened In" on Macmillen

Did you enjoy Mr. Macmillen's playing? If you did, wouldn't you like to see and hear him "in person"? If you would, do you know that you can create the opportunity with a two-cent postage stamp? How? Here's the answer:

Write to your local concert manager or the president of your musical club, or the heads of any other organizations in your city who annually promote concert series for which distinguished artists are engaged, and tell them that you wish to hear Macmillen and that you are a prospective ticket purchaser for the series if Macmillen is engaged.

To the local manager this should mean "drawing power"; this means a demand for and the sale of tickets; it means a large audience; a large audience is an inspiration to an artist; this means that he will be at his best when you hear him. If you enjoyed Macmillen over the radio, how much more do you believe you would enjoy the "real thing"?

Write to your local manager or talk with him at the first opportunity and urge him to engage Macmillen, thereby proving to him that the "Radio" has created an entirely new clientele for the concert business. The booking season for the 1925-26 concert season is now in full swing. Therefore, if you wish Mr. Macmillen to play in your city, write or see your local manager at once.

. . . PROGRAM . . .

1

Andante and Finale from the Concerto . . Mendelssohn
(Repeated from last Radio Program by Universal request)

2

First Movement, Allegro Moderato, from the Concerto
Tschaikowsky

3

Introduction and Rondo Capriccioso . . . Saint-Saens

4

Aria . . . . . Bach
Gigue . . . . . Rust
Gavotte . . . . . Chantrelle-Macmillen

5

Senerade . . . . . Arensky
Swing Song . . . . . Ethel Barnes
Senerade a Colombine . . . . . Pierna
Saltellato Caprice . . . . . Randegger

IN CONTINENTAL CAPITALS

British Opera Goes on Tour

Gustav Holst Writes on the Falstaff Motif; Budapest String Quartet Heard in London.

London.

After a season and a half of concert-giving in England Evelyn Scotney, soprano, has been engaged to sing coloratura roles with the British National Opera Company. She is not unknown to the American public,

The tour of the B. N. O. C., now in receipt of a grant-in-aid from the Carnegie United Trust, begins at Bradford on February 2, and Miss Scotney makes her debut a week later as Gilda in Rigoletto. The press notes that she was at one time a member of the Boston Opera Company and the Metropolitan of New York.

From Bradford the company moves to Liverpool, then to Birmingham, Manchester and Cardiff.

While New York is still discussing Verdi's Falstaff, the announcement is made in London that Gustav Holst, composer of The Perfect Fool, will have an opera on the same subject ready for production this season. It will probably be called Henry IV, and the text is supposed to be drawn largely from Shakespearean historical dramas of the period.

Continue Praise of Shavitch

One more critique from a late paper remains to complete the story of Vladimir Shavitch's reception as conductor of the London Symphony Orchestra. It comes from the Sunday Times, and says in part: "His quiet bearing is consistent with a cast of mind that plainly aims not at taking the listener by forced marches through tortuous by-paths known only to himself, but with willing feet, along the well-conned highway, in following which the pleasure of picking up each well-beloved landmark shall be shared by all. The method is one that calls for the deeper qualities of generalship and won him cordial respect."

The same writer thought that there were "many gratifying moments in the piano concerto" in which Mme. Lerner, Mr. Shavitch's wife, was soloist. "The unhasty precision of her arm and finger work, in noticeable evidence in the difficult double-octave passages, and the unforced elasticity of her interpretation, were exemplary."

Notable recitals have not been many recently. The local pianists in repeat appearances won hearty commendation—Harriet Cohen and the young Solomon, who, for reasons best known to himself, keeps his first name a closely-guarded secret. Benno Moiseiwitsch also gave a concert, not his first for the season. Only the Telegraph comment is available at the moment, which commends the "inherent sense of fitness and proportion" his playing evidenced.

A new chamber music body—new, that is, to London—chose this week for its debut. Opinions as to its merits differed. It hails from Budapest, and bears the name of its native city. The Times puts the ensemble "among the many fine string quartets which have recently visited us from the Continent," giving the players "a high place." The Sunday Times complained only of an occasional too rigid rhythm, a criticism in which the Post writer concurred, but Mr. Scholes of the Observer was "disappointed," finding the playing "sound, but not subtle."

P. L.

American Sings in Nice

Madeleine Keltie of Boston achieved a triumph at the Nice Opera House in Madama Butterfly on February 3, according to a dispatch in the New York Times. Miss Keltie will sing again in Cannes and will then go to Milan for a season, and later to the San Carlo in Naples. The American singer has appeared in concert as well as opera on the continent.

Wagner Opera at La Scala

Milan. — Wagner's Valkyries was produced at La Scala at the end of December. The tenor Dolci, and Signora Llopart sang, and Panizza directed.

Toscanini Calls Off Opera; Cast Declared Inadequate

Milan.

THE expected performances of Trovatore at La Scala this season have been called off. The opera will not be in the repertory of the company this year, although the preparations for its production got as far as a general rehearsal. It is said that Toscanini is dissatisfied with the cast, which he considers inadequate.

Such an occurrence is not without precedent in the history of La Scala, although the last incident of the kind took place a number of years ago, when Giulio Gatti-Casazza was director of the company. At that time a scheduled performance of Norma was withdrawn, and La Scala found itself unexpectedly besieged with the law suits of the protagonist, the now deceased Signora de Frate. At that time also the withdrawal took place at the request of Arturo Toscanini.

F. C.

French Works in Spain

Barcelona. — A series of French operas have been given recently at the Liceo Theatre. Those produced thus far are Louise, with Trantone of the Paris Opera in the part of Julien; Mme. Davidoff, as Carmen; Mlle. Sadoven and Vigneau, the baritone, in Herodiade, and Mlle. Luart with MM. Trantone, Vigneau, and Delval in Manon. M. Defosse, in charge of the French section of the opera, has received many congratulations for his part in the productions.

Nantes Hears Boris

Nantes.—The outstanding event of the present season has been the first production of Boris Godunoff at the Theatre Graslin. The presentation was made possible by the efforts of Director Georges Coste, who even engaged the Chorale Nantais to participate in the Russian work.

Those appearing in the opera were Redon, as Boris, Mlle. Buscaglia, as the Tsarevitch Theodore, and Mme. Freville. M. Dobbelaer conducted.

Acclaim Paderewski In Return to Rome

Rome.

Ignatz Paderewski, after long absence from Rome, appeared in public here on January 14. The auditorium of L'Augusteum was crowded with one of the most intellectual and aristocratic audiences which Rome is able to gather. The Queen herself was present, with the Princess Mafalda.

The reception accorded the pianist by the public was one which will be remembered for many years. According to Roman reviewers Mendelssohn's Variations Serieuses were played with ideal clarity. In the Schumann Fantasy, Op. 17, Paderewski overcame the technical difficulties of the composition with ease, and revealed in admirable clearness the melodic line and the symphonic substance of the music, said Signor Alaleona, in Il Mondo.

This reviewer described the interpretation of Beethoven's Appassionata Sonata as "calm, noble, and largely conceived," and said that the calm, the self-control, the Olympian serenity, together with the passion, feeling, and fervor of the interpretation breathed the very spirit of the composer.

Signor Gasco wrote that the dizzy ending of the Sonata was performed with a dash and technical perfection which were above praise—which made the listener think of that "unique pianist," Ferruccio Busoni.

"It would be impossible," wrote Signor Alaleone, to give any idea in words of the manner in which Paderewski created again the music of Chopin." The pianist included in his program a Nocturne, Ballad, Scherzo, and Mazurka of his compatriot.

The reviewers made the same enthusiastic comments concerning the technical skill, the fire, and the poetry with which Paderewski played the Liszt group on his program. Signor Gasco summed up his remarks in the words: "More than a pianist, Paderewski is a sublime poet." This was the tenor of all the other reviews.

F. C.

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FOREIGN MUSIC ACTIVITIES

Miarka Revived at Opera

Revised Piece Heard Again in Paris; Ukrainian Chorus Sings; Academy Elects Bruneau.

Paris.

After it had been absent from the repertory for twenty years, Miarka, a lyric drama in a prologue and two acts by Alexandre Georges, has just been revived at the Grand Opera. Originally the piece was given at the Opera-Comique in 1905 in a form which included five acts.

At its premiere at that time French critics were divided in their opinions regarding the merits of the work. Alfred Bruneau and Gauthier-Villars were inclined to speak of Georges' work in terms of praise, while Gabriel Faure and Paul Souday were severe in their judgment.

Despite the great changes which have been made in the piece, even so far as the omission of whole parts, Miarka seems to have been little improved. The story remains incoherent.

There were shortcomings in connection with this recent production at the Opera which might have been avoided. The settings were not effective, and the orchestra was permitted frequently to drown out the voices of the singers.

Singing Excellent

Nevertheless the singers in the leading parts did excellently. Yvonne Gall in the title part stood out. She was obliged to repeat the principal air of the second act. Her brilliant voice was used with utmost delicacy.

The baritone Duclos sang his part with fervor and conviction, and showed considerable acting ability. M. Dutreix, tenor, sang the part of the King of Bohemia. It was clear that he understood the role, and his voice was well suited to it. Mme. Lise Charny was somewhat uncertain of her lines, and her voice was uneven.

Henri Busser was the conductor, but his influence was not felt as much as it might be because of the fact that the opera had only two rehearsals before it was publicly produced.

Rigoletto holds its own at the Opera. Scarcely a fortnight passes but what it appears on the bill. The performances of this work are usually good vocally, but the scenery needs repainting. The Opera usually uses Rigoletto as a vehicle for the presentation of the various guest coloraturas who appear here from season to season. Strangely enough it does not draw very well with the public. It is one of the poorest paying operas in the entire repertory of the company.

An all-French cast sang in the most recent Opera Rigoletto. M. Duclos had the title role, of which his delineation was dramatic and convincing. He sang well, too, the upper ranges of his voice being especially clear. Mlle. Monsy did the flourishes and trills of the part of Gilda with an easy technique and good intonation. M. Dutreix was the Duke. He sang his music with good taste and precision. Henri Busser conducted.

Ukrainian Chorus Sings

The Ukrainian Chorus is giving a short series of concerts at the Theatre Albert I. The organization has been reduced in numbers since its past Paris appearances. It includes now about five woman singers and twice that many male voices.

The general rendition of the Russian songs in the repertory of the chorus was excellent, but the group is too small to gain the necessary mass effects in the choral compositions which it undertakes. The effectiveness of the chorus is therefore limited, and the limitation becomes more noticeable from the fact that the ensemble chooses its programs too consistently from music of a heavy and serious nature.

Alfred Bruneau, one of the most popular of the contemporary French composers, has been elected to fill the chair at the Academie des Beaux Arts left vacant by the death of Gabriel Faure. In 1923 Bruneau's latest composition, Le Jardin du Paradis, was produced with success at the Opera.

At present M. Bruneau is at work upon a new opera entitled Angelo, Tyran de Padone, drawn from the play of Victor Hugo. This composer is also the author of several books relating to French contemporary music.

K. H. STOTTNER.

Singers Leave Brussels Opera

Brussels.—The Theatre de la Monnaie has sustained two losses this season in the resignations of Mme. Bovy, and the tenor, Burdino, to take effect on June 30, 1925.

Talks on Humor in Music

Paris, Jan. 19.—A lecture-recital on humor in music was given last Saturday evening by M. Y. Margat, pianist. To illustrate his views M. Margat played compositions of Bach, Rameau, Daquin, Mozart, Mendelssohn, Grieg, Schumann, Ravel, Debussy, and others.

Sing Meistersinger at Costanzi

Rome.—Wagner's Meistersinger was the last opera of the old year at the Costanzi. Journet sang the role of Hans Sachs, the baritone Parvis was Beckmesser, and the part of David was taken by Nardi. Signora Bugg appeared as Eva, and Walter was sung by Merli. Edoardo Vitale was the conductor.

PADEREWSKI AT HIS STEINWAY

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EUROPEAN NEWS AND VIEWS

Give Second Augusteum Concert

Molinari Conducts Vittadini Novelty; Charpentier's Louise Again Sung at Costanzi.

Rome.

Bernardino Molinari has just presented to the public of the Augusteum concerts his second novelty of the season, Franco Vittadini's Armonie della Notte. The work pleased the audience, but there was a note of reserve in the reviews.

Signor Gasco of the Tribune declared that the use of the orchestral timbres in the work was skillful and colorful, and thought that the mood of the work was delicate in its sentiment. Nevertheless this writer did not feel that the composer has said anything of importance in his Armonie della Notte. To him the melodic ideas lacked freshness, and the composition was not firm in its structure. There were reminiscences, he added, of the styles of Wagner and Puccini.

Gasco concluded, "The personality of the composer in this work remains indefinite, nebulous; the most that one can say is that it is a music of pathetic lyricism."

Maestro Molinari was very much applauded by the audience, especially after the playing of Beethoven's Fifth Symphony. He directed also Spontini's Olympia Overture, Elgar's Symphonic Variations, and Saint-Saens' Danse Macabre.

Louise at the Costanzi

With some of its superfluous social philosophy omitted, Charpentier's Louise was put on at the Costanzi on January 6. The public drank the beverage (some Italian critics would call it bitter) which had been prepared for them. The reception of this work was much warmer than it was in 1915 when Louise was first presented to the Roman opera-goers.

The reviewers considered the work at some length and in great detail. The attitude generally was one of reserve. Signor Gasco of La Tribune alone showed marked enthusiasm for Louise, so much so that the reader is apt to be driven to the conclusion that this writer had something to do with the decision of the impresario of the Costanzi, Emma Carelli, to produce the French opera again. He wrote, "Louise will live when all those bloodless operas of our own day are languishing deep in their graves among the perfumes of the lilies of the inconsolable aesthetes who will mourn them."

Vitale Conducts

Edoardo Vitale, the conductor, brought out in excellent detail and finish the two principal elements of the opera, its sentimental lyricism and the lovely atmosphere. The orchestral score was appropriately treated throughout.

Genevieve Vix sang the title part in a most spontaneous and human manner. In the duet of the first act, in the romanza of the third, and above all in the dramatic scene of the fourth she disclosed her talents as an excellent singer and an actress of nervous, vibrant passion. Marcel Journet with his clear voice and always eloquent gestures was effective in all his scenes, and in the last act particularly created an excellent illusion.

Francesco Merli sang the part of Giuliano with good voice, and acted with vivacity and passion. Anna Gramegna sang the part of the mother. The versatile tenor Nardi had two parts, and the minor roles were taken by Signore Lauri, Tesorieri, Santoro, Benincori, Porter, Caputo, de Franco, Panaleoni, and de Scusa, and Signori Belli, Soffiantini, de Petris, Marcotto, Tega, Giusti, Marucci, Ferretti, and Pastocchi.

The chorus, prepared by Maestro Consoli, and the scenery of Antonio Rovescalli earned much praise. The Montmartre scene was the most effective from the point of view of ensemble in the entire production.

In general the newspaper reviewers concluded that the Costanzi would have done better, if it wished to import French novelties, to give its clientele an opportunity to hear Pelleas and Melisande than to revive the always questioned Louise.

FEDERICO CANDIDA.

New Baldi Opera Is Performed in Lucca

Lucca.

Luigi Baldi's latest opera, Edelweis, had its first production at the Teatro del Giglio here on January 7. The work was composed to a libretto of Carlo de Carli. The newspapers reported a warm success on the part of this novelty. One of the airs of the first act was encored, and the composer, a native of Lucca, was called many times before the curtain at its end.

In the second act a delicate romanza sung by the protagonist was encored, and at the end the composer was forced to take his bow again. The same enthusiasm on the part of the audience was repeated at the end of the final act, which was skillfully constructed as to technique and profound in its musical conception.

According to the Lucca papers Edelweis is destined to join the number of the best Italian grand operas. It follows in the footsteps of the other masters of the Lucchesan school, Puccini and Catalani. The music is rich in attractive melody, and is modern in respect to its polyphonic complexity.

Edelweis was directed by Armando Buratti. The cast included the soprano Emma Lattuada, the mezzo-soprano Pfrinner, the tenors Dutto and Darlini, the baritones Marzanzi and Luci, and the basso Lenzi. Maestro Baldi was accompanied to his home after the performance by a throng of enthusiastic opera lovers. F. C.

New Krenek Concerto Is Played in Berlin

Berlin.

A new violin concerto by Krenek has been given its premiere in Berlin by Alma Moodie, the Australian violinist. Franz von Hoesslin was the conductor of the occasion.

It is difficult to establish the exact status of this new opus of the Bohemian composer. Krenek has been much discussed in recent years, and in recent months, too. A few months ago his opera, Zwingburg, had its premiere at the Berlin State Opera, and within the last fortnight his edition of Mahler's Tenth Symphony was heard in a Philharmonic concert. Without agreeing with Dr. Schmidt entirely one must admit part of his contention that Krenek's music is largely a mechanical construction, a striving after novelty of sound and effect.

Serge Prokofieff, pianist and composer, is at present in Berlin. Up until the present he has not been heard except in private circles. He will soon give a concert in public of his own compositions. The works of this thirty-four year old Russian have been interesting Berlin musicians for some time, and expectations are running high with his personal appearance in sight.

Amato and Kubelik Appear

Of the virtuosos of the week, Pasquale Amato must be named first of all. Together with Mafalda, Salvatini and the Bulgarian tenor Raitcheff he gave a more than attractive trio evening at Philharmonic Hall. He was in splendid voice.

Jan Kubelik, the celebrated violinist of old, has returned to the Berlin concert platform, but has brought with him only disappointment. He seems now a man without personality, a virtuoso merely of the second class. Fifteen years ago he failed to conquer Berlin as he had Vienna, Prague, and Budapest, and now his return to the ground of his old defeat at a time when his glory has faded elsewhere is doubly tragic.

ARTHUR KURSCHNER.

Children's Concerts Fail

Birmingham, England, Jan. 28.—An experiment of the City of Birmingham Orchestra in the way of a series of three children's concerts has failed. The Town Hall was practically empty at the three morning concerts. Many free tickets were given out to draw an audience. It is likely that the attempt to give orchestral concerts for children will not be repeated here in the near future.

Czech Conductor in Glasgow

Glasgow, Jan. 26.—At the second concert of the Scottish Orchestra under the leadership of Vaclav Tachlich, Czech conductor, St. Andrew's Hall was quite filled. The program was popular, consisting of Rieti's Concerto for wind instruments with string orchestra, Novak's In the Tatra Hills, and Handel's Concerto Grosso No. 12.

Italian Notes

Milan.—Traviata was produced at the Scala on January 17. The opera was conducted by Arturo Toscanini, and the cast included the tenor Piero Menescaldi, Signora Dalla Rizza (who sang Violetta), and the baritone Molinari.

Rome.—Paderewski made his second and final recital appearance here at the Augusteum on January 17. His program included a Chopin group and Liszt's Don Juan Fantasy.

Rome.—Alexander von Zemlinski of the Prague Opera conducted an orchestral concert at the Augusteum on January 18. The program consisted of Beethoven's Fourth Symphony, a Mozart Serenade for strings, Wagner's Siegfried Idyll, and the Prelude and Love-Death of Tristan and Isolde.

Rome.—The twenty-fifth anniversary of the premiere of Tosca was celebrated with a gala performance at the Costanzi on January 14. The opera was sung by Signora Llopart, the tenor Capuzzo, and the baritone Parvis. The conductor was Teofilo de Angelis. In 1900 the cast was Signora Darclee, the tenor de Marchi, and the baritone Giraldino, with Maestro Mugnone conducting.

Naples.—Strauss' Rosenkavalier was presented for the first time in Naples at the San Carlo on January 6.

Venice.—Boito's Mefistofele was the opening opera of the season of the Corporazione Nazionale del Teatro. Other operas scheduled are Lualdi's Le Furie di Arlecchino, Gli Amanti Sposi of Wolf Ferrari, and Boris Godunoff.

Milan.—It is reported that an offer has been made by an American group of entrepreneurs to take Umberto Giordano's new opera, La Cena delle Beffe, on tour in the United States and in Europe with much the same cast which took part in its recent premiere at the Scala here.

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THE STUDIO EASY CHAIR

FOR the season 1925-26, Martha D. Willis of the Willis Studio, New York, will give a course of six lectures, The Listener's Guide, for the "music-lover and concert-goer who wish to enjoy music more intelligently" with the object of developing appreciation of music. Mrs. Willis also announces a series of Musical Chats for clubs, schools, etc.

Dagmy Portersen, a Norwegian pupil of Percy Grainger's, recently played with the orchestra of the Gefle Orkesterforeningen at Gefle, Sweden, where she received warm commendation from the reviewers.

Eduardo Petri is receiving encouraging news of one of his pupils, Helen Mason, mezzo-soprano, who is singing in Chicago at present.

When visited between lessons in her New York studio, Ethel Grow spoke of the recital given recently by her pupil, Regina Kahl, at Aeolian Hall, as well as of her appearance at the Wanamaker Auditorium at the organist's concert of the Washington Heights Musical Club during January. At Miss Grow's own recital given for the junior branch of the club, she sang Charles Griffith's Chinese Tone Poems, and a song dedicated to Miss Grow by Carl Brandorff. Another manuscript song offered was Glenn Hier's Japanese Lullaby, which had to be repeated.

The anniversary issue of The Baton, the magazine published by the New York Institute of Musical Art, of which Frank Damrosch is director, which has recently been published, is almost entirely devoted to the history of the school. In spite of this, there is room in the magazine for the inevitable cross-word puzzle. But this puzzle is a most ingenious one with its squares blocked out to form notes. It includes such definitions as "Japanese harp," "Man whose death Grieg immortalized," and so forth.

On February 18 a recital will be given in the Curtis Institute of Music, Philadelphia, by piano students under George Boyle. This will be the first students' recital in the history of the Curtis Institute. Subsequent recitals will be given by students under Mme. Sembrich, Mme. Cahier, Carl Flesch, and other members of the faculty. Several students' recitals have already been given in the Preparatory Department of the Curtis Institute, including one by piano students under George Boyle.

Five piano students at the David Mannes Music School have been selected by Alfred Cortot as winners of the Walter Scott Scholarships for study with him in Paris in the summer. The five pianists, who have been preparing with his representative, Berthe Bert, for the competition, are Norma Drury of Boston, Marie Flanner of New York, Carl Bricken of Kentucky, Eugenia Folliard of Virginia, and Pauline Danforth of Boston. They will sail with Mlle. Bert late in May for six weeks of study in Paris.

This year M. Cortot will teach only the scholarship pianists. Mlle. Bert will herself give a course for a limited number of pupils at the Ecole Normale de Musique. For this course and others students may join Mlle. Bert's scholarship group in the sailing in May.

At the hearing to select the winners of the scholarships M. R. Drouin represented Gaston Liebert, who, with Mr. Scott, Mlle. Bert and M. Cortot, is trustee of the fund. M. Cortot, however, was the sole judge of the pianists to be selected.

Zelina Bartholomew, soprano, and Ernesto Berumen, pianist, gave a joint recital in the LaForge-Berumen Studios Thursday evening, January 22. A large audience assembled for this occasion, and both artists were warmly received. Miss Bartholomew gave her New York recital at Town Hall February 4, and Mr. Berumen appeared February 1 at Aeolian Hall.

William Joseph Flusk, tenor, assisted by Helen Jane Waldo, contralto, and Will J. Stone, accompanist, was heard in a recital at the Burritt Studio, New York city, on January 20.

A recital was given by Jeanne le Vinus, mezzo-soprano, at the studio of Hilda Grace Gelling last week. Lou Olp was at the piano. Miss Gelling entertained about fifty pupils and friends at her studio on January 17 at a musical and dance. Those who contributed to the evening's entertainment were Mrs. Paul Althouse, Mrs. Marion Navarro, Mrs. Gladys Owen, Mrs. Marion Pendill, Jeanne le Vinus, Irma Good, and Gladys Ackerman. Miss Gelling also sang.

Photo by Kubey-Rembrandt

Joseph Hofmann Pores Over His Plans With His Assistant, David Saperton, (on His Right) in His Studio at the Curtis Institute in Philadelphia, Where He Is Teaching Piano. Berthe Bert, George F. Boyle, Austin Conradi, and Isabelle Vengerova Are the Other Members of the Piano Faculty of the Institute This Season.

Dippel Is Chosen to Lead Ithaca Operatic School

Johann Andreas Dippel, former administrative manager of the Metropolitan Opera Company, has been chosen to head the new School of Opera which has just been established at the Ithaca Conservatory of Music. Mr. Dippel plans to devote every week end to the school, the remainder of his time being occupied in New York and Philadelphia. The new director has also been connected with the Chicago Grand Opera Company, the Philadelphia Grand Opera Company, and other operatic enterprises.

The training provided in the new branch of the conservatory will give practical experience in all phases of its field, and a representative opera will be presented by the students at the conclusion of each term. The subjects to be dealt with include: vocal and dramatic interpretation of operatic roles; ensemble singing; stage deportment; physical expression; chorus training; stagecraft; make-up; pantomime and lyric action; stage and ballet dancing, and preparation and presentation of scenes from operas.

The operatic course is intended to supplement the regular course in vocal training at the Conservatory, though persons who wish to acquire a knowledge of opera work alone will be taken as special students. In the vocal department only such students as have shown, through advanced training, a capacity for operatic music will be admitted to the course.

Dinh Gilly, formerly of the Metropolitan Opera Company, opened a studio in London last month along the lines of his Paris atelier, where he plans to teach histrionics and singing to more advanced professional students of voice. Opera and lighter theatre music will fall within the scope of his instruction.

The third of a series of All-Musical Vespers by the School of Fine Arts of the University of Kansas, Lawrence, Kansas, was given in Fraser Hall recently, before an audience that completely filled the auditorium. These programs, given once a month, stress especially chamber music and ensemble material of the better class and have made a strong appeal to the campus and city as attested by the fine audience present at each program.

The Anna Tomlinson School of Music at Berwyn presented Theodora Bleidung, violinist, and Geraldine Lacey, pianist, in a joint recital at the Berwyn Baptist Church recently. Among other numbers, Miss Bleidung played Lalo's Spanish Symphony.

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AFTER Deems Taylor's adventures with this subject, Edgar Stillman Kelley has composed in a new form on the Alice in Wonderland motif. This new work is a two-part chorus with piano accompaniment. It is in four parts: Alice on Her Way, The White Rabbit, In Wonderland, and The Banquet of the Red Queen. The work is published by Oliver Ditson, Boston.

Mr. Kelley has written with a melodiousness, a rhythmic ingenuity, and a humor which fit the quaint subject. These four pieces will enrich the repertory of any chorus or glee club which ventures to study them over. The texts for the Alice in Wonderland choral suite have been written by Clara Louise Kessler. The task of the librettist to achieve the mood of delicate humor and quaint imagination of Lewis Carroll was obviously tremendously difficult. Miss Kessler has succeeded moderately.

Ditson has just issued a number of other choral pieces of varied style and interest. Among them are three four-part songs for chorus of mixed voices. They are A Roundelay, by Frances McCollin; At Twilight, by Edward Shippen Barnes (this piece includes a violin obbligato ad lib); and May Comes Laughing, by May A. Strong, a madrigal whose parts include one for soprano solo.

For two-part chorus of women's voices are At Twilight, by Mr. Barnes, in this arrangement also with violin obbligato; and a Hunting Song of William Lester. Harvey B. Gaul's Summer Noon is scored for three parts of women's voices.

The Ditson School Octavo has one addition in this latest issue: Welcome, Spring, a minuet by Poldini which Mr. Barnes has arranged for unison or two part chorus of young people's voices.

Theodore Presser & Company, of Philadelphia, have just published two new songs of Buzzi-Peccia, the composer and vocal teacher. They are his Nothing in the World Is Single, and Canto di Primavera (Song of Spring), an arrangement for voice and piano of Dvorak's Humoresque.

Pianist Makes Debut

A young Brooklyn pianist, Sara Eisenberg, made her recital debut at Aeolian Hall, New York, on February 1. Miss Eisenberg, who was accompanied by Boris B. Feibish at another piano in Liszt and Saint-Saens' fantasies, displayed, to quote the Herald Tribune, "dexterity of fingers, but nervousness it seemed, prevented her from giving a real demonstration of her pianistic ability."

Joseph Calleia, Tenor From Malta, Whose New York Debut Is Scheduled for Next Saturday Evening.

Mme. Carreras Gives First New York Recital of Season

Maria Carreras opened her concert at Aeolian Hall, New York, on last Thursday afternoon with some sixteenth century Italian arias and dances by unknown composers, transcribed by Respighi.

Alison Smith (World) wrote that Mme. Carreras "has lost nothing of the command and authority which has identified her with these traditions and her familiar style and intensely personal style was warmly greeted by a devoted audience." According to the Times reviewer, if she had played nothing else but the Beethoven Appassionata "she would still nave earned the gratitude of those present, for she gave a distinguished performance. Mme. Carreras summoned her whole musical armory to give voice to her artistic faith. She found the reflex of her own emotion in the deep, unwavering attention which followed her through three movements."

As the Herald Tribune writer expressed it, her playing of the Beethoven Variations "served to prove her remarkable talent; she played with clear-cut vigor, but also ability to produce lightness and delicacy in softer passages, with an expressive palette of many and varied colors."

Heifetz Plays Again

The second New York recital of Jascha Heifetz on the afternoon of February 1 drew a typical capacity audience, and the playing of the violinist was characteristic of his best too. The program included a Locatelli Sonata in F minor, Sarasate's Habanera, and pieces by Ravel, Hue, Bach, and others. Isidore Achron was the accompanist.

Ernest Newman wrote in his review in the Post, "Jascha Heifetz did everything we have come to expect of him. His agility and his sureness were astonishing, his tone splendidly full and always beautiful, and his intonation impeccable." The other reviewers wrote in a similar vein.

He added that "the pianist's elan and power gave the Sonata an effective performance."

The writer in the Sun found that the pianist's performance "had its wonted power, sweep and dynamic control, and she maintained her position among the best of the comparatively new pianists heard here. . . . A Petrarca Sonetto of Liszt was, on the whole, a rare piece of pianistic workmanship, combining lovely colors, exquisite nuance and musical sensibility." On the other hand, this commentator did not consider that Mme. Carreras was always entirely at her best 'in poetic expression and use of rhythm."

A NEW book of interest to piano students and teachers has been issued by that tireless author and musician, Harriette Brower. It is called What to Play—What to Teach, and is published by the Theodore Presser Co., Philadelphia, Pa.

Miss Brower's pre-occupation in this book is partly with the construction of artistic and effective programs for the public appearances of pianists of all stages of advancement; and partly with instruction and help in the interpretation of a number of specific masterpieces of the piano repertory.

After a consideration of some of the factors which must be kept in mind in the arrangement of a program, such a variety in mood and style, length of time required for performance, contrast of keys, variety of content, and perfect mastery of the various numbers, Miss Brower offers nine specimen programs of varying difficulty as illustration of what can be done in the way of program-building.

The first lesson begins unostentatiously with two minuets of Bach, Mozart's Variations in C, a Schumann group from the Album for the Young, and shorter pieces by Lange, Heller, Grieg, and Reinold. The last program is one for almost a full-fledged virtuoso, including excerpts from d'Albert's first Suite, part of Schumann's Kreisleriana, a Scriabine left-hand nocturne, Liszt's Fourth Rhapsody, a Liszt-Chopin arrangement, and Rachmaninoff's G minor Prelude. Regarding each of the compositions and composers mentioned Miss Brower makes some explanatory remarks.

The second part of the book is devoted to minute studies in the interpretation of eight well known compositions of varied style and difficulty; the third part considers in detail a dozen programs, actually played at one time or another by famous pianists; in part IV there are a number of remarks by artists of high standing on the subject of program-forming, and the last section of the book includes several distinctive programs, and descriptions of the classroom procedure of Alfred Cortot and E. Robert Schmitz.

Frances Nash Gives Second Concert

A second piano recital was given by Frances Nash at Aeolian Hall, New York, on February 1. Miss Nash played Godowsky's transcription of Bach's C minor prelude, Cesar Franck's Prelude, Aria and Finale, a group of Children's Pieces by Casella, and Chopin's Finale and Second Impromptu.

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Coq d'Or Presented At the Metropolitan

Galli-Curci, Merle Alcock, Didur, and Diaz Sing; Bamboschek Conducts.

An enthusiastic audience welcomed the first production this season of Rimsky-Korsakoff's Coq d'Or at the Metropolitan on Thursday afternoon, in the pantomimic version introduced in this country by Fokine. In the singing cast were Amelita Galli-Curci, Adamo Didur, Merle Alcock, Rafaelo Diaz, Louis d'Angelo, Giordano Paltrinieri, Vincenzo Reschiglian, and Charlotte Ryan. The pantomimists were Rosina Galli, Alexis Kosloff, Florence Rudolph, Giuseppe Bonfiglio, Ottokar Bartik, Isidor Sweet, and Domenico da Re. Giuseppe Bamboschek conducted.

Olin Downes of the Times found the performance, as a whole, "creditable to the organization which achieved it." In the opinion of Ernest Newman of the Post, the "purely operatic way of playing the opera is far richer in humor." He was disappointed in the Fokine version after having been accustomed to the other version, but felt that the performance "was a charming entertainment of its kind."

According to F. D. Perkins (Herald Tribune), Mme. Galli-Curci seemed "rather breathless" at first, "but her singing became clear and fluent later in the act." Agreed was Mr. Downes that "later the tone was usually of a good quality, and as the performance went on, the singer gained in self possession and a surer employment of her voice." The World reviewer found her voice "crystal clear and generally true in intonation," and the Sun writer thought her in "better voice" than in previous appearances and that she "sang the music of the siren fluently and with pleasing tone."

This writer thought Mme. Galli "a picture of grace and symmetry," and Mr. Perkins said she was in "excellent form." Other writers agreed to this and to the humor and effectiveness of Mr. Kosloff. The Sun reported that "the ensemble was generally commendable."

The World reviewer commented that "the performance was much better than those of last year, with Mr. Didur in excellent voice . . . and Merle Alcock unbelievably improved . . . Rafaelo Diaz, back for the role that he sings probably better than any one else on earth, was the astrologer." Mr. Perkins added that Charlotte Ryan "sang the warnings of the golden fowl with clearness and greater steadiness of tone in the last act than in the first," while Mr. Diaz "was, as usual, happy in his permanent office of astrologer." According to Mr. Downes, Mr. Diaz "gave again his well conceived characterization;" Mr. Didur "sang the music of the King with his accustomed intelligence and expressiveness;" Miss Ryan interpreted her difficult music "with spirit and oftenest a fresh and brilliant quality of tone;" and Mme. Alcock's Amelfa "had the humor the part demands and a measure of imagination."

Mr. Newman wrote that Mr. Diaz "sang the astrologer's high-pitched music better than I have ever heard it sung," and Mr. Didur "also did justice to the King's music;" and the other parts were all "fairly well done." In the opinion of the World writer, Mr. Bamboschek's tempi "were a bit deliberate, but his orchestra was well balanced and limpidly beautiful in tone."

Preceding the performance was a repetition of Cavalleria with Mmes. Peralta, Anthony and Telva and Messrs. Gigli and Ballester. Mr. Papi conducted.

MME. MARIA JERITZA

A New Photagraph of the Soprano of the Metropolitan Opera, Who Commences an Extensive Concert Tour at the End of This Month.

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Lines o' News AND Chatter

It seems that the entire La Scala personnel with Toscanini at the head will go to the Colon in Buenos Aires next June to give the annual season of opera at that house. Special arrangements will probably be made in regard to the orchestra and chorus of the Milan company. The laws of Argentina forbid foreign musicians to perform there unless they register as permament members of the local union.

* * *

Margot Duncan, one of the Duncan dancers, has just died in Paris, according to a cable which Freddie Schang of the Metropolitan Bureau received.

* * *

Come to town lately to arrange for their concert courses next season, and to see the sights perhaps, are R. W. Grant, director of music at State College, Pa., Philip Shailer, of New Britain, Conn., W. Albaugh, of Baltimore, and Prof. Howard McKinney of New Brunswick, N. J.

* * *

Martinelli fans are looking forward to the return of Giovanni to the Metropolitan stage in a fortnight or so. Already he is well enough to take daily walks in Central Park.

* * *

There's no better place to eat spaghetti than the home of Giuseppe de Luca of the Metropolitan, especially when genial Gennaro Papi leaves his conductor's baton and assumes the cap and gown of chef to look after the welfare and happiness of Giuseppe's guests.

* * *

A testimonial dinner is being given Tito Schipa tonight at the Astor. There will be singing, dancing, speeches . . . yes, and something to eat.

* * *

If Lines-o'-Newser had his choice he would like to see Un Ballo in Maschera and I Gioielli della Madonna restored to the Metropolitan repertory.

* * *

Bob Simon, herald of the Judson artists, has been calculating. He reports that if all the information he supplied the press on Igor Stravinsky were placed end to end it would take a lot of trouble to pile it up again. When interviewed in this regard while repairing his mimeograph in the Wolfsohn offices next door, Horace Coon came out from under his machine for a moment and said, "Why place it end to end?"

* * *

Herbert Braham, who has worked these seventeen years to give Brooklyn a representative symphony orchestra, will be feted at Sherry's on the eighteenth. The occasion will be the fifth birthday of Mr. Braham's Brooklyn Orchestral Society.

* * *

Can Clarence Adler explain why the city fathers of Ka-ren-ni-o-ke, N. Y., have decided to rename their town Adlerville?

* * *

"Zimy" Zimbalist and Mischa Levitski took a Saturday afternoon off and played piano and fiddle duets just for the fun of it.

Cyrena van Gordon was a recent visitor to New York. She passed through on her way to Washington, D. C., where she is singing, of course, with the Chicago forces when they make the second stop of their tour there.

* * *

Italo Montemezzi was guest of honor at the Boston Opera House on Thursday. He heard the Chicagoans give his Amore dei Tre Re, with Mary Garden as the heroine and Giorgio Polacco waving his baton and seeing that things went right.

* * *

Lines-o'-Newser is pleased to inform friends and anxious inquirers that the world did not come to an end as predicted last Friday night. At time of going to press all remains well.

* * *

"Only Marseilles can compare with this tempestuous reception," writes Walter Damrosch from Havana . . . and the audience of the French city went "literally crazy" over the New York Symphony players as George Engles' scrapbook reminds.

* * *

Marie Rappold will create the leading roles of Frank Patterson's The Echo when it is given its world premiere in Portland, Ore., June 9, 1925, by The National Federation of Music Clubs.

* * *

From a very reliable source comes the news that Leff Pouishnoff will be playing the piano among us again next season.

* * *

Fred Patton looked puzzled when we met him in the smoking room of the Metropolitan Saturday after the second act of Gotterdammerung. . . . "Can you tell me what the next act's about?" whispered Fred. "Oh, yes, I have a Wotan and an Alberich in my repertoire, but neither Dippel nor Blumenthal got this far in the Ring."

* * *

And along came Dr. Hugo Riesenfeld wearing his customary smile. . . . "The Metropolitan makes a good show of Wagner, but wait until you see the film version of Siegfried imported from Germany. We will run it at the Rialto soon with Wagner music and Wagnerian singers, and, really, it will make this look like a dolls' show." . . . Well, maybe we'll get to see the rainbow and Walhalla after all.

* * *

Royal Dadmun looked weary when we met him on 42nd street Friday. . . . "Just back from a hard job of recording in Camden," he explained.

* * *

Strange sounds are heard emanating from the apartment of Tomford Harris. Neighbors of the young pianist suspect him at work on a score for the Rochester competition.

* * *

At the invitation of its chairman, Otto H. Kahn, a luncheon meeting of the National Music Week Committee was held at the Midday Club, New York, on January 27. Representatives from fourteen of the national organizations whose presidents make up the personnel of the Committee were present. A large amount of business was transacted, including approval of the budget and plans for raising it, and reports and speeches on the plans and work of the organization were heard.

Impartiality
Fairness
The Facts

The Musical Digest

Spirit
in Interpretation
See Page 5

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Photo by Elzin Studio.

Elisabeth Rethberg, soprano, has returned to complete her season with the New York Metropolitan singing leading roles in Italian and German operas.

Bulletins of News

Theodore Stearns, music reviewer of the New York Morning Telegraph, has been commissioned by that newspaper to finish his new opera, Atlantis, with its support. The Morning Telegraph has sent Mr. Stearns to spend the summer on the Island of Capri, at the expense of the paper, where he will have the leisure to complete his score. Mr. Stearns' opera, The Snow Bird, was produced last season by the Chicago Civic Opera Company.

Paul Draper, tenor, who often appeared in concert and as soloist with the Boston and Chicago symphony orchestras, died early Sunday morning of heart disease after a short illness at the home of his sister, Miss Ruth Draper, at 147 East Sixty-first Street, New York City. He was thirty-eight years old and is survived by two sons, Paul and Sanders, four sisters and three brothers.

After a year at Harvard, Mr. Draper went to Europe to study piano, but later abandoned the idea and began vocal lessons under Braggiotti in Florence. Because of his fondness for German Lieder, he went to London where he studied with van Zur Muhlen.

Services were held yesterday morning at Grace Church.

Germaine Schnitzer was obliged to cancel the third recital in her series of romantic piano music at Chickering Hall due to an attack of ptomaine poisoning. It is expected that Mme. Schnitzer will resume her series on February 27.

From Miami, Florida, comes the news that John McCormack is almost entirely recovered from the attack of grip which caused him to postpone six concerts. He is resuming his concert tour very soon.

Charles Hackett, who has been suffering from influenza, is reported as being over the worst of his illness. It was learned at the Hotel McAlpin where Mr. Hackett is staying that his condition is greatly improved.

So much better was Giovanni Martinelli after his recent trip to Atlantic City that it is predicted that he will return to the Metropolitan early in March, probably singing in Boheme at his re-appearance.

Philadelphia, Feb. 16.—Hedda Van Den Beemt, composer, conductor and teacher of music, died suddenly yesterday of pneumonia. He was conductor of the Philadelphia Operatic Society, the Frankford Symphony Orchestra, the Savoy Opera Company, maestro of the band and orchestra of the University of Pennsylvania, and director of the Philadelphia Conservatory of Music.

He was born in Holland forty-five years ago. He came to Philadelphia in 1901 as first violinist of the Philadelphia Orchestra, of which he subsequently became concertmaster. He is survived by his wife and three children.

Report Metropolitan Has Signed to Give La Cena

MILAN, Feb. 14.—A contract has been signed between the Metropolitan Opera Company of New York and the Milan publishing house of E. Sonzogno granting the former the exclusive rights for performance up until May, 1926, of Giordano's La Cena delle Beffe (the Jest) in New York, Brooklyn, Philadelphia, Atlanta and Cleveland.

(The management of the Metropolitan, when approached on the subject of the information contained in the above cable, denied that such a contract exists.)

Music Contest for U.S. Composers Ends

Chosen Compositions to Be Played by Rochester Orchestra.

Rochester, Feb. 14.—The music contest for American composers, which is being conducted by the Eastman School of Music here, has resulted in the entering of forty-six orchestral scores, according to an announcement made yesterday by Howard Hanson, director of the school. The contest officially closes tomorrow.

These scores, which range from symphonies and suites to short orchestrial sketches, are by American-born composers from many different States from coast to coast. Mr. Hanson said that he felt that this ready response proved the value of such a contest, and that the scores were "more than gratifying in quantity and averaging very high in quality," and served as conclusive evidence that a real musical talent exists in America which has not been given an opportunity to show itself.

The judges of the contest will, during the coming week, read the scores and arrange them for production by the Rochester Philharmonic Orchestra in April, when the program of chosen works will be given in one double bill Musical reviewers from many cities, and other persons prominent in the musical world have been invited to attend the concerts. It is intended that, if the contest proves a success, these concerts will become annual affairs. Next year, according to Mr. Hanson, the school plans to give a series of four such concerts.

In this contest, George Eastman has given American-born composers a chance of getting a hearing for their works with the intention of fostering the development of American music and of providing young and struggling native composers with the opportunity for recognition.

Will Sing Verdi Requiem

It has been announced that Verdi's Requiem Mass will be sung at the Metropolitan Opera House on next Sunday, with Marie Sundelius, Jeanne Gordon, Beniamino Gigli, Jose Mardones, and full chorus and orchestra. Tullio Serafin will conduct.

Philharmonic Grants Musicians Increased Pay on New Contract

Clarence H. Mackay Predicts Higher Rates for Concert-Goers to Cover Rise.

COMPROMISE EFFECTED

An advance in the price of tickets for the concerts of the N. Y. Philharmonic Orchestra for next season has been predicted by Clarence H. Mackay, chairman of the board of directors of the orchestra, as a result of the $10 a week increase in salary granted to members of the orchestra.

Mr. Mackay's prediction followed the previous announcement that the Philharmonic board of directors and representatives of Local 802 of the American Federation of Musicians had compromised on the request made by the union for a $25 a week increase in the musicians' wages. The $10 increase agreed upon will raise the weekly budget of the orchestra $1,100.

In order not to add too heavily to the already large annual deficit of the orchestra, it is proposed that the scale of prices, now ranging from 50 cents to $2.50, be raised from 75 cents to $3. Whether this will apply to the students and children concerts is not yet known. According to Mr. Mackay's announcement, the officers of the society felt that the cost of living was as much a problem to the union musicians as it was to the society, and the increased cost would be cheerfully borne by concertgoers, who would be willing to pay slightly higher prices for tickets.

It could not be learned whether any action had been taken on the request for a longer season which accompanied that for a raise in wages. The new contract will probably cover the next two years.

There has as yet been no settlement between the musicians' union and the New York Symphony Orchestra or the Metropolitan Opera Company. It is expected, however, that the negotiations which are still in progress will soon be settled on a similar basis to that effected by the Philharmonic.

The New York Symphony Orchestra players, under their present contract, also get the $60 a week minimum wage and have asked for the same increase as that originally requested by the Philharmonic. The members of the opera orchestra, who, because of their seven day week, receive at present a minimum of $88 weekly, have demanded a $16 a week increase.

The Philharmonic settlement is the culmination of three weeks of negotiations and conferences. Early in January the directors of the orchestra suggested to the musicians' union that they draw up terms for a new contract to replace the present one upon its expiration with the end of the present concert season. In answer, Edward Canavan, chairman of the union, sent a request for the $25 weekly increase. At the time this was understood to be a debatable demand rather than an ultimatum.

San Carlo Commences San Francisco Season

Hertz Conducts Bloch Novelty; Salvi, de Pachmann, and Roman Choir Appear.

San Francisco, Feb. 9.—The San Carlo Opera Company opened a two weeks season at the Curran Theatre last Monday night with Tosca, including in the cast Alice Gentle and Messrs. Salazar and Valle. The reviewers wrote in the same vein as to the performance—"Gentle, Salazar and Valle interpret theme effectively" was the Chronicle comment, and the Herald observer felt that "Tosca requires strong individualization of character in almost every role, and the San Carlo people met the demand honorably."

The second performance, Aida, with Anne Roselle, Gaetano Tommasini and Stella de Mette, brought the honors of the evening, according to the reviewers, to Fulgenzio Guerrieri, the conductor, although there was much praise for Miss Roselle and Miss de Mette. The third performance was Andrea Chenier. Bianca Saroya, according to the Chronicle, had "her due reward of applause last evening for her excellent work in the second and last acts." The Call wrote that "she sang, one might almost say, divinely, and was acclaimed again and again by the enthusiastic audience."

The fourth performance was Madama Butterfly, with Tamaki Miura in the title role. The Chronicle observer wrote: "Since I first saw and heard Miss Miura, I have never been quite satisfied with any other interpreter of Butterfly." The Examiner writer commented that the "almost child-like note in the voice, probably almost instinctive at first, is conscious art today." In the performance of Rigoletto, Mr. Basiola came into his own and was warmly praised by the reviewers. "Sterling qualities as vocalist and actor," and "thoughtful and gifted artist" were some of the typical press comments of his appearance. Josephine Lucchese was the Gilda. The reviewers felt that her voice has potentialities which are yet to be fully developed.

* * *

In the eighth pair of subscription concerts Mr. Hertz conducted the San Francisco Symphony Orchestra in a novelty, Ernest Bloch's Three Jewish Poems. Mr. Woodman of the Call liked the second, Dancè, Rite and Funeral Procession, most of all. Mr. Mason wrote in the Examiner: "It is stimulating music, sometimes very beautiful, and it leaves you with the feeling that the better you know it the more you will like it." In the Chronicle, Mr. Brown wrote: "Bloch's Jewish Poems have intense sincerity, a flame-like vitality and rhapsodic poetry." The Herald commentator, Mr. Elliott, was impressed that "the scoring and structure of these pieces is very interesting at all times, and often very beautiful."

The program included the Franck Symphony and Brahms' Academic Overture.

Alberto Salvi, harpist, played here for the first time on Monday afternoon at the fourth Matinee Musicale of Alice Seckles in the Fairmont Ballroom. The Examiner commentator remarked that "every now and then there comes an artist who leaves a mark on the consciousness of the community, and Albert Salvi is one of the number." The writer in the Chronicle agreed that "not only is he a brilliant performer, but in his playing he reveals sound musicianship and poetic sensitiveness."

Vladimir de Pachmann gave his farewell recital here yesterday afternoon at the New Columbia Theatre. The reviewers were unanimous in praise of the pianist, Mr. Elliott referring to him as the "eighth wonder of the world and the first of music."

In the same afternoon at the Civic Auditorium the Roman Choir sang. The Examiner writer thought that "although less in number, the choir is as well knit, balanced and finished as the Sistine." On the other hand, the Chronicle felt that "coming after the Sistine Chapel Choir, the smaller group of voices inevitably undergo comparison and suffer a little in the process." In the Call, C. W. spoke of them as "generous artists" and "beautiful voices," while the Herald headed its review "Roman Choir Reveal Superb Art." M. J. C.

Metropolitan Opera Bill

WEDNESDAY

Tannhauser (matinee) — with Mmes. Jeritza and Gordon; and Messrs. Taucher, Schorr, and Bohnen; Mr. Bodanzky conducting.

Falstaff (evening)—with Mmes. Alda, Bori, Telva, and Howard; and Messrs. Scotti, Tibbett, Tokatyan, and Didur; Mr. Serafin conducting.

THURSDAY

Giovanni Gallurese (premiere) — with Mmes. Mueller, Alcock, and Galli; and Messrs. Lauri-Volpi, Danise, and Didur; Mr. Serafin conducting.

FRIDAY

Madama Butterfly—with Mmes. Rethberg, Telva, and Wells; and Messrs. Gigli and Scotti; Mr. Serafin conducting.

SATURDAY

Traviata (matinee)—with Mmes. Bori and Galli; and Messrs. Lauri-Volpi and de Luca; Mr. Serafin conducting.

Boris Godunoff (evening)—with Mmes. Bourskaya, Delaunois, and Dalossy; and Messrs. Johnson, Didur, and Rothier; Mr. Papi conducting.

MONDAY

Carmen (matinee) — with Mmes. Bourskaya and Mario; and Messrs. Johnson, and Whitehill; Mr. Hasselmans conducting.

Rigoletto (evening) — with Mme. dal Monte; and Messrs. Lauri-Volpi, de Luca, and Mardones; Mr. Serafin conducting.

Henderson to Talk on Singing

W. J. Henderson, music reviewer of the New York Sun, will deliver a lecture to the members of the City Music League on the evening of February 21 in Town Hall, New York. His subject will be Good Singing. Eight soloists will take part to illustrate Mr. Henderson's remarks.

Chorus Re-elects President

St. Paul, Feb. 5. — The Municipal Chorus at its annual meeting re-elected J. B. Wollan president of the organization.

Enesco Appears With Cleveland Orchestra

Roumanian Musician Conducts Own Composition and Is Soloist in Violin Works.

Cleveland, Feb. 9.—Georges Enesco appeared in the subscription pair of concerts of the Cleveland Orchestra on Thursday and Saturday in the triple capacity of violinist, conductor, and composer. As soloist with the orchestra under Mr. Sokoloff's direction he played Bach's Concerto in E and Chausson's Poeme. He conducted the Cleveland premiere of the Dance of the Theban Shepherds from his opera Cedipus, and Mr. Sokoloff led his First Roumanian Rhapsodv. The program included the ballet from Cephale and Procris, by Gretry, which Mr. Sokoloff conducted.

The reviewers found much to praise in Mr. Enesco's violin playing. "Mr. Enesco is a violinist of eminent attainments, a master of his instrument," wrote James M. Rogers in the Plain Dealer. "He plays his Bach as though he found rare pleasure in it. . . . His delivery of the adagio was beauty's voice itself." The other writers preferred his interpretation of the Chausson. Eleanor Clarage wrote in the Times, "The Poeme has never been heard to the greater satisfaction of the writer. Mr. Enesco played it with an extraordinary insight into its meaning; with a tone that was gentle, subdued, and yet emotional enough to fire his hearers to a high pitch of enthusiasm."

Wilson G. Smith reported in the Press that the Roumanian violinist had "facile and fluid technique," and a mellow and suave tone that "made his playing the epitome of tonal beauty." Archie Bell's judgment in the News was similar, although he preferred Mr. Enesco as a composer.

Mr. Smith spoke of the Theban Dance as being an interesting novelty conceived in the modern spirit, and with well defined rhythms effectively developed and orchestrated." Mr. Rogers' opinion of the same piece was that it was a composition "of great vivacity, glitter, and rhythmic effect. . . . It is orchestrated with remarkable ingenuity and cleverness."

"The dance is written with a fine command of orchestral resources and in a spirted, enthusiastic style, in which manner it was conducted," wrote Miss Clarage.

Wagner Program Is Played in Detroit

Clarence Whitehill Assists at Symphony Concert; Guy Williams Heard.

Detroit, Feb. 9.—An all-Wagner program with Clarence Whitehill, baritone of the Metropolitan Opera Company, as assisting artist was given by the Detroit Symphony Orchestra, Ossip Gabrilowitsch conducting, in its regular subscription series last Thursday evening. Mr. Whitehill was heard in Hans Sach's Monologue from the Meistersinger and the Dutchman's Lament from the Flying Dutchman. The program of Mr. Gabrilowitsch included also the Meistersinger Prelude, the Tannhauser Overture, the Prelude and Love-Death from Tristan, the Ride of the Valkyries, and the Funeral March from Gotterdammerung.

"He sang with amazing clarity of diction and appropriateness of expression, and clearly displayed the vigor, elasticity, and strength of his rich, sonorous baritone," wrote the reviewer of the Times of Mr. Whitehill's singing. "The program was ideal, the orchestra keen in its response to the vibrant baton of Gabrilowitsch," said this writer further.

Cyril Arthur Player summed up his impressions of the entire concert similarly in the News: "There needs no criticism. It was the best of Wagner, given with a grandeur and impressiveness to challenge not criticism, but admiration." Of Mr. Whitehill's singing he said, "As sturdy as ever, and if not with just the voice so well known in American homes, through the Bedouin Love Song, at least still sonorous and true, able to give rich meaning and full measure of beauty to the noble monologue written by Wagner for Hans Sachs. Charge much to his vocal powers, carefully cherished, and much also to a fine intelligence, which supplements tone with significance."

In the fourteenth noonday concert of the Detroit Capitol Symphony Orchestra on February 1, Guy Bever Williams, director of piano at the Institute of Musical Art, was soloist in Rachmaninoff's First Concerto. Ralph Holmes of the Times called Mr. Williams' interpretation "masterful," and the Free Press reported, "The pianist was accorded an enthusiastic greeting and was forced to return several times."

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Shavitch Leads New Music in N. Y. Debut

Greta Torpadie, Rovinsky, O'More, and the Letz Quartet Assist in Guild Concert.

At the concert of the International Composers' Guild at Aeolian Hall, New York, on February 8 Vladimir Shavitch, leader of the Syracuse Symphony Orchestra, made his first appearance in this city as a conductor. The assisting artists of the occasion were Greta Torpadie, Colin O'More, Hyman Rovinsky, Marie Miller, Carlos Salzedo, and the Letz Quartet.

Those compositions on the program which were heard for the first time in public were Three Preludes for Chamber Orchestra by Acario Cotanos; Carlos Salzedo's interpretation of three of Mallarme's poems; a Fantasy for small orchestra and three women's voices, From the Land of Dreams, by a pupil of Varese, William Still, and Tres Exagones, by Carlos Chavez. The other numbers, which were given their first New York performance, were Bartok's Sonatina; Zanotti-Bianco's Materia; Henry Cowell's Ensemble for chamber orchestra, and von Webern's Five Pieces for String Quartet.

Of the various works, Lawrence Gilman (Herald Tribune) wrote that he enjoyed Mr. Cowell's "lean, muscular, fibrous style;" that he had "no doubt" of Mr. Still's "complete sincerity;" that Mr. Salzedo's songs were "the most engrossing music of his" yet heard, and that the Cotapos Preludes "are full of sensibility and charm." On the whole, however, the reviewers were disappointed in the music. Olin Downes wrote in the Times that "most of the music performed was very bad and ineffectual. Some of it was puerile and ridiculously self-important . . . one of the best compositions was Bela Bartok's sonatina for piano, admirably played by Hyman Rovinsky." According to W. J. Henderson of the Sun, Mr. Cotapos' work "suggested a possible talent distorted by efforts to produce modernist stuff;" Bartok's piece "rejoiced in captivating rhythms and bright melody." In the opinion of Ernest Newman (Post), "the best things in the program were a trifle for the piano by Bartok" and the von Webern pieces.

The World reviewer commented that the effect of the "thunder sticks" introduced by Mr. Cowell was "undeniably arresting and stirring, but so is the sudden thumping of a radiator at midnight or the clank of milk bottles at dawn." Pitts Sanborn of the Telegram-Mail agreed with Mr. Gilman.

The writer in the World said that Mr. Shavitch "maintained an attitude of sympathy and perfect poise even when the Thunder Stick narrowly missed his head by flying off its handle." Mr. Downes said the conductor "discharged ungrateful tasks with every evidence of understanding and mastery." Mr. Downes added that Mr. O'More "sang very competently," and that the Letz Quartet "played in a musicianly and expressive manner." Mme. Torpadie deserved the applause she won, according to Mr. Newman, for her clever singing, and Mr. Gilman called Mr. Rovinsky's playing effective.

Minneapolis Hears Flesch With Symphony

William Lindsay Plays in Final Orchestra Concert Before Tour; Brailowsky in Recital.

Minneapolis, Feb. 5.—Just before departing on its fortnight tour, which is to end on February 18, the Minneapolis Symphony Orchestra, Henri Verbrugghen conducting, gave three final concerts at home. In the Sunday afternoon popular concert on February 1 William Lindsay, pianist, of the University of Minnesota Music Department, was soloist. The final subscription pair of programs on the preceding Thursday and Friday (the former in St. Paul, the latter in Minneapolis) presented Carl Flesch, violinist, as assisting artist.

The programs of the subscription concerts included Liszt's Mephisto Waltz, Braunfels' Wedding of the Doves, the Finale from Wagner's Rheingold, Beethoven's Coriolanus Overture, and Brahms' Violin Concerto. Mr. Flesch was ill with neuritis, and was compelled to play in a sitting posture, but the reviewers were unanimous in the opinion that his performance did not suffer from this. They declared that Mr. Flesch's interpretation of the Brahms was one of the finest that the concerto has ever had in Minneapolis.

James Davies spoke in the Tribune of the violinist's "wealth of musical scholarship and virtuosic ability," and called the performance a memorable one. Victor Nillson wrote in the Journal that although Mr. Flesch sat, "he soared to the skies with his music."

At the popular concert Mr. Lindsay played Liszt's Piano Concerto in A. James Davies wrote of his playing: "Mr. Lindsay has proved himself in the past a poet of the piano . . . in this concerto he passed to the other extreme and carried his hearers along a tidal wave of brilliant, scintillating, spectacular rush of tone and technique." Mr. Nilson agreed as to the virtues of the performance.

The quartet made up of Harold Bauer, pianist; Bronislaw Huberman, violinist; Lionel Tertis, violist, and Felix Salmond, cellist, appeared on the concert course of the University on January 26. In a program consisting of Brahms' Piano Quartet in G minor, Beethoven's Trio in D, and Faure's C minor Quartet the ensemble played individually in a manner which was to be expected of musicians of their standing, and yet the reviewers agreed that, throughout, the performance was well balanced and restrained, with each individual subordinating himself to the collective effect.

Alexander Brailowsky, Russian pianist, played last month in recital at the Lyceum Theatre. Before the recital was completed it was announced that Mr. Brailowsky would appear again on February 8. The reviewers greeted the newcomer with extraordinary praise. Southworth Alden, commentator of the Daily Star, called Mr. Brailowsky the greatest pianist in his memory with the exception of Paderewski.

Mr. Nillson declared that the Russian "is a tone poet with the nicety of a miniaturist and only in the proper place with the broad sweep of the impassioned artist or the luminous frenzy of the virtuoso. . . . While he warms your heart you feel that his own is not cold." The audience received the pianist with enthusiasm, and applauded vigorously when his re-engagement was announced from the platform.

MISS ROSINA GALLI

Who Appeared Again in the First Coq d'Or of the Season at the Metropolitan and Who Will Head the Ballet at the Premiere of Giovanni Gallurese Next Thursday Evening.

Move Concerts to Larger Theatre

To accommodate its increasing audiences the League of Composers has moved its concerts from the Klaw Theatre, New York, to the larger Times Square Theatre, where it will give the remainder of its programs this season. The League's next concert will be held on the evening of February 22. Schonberg's Pierrot Lunaire, Lazare Saminsky's one-act opera Gagliarda of a Merry Plague, and Louis Gruenberg's Daniel Jazz will be presented. Mr. Saminsky and Howard Barlow will conduct; Colin O'More, Richard Hale, Patricia O'Connell, and Greta Torpadie will sing; and Paul Oscard, dancer, will take part in the opera.

Maria Ivogun Sings With L. A. Orchestra

Los Angeles, Feb. 1.—Maria Ivogun, soloist, and Honegger's Pacfic 231 were the features of the latest subscription concert of the Philharmonic Orchestra, conducted by Walter Henry Rothwell. On the orchestral program were also Beethoven's Seventh Symphony and Wagner's Ride of the Valkyries.

Mme. Ivogun was hailed by Francis Kendig of the Times as having "the most remarkable voice in the world today;" she "sings as a violinist phrases, and with the same amazing speed and accuracy." Ralph Greene (Examiner) wrote that her voice is "phenomenal, retaining its caressing quality even in its uppermost reaches, and possessing unusual body for a voice of this type."

Acording to Jose Rodriguez of the Record, Mme. Ivogun "gave a demonstration of singing which has never been equalled in this vocally arid city." Bruno David Ussher (Express) remarked that he did not remember "more musicianly, more colorful coloratura singing than that in the Mozart aria . . . Notwithstanding slight diversions from pitch, the Ivogun voice is of flute-like virtuosity and, which is more, human in expression." The writer in the Daily News found her voice "round and full," with "the freshness of not too much cultivation."

This reviewer thought the Honegger work "a most interesting example of the new school of modern music." Mr. Rodriguez considered it "a hilarious and exciting symphonic movement," and Mr. Ussher called it a "rhapsodic paean of a giant locomotive" and referred to Honegger as "a tone painter of imaginative and skillfully evolved technique." Francis Kendig thought the piece "a masterpiece of musical engineering." To Mr. Greene, it sounded "approximately as if a drunken trumpet player were trying to find the notes of 'Flowers That Bloom in the Spring' while the rest of the orchestra was tuning up."

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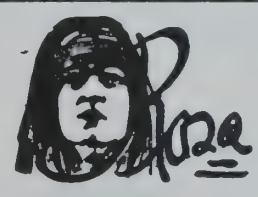
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The Musical Digest will seek unswervingly to serve only the best interests of music. It will build up; it will support steadfastly musical progress and just reform; it is pledged to the cause of whatever is musically meritorious in both composition and interpretation, regardless of nationality; it will stand firm for justice; it will belong to no musical "party" or "movement," but remain independent.

Building Prestige

One hears discussed, with more or less frequency, the question whether the artist-attraction or the manager is responsible for acquiring such prestige that large audiences are moved to be present whenever that artist-attraction appears publicly.

The artist attraction believes that its excellence is responsible for whatever drawing-power it possesses.

The manager is of the opinion that without his skill in publicity promotion the artist-attraction would not get very far.

Building prestige is generally a co-operative affair. Given an artist, or an organization, of superior merit it is possible to make a beginning; for rarely does the musician or music organization which lacks distinctive merit achieve widespread recognition of the sort known to be of box-office value.

In most instances the manager of an artist or an organization contributes his share to the creating of desired prestige. Skill in arousing the public interest is always necessary . . . save in those rare instances where the sensational element enters into the case, as sometimes happens.

Publicity, in this country, consists of the uniting of various elements calculated to attract attention to and to arouse the desire to hear and to see the artist-attraction in question. It can be and ordinarily is utilized to the advantage of all concerned; occasionally to what might be termed their disadvantage.

Yet there is gratification in the fact that dignity plays a rather important part in building prestige for an artist-attraction; and that the most serious musicians prefer dignity to the commonplace methods of showmanship which seem not always to belong to exploiting what is allied to an art.

Paying the Freight

Mr. Clarence H. Mackay, chairman of the board of the New York Philharmonic Symphony Society, in his announcement touching on the Philharmonic's decision to grant a salary increase to most of its musicians, indicates the probability of advancing the prices of certain tickets.

That is a perfectly natural procedure. In view of the heavy deficit already being carried by the Philharmonic the added expense could not well be borne otherwise.

As generally happens in other lines of endeavor, a rise in the cost of labor must be passed on to the public. In this instance there is, as has been pointed out, ample justification for the move which must be made.

One thing, however, can be relied on: whatever additions may be placed on the prices of Philharmonic tickets will be limited to actual financial necessities.

. . . TEMPO RUBATO . . .

FOR the benefit of the readers of Il Corriere del Bronx the General Manager of the Metropolitan recently spoke winged words. He said:

"The theatre is made to give pleasure, emotion, and refined taste to the public, but not to give them a theatrical flavor.

"A theatre that is not frequented has no meaning; a theatre, as Verdi has put it, is made of fullness, not emptiness.

"Everything that is tiresome is not theatrical; when people wish to sleep, they can repose gratis in their own beds and not on the uncomfortable paid seats of the theatre.

"The organization of a theatre is founded on order, on good administration, on discipline, on the variety and worth of the performances and the artists. Artistic exigencies are never so well managed as when one is doing good business. You spend freely when the receipts are large.

"The new works of the last twenty years live at the expense of the old well sung operas.

"The old operas, when well sung, are the things that the public of nearly the whole world demands more and more. The old operas will never go into decline until they can be replaced by novelties that will interest the public just as much.

"The public in general scorns schools, systems, formulas, and recipes for the writing of operas. Wagner triumphed not because of his theories, but because he composed operas bursting with genius and theatrical effect."

Coming from Mr. Gatti-Casazza these aphorisms are in the nature of information, not theory.

A REALIZATION of the theatrical qualities of a theatre seems to be a very obvious thing, but many persons do not have it. Theatre managers usually do; critics of the opera often do not.

A lover of the theatre does not see and hear performances with the impression that he is getting perfect illusion. He knows that he must go a great deal more than half way to feel the reality of what is going on on the stage. Too perfect illusion would be undramatic, distracting.

If in the Gotterdammerung a live horse were really to leap into actual seething flames, it would spoil the evening for a good many lovers of Wagner's operas; a half of them would be wondering how it was done, and the rest would be in a dead faint. The pantomime needs only to be genuine enough to give the impression that the composer intended, and the observer must help.

In the recent discussions of various music reviewers in New York I was unable to sympathize with the contention of the party which asserted that the operatic artist must act and sing as though he and the stage manager were oblivious of the presence of an audience. An audience is a convention of the theatre just as is an impersonation. I can see no more objection to a singer's declaiming in the direction of the audience, provided he does it gracefully, than to his demanding that it consider him for the evening to be Signor Scarpia when everyone knows that his name is Antonio Scotti.

One must object to a singer's stepping to the very footlights for a bow, but I for one am not in the least offended when Brunnhilde, Hagen, and Gunther face out to the audience to resolve that Siegfried must die.

IF conductors could possibly be persuaded (which they never will be) to try to follow not only the directions of the composers whose music they are playing, but also the opinions of music critics concerning the music, they would soon be very bewildered men.

I am thinking particularly of one of the reviews of Mr. Mengelberg's recent performances of Schubert's C major Symphony. One newspaper commentator wrote of it, "The music soared, not like a lark, but a good deal after the fashion of a missile propelled from a catapult. . . ." He considered the first and last movements particularly stormy.

One can only look into Schubert's score to search for the origin of the belief that the symphony must be played lark-like. In the opening movement the first twenty-six measures are marked to be played quietly. Then in two measures there is an abrupt crescendo from pianissimo to fortissimo. The fortissimo, scored for strings and brass, lasts two measures, and is followed by a sudden pianissimo measure scored in the woodwinds; and this measure is in turn broken in upon by two fortissimo measures.

To proceed with the dynamic markings (supported by the orchestration): there follow in turn one measure marked piano, three measures beginning fortissimo and decreasing to a piano, which lasts two measures, another sudden fortissimo lasting one measure, two measures of piano, one of fortissimo, one of piano, one of fortissimo, one marked sforzato, one piano, one forte, one piano, one forte, one fortissimo, and then several measures of piano, etc.

The last movement is in the same spirit. Its tempo is Allegro Vivace, and it opens with two measures fortissimo, two piano, two fortissimo, nine piano, increasing into a single measure of fortissimo, followed by more than a dozen measures of successive sforzati.

These swift and abrupt variations of dynamics are by no means unusual in this symphony of Schubert. Rather, they are characteristic. The music is nearer to the spirit of Sturm und Drang than it is to the classical placidity and charm of Haydn. The "lark theory" hardly fits the score, although the Philharmonic presentation of the symphony very painstakingly did.

THERE has been considerable speculation as to which of the Metropolitan conductors is to have the duty of the direction of Stravinsky's Petrouchka. It is quite definite now that Tullio Serafin will have charge of the presentation.

Maestro Serafin in Italy has been a conductor of other music besides operas. For a time he conducted the Augusteum symphonic programs in Rome, and during the period of his conductorship there he paid considerable attention to the music of modern composers.

It is a far cry from l'Africana to Petrouchka. The selection of Mr. Serafin for the task must cause as much surprise among those who know him only as a conductor of Italian operas as it will satisfaction to those who are better acquainted with his work.

ALEXANDER FRIED.

Spirit in Interpretation

Music Lovers Demand More From Artists Than Simply Expert Craftsmanship in Performance, Says Gitta Gradova

by KAY KENNEDY

"THE message I want to give to students is this—let them think less of ambition for personal glory and more of spiritual development." Gitta Gradova leaned forward on the uncomfortable little hotel room chair, and emphasized her words with a quick, jerky motion of her hand.

Slim in a blue blouse and short dark skirt, with her straight bobbed hair, Miss Gradova seemed very boyish and very, very young. Somehow, although she is but twenty years old herself, it did not seem incongruous that she should so vehemently speak of "young" students. For in spite of her youth there is in this pianist an intensity and sincerity that bespeak experience and understanding.

"The public has progressed in artistic appreciation beyond the stage where it demands only great craftsmen," she continued. "It has advanced to the point where it wants something more—something truer, more vital. And there are so many things the student must learn before he or she can satisfy this demand."

Miss Gradova brushed back her hair with one of her characteristic short gestures. There was a half smile in her eyes as she learned back in her chair.

"You know, in this age of cynicism and ultra-sophistication, I am almost afraid of being accused of sentimentalizing," she said, "but I do mean it so very much when I say that the student must cultivate a religious attitude. Or perhaps 'attitude' is hardly the right word. Rather they must attend to the growth of the spiritual side of their art. As I said before, the desire for material success—although a human enough aim—must not be emphasized, and must never be allowed to overshadow the aspirations for real artistic achievement." The pianist paused, and her eyes were thoughtful. "To me, at any rate, music is the greatest religion in the world."

"Of course," continued Miss Gradova, "it is quite as easy to be a poseur in art as in any other branch of human activity. It is even comparatively simple (at least to those who have some natural talent) to surmount all the technical obstacles that confront those studying music. To comment further on this wide divergence between talent and genius, or technical ability and art, would be platitudinous. Anyone who wishes to attain something more than mere craftsmanship must work and study—and work and study some more. Incidentally, there is no reason, to my way of thinking, why the pupil should go to Europe for 'polishing' or for 'atmosphere.' It is possible to get an all round education right here in America—and, after all, this 'atmosphere' is something entirely of your own creation."

MISS GITTA GRADOVA

Every word, every gesture, evidenced Miss Gradova's reverence for her work and her keen interest in young artists.

"And, of course, by study I don't refer only to application in musical work. Naturally that is taken for granted. But it is equally important that the pupil should become at least conversant with the other arts. Appreciation of literature and painting, for example, will broaden his mind, and make him more receptive to his own work. This breadth of vision is essential to artistic conception. There is one last thing that I would advise the student, and that is to hear every concert he possibly can. Go to good concerts, and go to bad concerts—both will serve as excellent object lessons—but, at all costs, avoid mediocrity!"

Miss Gradova spoke of her regret that her own general education had been so interrupted. "I have always realized what a great loss it has been," she confided. "It has been far from easy to make it up by myself. You have no idea how difficult self-discipline is in trying to study by one's self, especially when most of one's time is quite thoroughly occupied with the piano! I am particularly fond of reading and always spend my time when I'm traveling trying to catch up on the many books I want to read."

Speaking of her early youth and the difficulties confronting her in her ambition of attaining both a musical and a general education, Miss Gradova told of how, when she was fifteen, she had decided that the time had come to cease being a child prodigy. As a result, she started in to study music all over again, beginning with the most elementary work.

"I am still studying with Mme. Hertz, of course, and I'm sure that I will never get to the stage where I feel that I can stop studying. I never feel satisfied with my work and, in a way, I consider myself my own best critic. I feel that, after each concert, I know just where I stand—how far I have progressed, and what a long, long road I have ahead of me.

"While I'm talking of my own work, I do so want to correct the misconception that many people seem to have that I am a Scriabine exponent. True, I am fond of Scriabine and there are many of his works which I love to play, but I don't want to be regarded as a one-composer pianist. Bach is my inspiration and my aspiration, and my ambition is to be able to be a good, all-round artist. I would like to be able to give all-Bach programs, all-Scriabine programs, all-Brahms programs. And then, too, some people refer to me as an ultra-modernist. I am not a modernist any more than I am a classicist. I play those pieces which I love, because, to me, they are clear and cipherable, regardless of who wrote them. My attitude is entirely impersonal towards new music, and I am ready to accept that which has a meaning for me. When I have found this meaning, then I feel that I can give the message to my audience. There is no such thing as a 'Gradova conception' of Scriabine or Bach. What I try to get across to my audience is simply a Scriabine conception or a Bach conception."

Newcomer Sings in Walkuere

The repetition of Die Walkuere at the Metropolitan on February 7 had a new Bruennhilde in Nanny Larsen-Todsen. The others in the cast were the same as at the previous performance. The World reviewer asserted that the Swedish singer "has gained immeasurably in poise and assurance" since her debut and said the role was sung "with simplicity and true sincerity." According to the Herald Tribune writer, Mme. Larson-Todsen's tone "was steadier, clearer, finer in quality. . . . This artist is impressive by reason of her genuineness and vitality of emotion; and last night her Bruennhilde moved us by its fervid sincerity."

Fleta

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"RECITAL IS GIVEN BY MARIA JERITZA AT LYRIC THEATER"

"Largest Crowd of Musical Season Gathers to Hear Soprano of Metropolitan Opera Company"

"It required the regular seats on both floors of the Lyric, the orchestra pit, the stage and the standing room to take care of the crowd which last evening heard Maria Jeritza, of the Metropolitan Opera. It was not only the largest crowd of the season, but one of the most demonstrative."

"In both respects the audience lived up to the precedent established by Jeritza audiences in Vienna, in New York, and wherever else this youthful diva has appeared."

"Although Jeritza's great fame is built upon her remarkable equipment for opera, her performance in recital, accompanied b· piano instead of by full orchestra with all its inspirations, does not disappoint her hearers. To the more intimate relations of the recital hall she brings not only *her gorgeous voice and her very great beauty, but a most unusual personal charm which is much more apparent and hence much more effective than in opera.* Her radiance of manner is worth half an octave."

"That natural enthusiasm gives to the *Austrian soprano's voice a joyous quality, an exultant soaring glory that is at times quite staggering.* So frail a snatch of melody as Mrs. Beach's 'The Year's at the Spring,' because its essence is joy, Jeritza makes a thing of genuine beauty and it is in compositions of that mood that her audience last evening appeared to like her best."—*Baltimore Sun.*

"JERITZA CAPTURES LYRIC AUDIENCE"

"A capacity audience welcomed Maria Jeritza, Metropolitan Opera soprano, in her first appearance here at the Lyric last night."

"The inclement weather did not keep down the size of the crowd, nor did it dampen its enthusiasm."

"Jeritza was in gracious mood and responded with generosity to the repeated applause with numerous encores."

"Her remarkable stage presence captivated the audience from the time she first crumpled down in her dainty, low bow."

"*Her lyric voice was displayed to the full of its marvelous qualities.* Its clearness, power and expression are extraordinary. It was at all times pleasant to the ear, from the sweet softness of a simple melody to the soaring, full notes of an aria."—*Baltimore Post.*

"GREAT AUDIENCE HEARS JERITZA AT LYRIC"

"Metropolitan Prima Donna Sings to Season's Record Crowd; Encores Nearly Double Length of Program"

"Maria Jeritza, prima donna of the Metropolitan Opera Company, sang last night at the Lyric before an audience that for the first time this season overflowed the seating capacity of the house to the extent of some eight or ten rows of seats on the stage, and that was so enthusiastic in applause, *encores nearly doubled the length of the program."—Baltimore American.*

"RECORD CROWD WELCOMES JERITZA"

"First Appearance Signal for Ovation, Which Is Repeated Throughout Performance"

"Baroness Maria Jeritza, or, as she prefers to be called, Madame Jeritza, sang last night at the Lyric to an audience which packed the big house from stage to foyer, filling every seat on the first floor and in the galleries, *overflowing into the 300 chairs on the stage and damming up against the back wall in solid rows of standees.* It was the largest audience that has greeted a musical artist in Baltimore this season."—*Baltimore News*

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PIERRE KEY'S OBSERVATIONS

ONE DUTY of an influential and widely read newspaper is to move constructively. All such publications do not, unfortunately, invariably so move. One of those publications is the Chicago Daily Tribune. In a recent issue there appeared an editorial bearing the head "Now It Can Be Told." The subject matter concerned the Chicago Civic Opera Company; and what the Tribune thought should constitute a proper length of an opera season for Chicago.

The temper of the editorial was hypercritical and intolerant. It belittled unjustly the efforts of the Chicago Civic Opera Company; it even charged the Tribune's own music editor (Mr. Edward Moore, an able and conscientious reviewer of music performances) with undue leniency in his writings on the opera company's performances.

In its lack of dignity and in its superciliousness this particular editorial must have shocked discriminating persons who read it. The spirit was aggressive, the content distressingly common in phraseology, as, for example, "But there she is anyway * * *"

THE TRIBUNE could have performed a service had it criticised helpfully what merited criticism. The Musical Digest is aware that the Chicago Civic Opera Company has shortcomings. It has pointed out what it felt to be some of those shortcomings; and it has suggested how remedies might be applied, and urged the consideration of them.

The Musical Digest recognizes that some of the Chicago Opera representations are below the standard its clientele may rightfully expect. The Musical Digest has long felt that there might be brought about a betterment in the managerial procedure of this organization, and that in such circumstances a saving of expense might be effected.

But always has The Musical Digest made its suggestions with respect for what deserved being respected. President Samuel Insull is aware of that, and Business Manager Herbert Johnson, and Musical Director Giorgio Polacco.

WHOEVER wrote, or directed the writing, of the Chicago Tribune's editorial appeared to have slight sympathy with an institution which is exerting a cultural effect upon Chicago. The sneering tone of the editorial justified the assumption that the person responsible for it prefers mud to art.

Mr. Insull and his associates will not be injured by any such piece of writing . . . no matter how much they may have unwisely done, or failed to do, in administering the affairs of the Chicago Civic Opera Company.

What this organization and its officers and sponsors and supporters need is encouragement for what they are striving civically and artistically to achieve; with perhaps some cautioning in matters that appear to deserve such mention.

But harsh words and a truculent attitude will not help. On the contrary it can only harm. The Chicago Civic Opera Company has friends and admirers—many of them. And those friends and admirers can be increased in number . . . by a wise operating policy on the part of the opera organization's heads, and the supplying, where and when needed, performances of a quality which deserve approval.

BOSTON is one of the cities which appreciates the Chicago Civic Opera Company, and is supporting it staunchly. The recent two weeks' season given there, in the Boston Opera House, was keenly gratifying to the guarantors who made possible the visit of the Chicagoans.

The patronage was the largest any opera venture has had in the Hub for many years. Not a seat was to be had for most of the representations during the closing days; and the fore part of the season was well attended.

A reduction of 15 per cent of last year's deficit has caused enthusiasm over making a season by the Chicago company an annual affair; and while no contract for 1926 has yet been signed there is a feeling amongst the guarantors that it will be done . . . as a matter of course.

CERTAIN of the Chicago company's Boston representations enlisted so hearty a response from the public and so warm an indorsement on the part of the daily newspaper music reviewers that one must regard them as having been worthy of their recognition.

I attended the last four, and they revealed elements to admire and commend, even though the Boston Opera House stage facilities are inadequate.

L'Amore dei tre Re, Pelleas et Melisande, and The Jewels of the Madonna were splendidly given. There would have been more to attract attention in The Barber of Seville performance if Feodor Chaliapin had not elected to play Don Basilio in a low comedy vein, thereby compelling his principal associates to follow suit.

GREAT ARTIST though this Russian is, he strays now and again from the path consistency dictates he should follow. The Barber is an opera which merits a touch of aristocracy to its comedy, even if Chaliapin does hold a contrary view. He did move his auditor-spectators to laughter; and yet it is probable that they were impressed by his prestige. It was largely a matter of the king being unable to do a wrong.

Nevertheless, Chaliapin cannot be excused. It would have been more appropriate, also, had Giacomo Rimini (who sang excellently the music of Figaro) borne in mind that a barber does not ordinarily become over familiar with his betters.

Charlie Hacket's Almaviva was admirably done—vocally and dramatically—and Miss Hidalgo pleased, though her singing disclosed a tendency to take many liberties with her music.

THERE WAS not a little in the L'Amore dei Tre Re representation to satisfy the expert listener. Maestro Polacco was for the most part happily placed, and the cast was well balanced. Miss Garden was not heard and seen to such advantage as in Pelleas et Melisande, but all the other principals managed well, and the audience—in which were Italo Montemezzi and Mrs. Montemezzi—was impressed.

The Pelleas performance was a delight; and the young tenor, Jose Mojica, made Pelleas musically welcome and looked and played the role with understanding. Here is an artist who has improved greatly since he joined the company.

Mme. Raisa became a favorite with the Boston public, and so her Maliella, in The Jewels, gained for her much applause. Forrest Lamont provided a sterling portraiture of the tenor part in this opera, and Mr. Rimini was placed to advantage.

So the Chicago company seems soundly established in Boston, and it will be welcomed there whenever it chooses to make the trip.

ACCORDING to advance accounts received from Cleveland, the Chicago company's approaching four performances there should be well patronized. Vigorous work has been done by the Cleveland Civic Music Association, of which John A. Penton is president.

Cleveland is becoming operatically prominent—with both its Chicago Opera and its Metropolitan Opera seasons—and there is a desire on the part of the people that when Mr. Insull's organization appears in that city there will be an artistic and financial outcome which can be pointed to with satisfaction.

One thing is certain—the entire Chicago Opera organization is bent on making its Cleveland endeavors equal to the very best of which it is capable. Quite a little is at stake, in various respects, and as a consequence the Fifth City people may anticipate some opera from the Chicagoans which should be worth hearing and seeing.

TEAPOT TEMPESTS will occur, as most folks realize, in even the best regulated kitchens. In opera families, where sensitive and highly-strung artists dwell, such affairs are prone to happen . . . and with greater frequency, as circumstances naturally must, than in the more tranquil walks of life.

For so large an organization, and one which proceeds during any season under constant pressure, the New York Metropolitan Opera Company is remarkably free from those little dissensions common to most organizations of its kind. When something does crop up to ruffle the surface of the Metropolitan waters it becomes, of course, a matter for rather widespread comment; and the newspaper reporters generally rush about, interviewing one person and another, in an effort to get a "good story."

The latest incident to stir matters up at the Metropolitan was a reported clash between Mme. Jeritza and Signor Gigli, both premier artists and favorites with the public.

IN the latest performance of Tosca, in which the Viennese soprano appeared for the last time this season as Floria Tosca, there was a bit of a flurry prior to, during, and subsequent to curtain calls taken by the soprano and the tenor. There followed, the day after, certain newspaper comment touching of friction between the singers and assertions that they would not appear together in future performances at the Metropolitan; also some other remarks attributed to those artists, and some speculation on the part of the newspaper writers.

Whether Baron Popper, husband of Mme. Jeritza, will or will not accompany her to the Metropolitan when she sings there next season is something over which the public need not concern itself. He may, and then again he may not. But it will not be at all necessary for him to do that in order to insure for Mme. Jeritza a harmonious environment.

Signor Gigli had little to say of the Tosca incident, during which Mme. Jeritza appeared before the Metropolitan curtain seemingly in tears. That started the rumors to flying. And the reporters to reporting.

It is a safe assumption that Giulio Gatti-Casazza is quite capable of adjusting any misunderstandings which may exist between any members of the organization of which he is the administrative head. All's well that ends well, and this affair will doubtless be forgotten long before another Metropolitan season rolls round.

THE HOUSE of John Wanamaker is famed chiefly for its merchandising progressiveness. I have long read, as have so many others, the advertisements of this establishment; and in the course of the reading there has been much of intriguing information quite apart from what was being offered for public consideration in the way of this article or that.

Lately the persistency of Wanamaker's to promote organ music, and present celebrated organists, has borne a surprisingly large crop of fruit. It took some time to impress on a large part of the music public that these organ recitals, and other concerts in which the organ figured, [illegible] altogether unique. This, too, despite the frequent presentation of some of the most illustrious organists to be found in this country and in Europe.

A few evenings ago there was given, in the attractive auditorium in the Wanamaker New York store, a program so unusual and so pretentious that it merits rather special attention. It attracted a large audience, among which were quite a number of musicians well known to the world generally.

RARELY is one privileged to hear such a program as that arranged by Dr. Alexander Russell, himself an admirable organist, who directs the music activities for Wanamaker's. Marcel Dupre, one of the foremost of France's organists; Marco Enrico Bossi, an Italian virtuoso; Charles M. Courboin, a great Belgian player, and Palmer Christian, who upholds well America's organists' honors, were the soloists. A good sized orchestra recruited from the New York Philharmonic, with Henry Hadley conducting, also participated.

First came Dupre's orchestral version of the toccata, adagio, and fugue in C major of Bach; then Bossi's concerto in A minor for organ and orchestra; Eric De Lamarter's E major concerto for organ and orchestra; Dupre's Cortege and Litany, for organ and orchestra; and the Widor sixth symphony, in G minor—all first presentations as orchestra versions in New York.

The value of such a concert is very great, for it discloses the possibilities of the organ as a concert instrument . . . an instrument for which there is needed a larger repertoire of compositions other than sacred which now is available.

In the performance given by the four artists there was much to interest the music lover, and still more to engage the close attention of the musician. For there was offered a variety of individual styles of the four soloists, each of whom had something distinctive to offer. What was particularly gratifying was Mr. Christian's achievement. He was so poised, so authoritative (playing the fine De Lamarter score from memory) and so resourceful that the applause he won was well deserved.

THE CRITICAL SCALES

Madama Butterfly

Elisabeth Rethberg made her first appearance of the season in Madama Butterfly at the Metropolitan Opera House, New York, on February 9, Edward Johnson sang Pinkerton for the first time this year. To quote the Post, "both gave performances of notable excellence, both vocally and histrionically." Others in the cast were the same and Tullio Serafin conducted.

W. J. Henderson (Sun) found Mme. Rethberg's voice "excellently suited to the music and she sang well." Her singing of the duet in the first act "was a display of extraordinarily beautiful tone coupled with poetic interpretation." In the words of Pitts Sanborn of the Telegram-Mail, she brought "her luscious soprano" to the part, and Deems Taylor wrote in the World that her acting had the qualities of "essential truth and absolute sincerity, and her beautiful voice was at its best. Such full-blown beauty of tone, such flexibility and exquisite expressiveness as her singing offered last night are not often to be heard anywhere." The Herald Tribune writer found her singing "excellent, with notable beauty and purity of tone, unforced strength and polished fluency, capable of expression without losing the melodic line."

This writer thought that Mr. Johnson "gave a most effective performance" and other writers agreed. Deems Taylor considered that he brought "intelligence, sincerity and genuine imagination to the part." According to Mr. Henderson, Mr. Johnson "was not only vocally admirable, but impassioned and convincing. A more interesting Pinkerton the Metropolitan has not known."

Miss Frances Sebel

Accompanied by Giuseppe Bamboschek at the piano, Frances Sebel, soprano, gave a recital at Town Hall, New York, on February 9. According to F. D. Perkins of the Herald Tribune, Miss Sebel's voice had "considerable power, with strong and full high notes produced sometimes a little explosively, but her singing grew more even with the fading of a tremolo in the opening numbers."

In the Sun it was said that she "revealed a voice of considerable power and vocal material of value which can be still further developed. She did not use her voice with much skill, and there were few subtleties in her phrasing and coloring. Miss Sebel's tones, however, were well produced. They were clear, well rounded and full of vitality. In the expression of emotion and mood she was convincing and often stirring. The upper part of her voice was especially free and unclouded."

According to the Times, she sang "with much spirit" and was compelled by prolonged applause to give many encores. The World reviewer felt that "her voice wants warmth and flexibility, but she used it intelligently and well. Her diction, particularly in English, was excellent."

Efrem Zimbalist

The program of Efrem Zimbalist's violin recital at the Metropolitan Opera House, New York, on February 8 included his own composition, Improvisation on a Japanese Theme, which he brought back from the Orient with him. He also played Handel's D major Sonata, Hubay's G minor Concerto, and the Prelude and Fugue in G minor by Bach.

Alison Smith (World) wrote that Mr. Zimbalist "played with his usual command and brilliancy" and the Times reviewer commented that he played "with an artist's absorption in his music, with beauty of tone and ripe musical understanding."

The writer in the Herald Tribune observed that the playing of the violinist "has lost nothing of its skill and finish in the Far East, and yesterday afternoon brought the familiar full, round fluent tone, finely polished surface, and technical mastery." According to the Post reviewer, Mr. Zimbalist "played with the artist's characteristic intelligence and skill."

"The formidable cadenza of the Hubal Concerto," said the Sun reviewer, "was played by the violinist with supreme mastery, with impeccable intonation in the most complicated double stops, with authoritative bow and an exhilarating spirit." This writer added that "he remains one of the most satisfying of violinists, a player who has all the resources of his art at his command, but whose keen intelligence, delicate taste and pure love for elevation of style prevents him from resembling in any way a 'wizard of the bow.'"

Miss Zelina Bartholomew

At Town Hall, New York, on February 4, Zelina Bartholomew was heard in a song recital. The Times reviewer wrote that "her voice is not large and extensive, but it carries well; it is agreeable in timbre, smooth and flowing in its production, and is exactly suited to the half tints and polished phrases of Debussy and Fourdain. Her clear articulation was one of her best assets."

This writer continued that "she sang with natural refinement and delicacy and displayed good taste in the choice and delivery of her program." In the Sun, the commentator remarked that Miss Bartholomew "pleased her auditors by her personal charm and animated delivery." According to the World, she displayed an "interesting personality," and "a fresh and ingratiating voice of excellent quality."

The Post writer commended her for a voice "of fresh and pleasing quality" and the reviewer of the Herald Tribune wrote that "with a voice of rather limited volume, Miss Bartholomew showed a capacity for expressive interpretation, while the quality of her tone was fresh and agreeable when not aiming beyond its compass." Frank La Forge was at the piano.

Mme. Charles Cahier

"An exceptionally well arranged and enjoyable program," in the words of the Sun reviewer, was provided by Mme. Charles Cahier at her Aeolian Hall recital on February 7. In the performance of Bach's aria, Schlage Doch, Gewunschte Stunde, Mme. Cahier was assisted by Michael Press and Edwin Idler, violinists; Alix Maruchess, viola; Weston Gales, organ, and Joseph Passan, bells.

The writer in the Sun continued that "Mme. Cahier gave a performance of intelligence and imagination which easily transcended her minor vocal deficiencies. . . . The variety of contrast utilized by her skill in interpretation won a great deal of applause from a large audience."

According to the Herald Tribune, Mme. Cahier, who "can be depended on for artistic, expressive singing," gave "another convincing demonstration of her skill in interpretation—a skill which offset certain periods when her tone seemed produced with some effort. Despite this, her climaxes were distinctly effective."

Miss Elsie Bishop

Elsie Bishop, contralto, made her debut in Town Hall, New York, on February 9 in a program of early Italian and English songs as well as German Lieder and songs by French and American composers. Her accompanist was Coenraad V. Bos.

In the Sun the reviewer observed that "Miss Bishop has evidently studied her art seriously, and in matters of phrasing, diction, and understanding, her singing brought successful results. Her voice is not large, nor is it one of best quality. . . . An accomplished singer in many respects, her achievements deserve praise."

The Times writer felt that "the quality of her voice is naturally pleasing and she was at her best in moods of simplicity and tenderness." According to the Herald Tribune, she sang with considerable competence and interpretative skill, bringing out and differentiating various shades of expression.

Tito Schipa

His only New York recital of the season was given in Carnegie Hall on February 9 by Tito Schipa, tenor of the Chicago Civic Opera Company. According to the World, he "delighted a capacity audience."

The Sun reviewer wrote that "much praise is due Mr. Schipa for his singing. Fine lyric tenors are indeed rare at the present time, and Mr. Schipa belongs among them. With his voice under excellent control, his delivery last night had taste and style in song and the appropriate dramatic sense in operatic work."

Pitts Sanborn of the Telegram-Mail considered him "that rare phenomenon, an Italian opera tenor at home in the concert room. . . . Save for an occasional jerkiness, which may have arisen from an unresponsive accompaniment, Mr. Schipa phrased with his customary taste." Mr. Sanborn also commented on the fact that his tones were "veiled" and that his top notes "wavered and spread."

The Times found him "in capital voice," and the Post writer said that "he was in fine voice, which so greatly pleased his admirers that repeated encores were demanded." In the Herald Tribune, the chronicler wrote that "Mr. Schipa is a very pleasing recitalist. He sings with ease, but judiciously, sparing his loudest notes and favoring a fluent mezzo-forte which reached the farthest parts of the hall without any apparent effort."

Guiomar Novaes Repeats

There was a large attendance in Aeolian Hall on January 31 to hear Guiomar Novaes in her second New York recital of the season. According to the World Mme. Novaes' program "was rich in variety and significance, and she brought to it that velvety smoothness of tone and depth of interpretation which characterizes her work."

Three Artists at Biltmore

Marguerite Namara, soprano, made her first New York appearance in several seasons at the Hotel Biltmore morning musicale on February 6. Tina Filipponi, pianist, and Lawrence Tibbett, baritone, appeared also.

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THE BALANCE OF OPINION

John Charles Thomas

A large audience applauded the recital given in Aeolian Hall, New York, on February 8 by John Charles Thomas, baritone. According to the Times reviewer, Mr. Thomas' voice "has depth, color, sonority and when required, nobility. And he has added to his natural gifts diction, phrasing, interpretation and all the human emotions."

Pitts Sanborn (Telegram-Mail) wrote that "the beauty of Mr. Thomas' voice, his general skill and taste in using it, his fine diction in four languages, and often his art as an interpreter merited such cordial expression of pleasure and appreciation." Although Mr. Sanborn thought that his tones were "breathy and wooden" in the lower scale, Mr. Thomas "distinguished himself particularly in his expressive, finely shaded delivery of Ravel's Nicolette," he added.

In the opinion of the World writer, the baritone's voice "seems to gain immeasurably in range and volume with each concert appearance; both his tone production and his appearance have now reached Wagnerian proportions." The Sun reviewer remarked that Mr. Thomas "has seldom sung better." And, although his French diction was "not of the purest and his intonation was not impeccable," according to this commentator, "in matters of interpretation, however, he maintained a high artistic level. His breath control was good, his head tones clear and free, and his voice has greatly increased in depth and range of expression. The invocation of Orpheus was admirably sung, with a fine flow of lyric tone and an elevated style that bespeaks confidence and authority."

The Herald Tribune reported that "Mr. Thomas' record has been one of steady development and his voice showed an unusual combination of power and quality of tone."

Miss Beatrice Martin

A recital was given at Aeolian Hall, New York, on February 4 by Beatrice Martin, soprano. Walter Golde was at the piano. According to the Sun, she sang with a voice "of naturally good quality and much taste a conventional program of airs and songs which began with old English airs and included German, American and French songs and an air from Le Cid of Massenet."

The Herald Tribune writer remarked that she "displayed a voice of moderate volume and generally pleasing tone. Her lower notes had a smoothness less apparent at the other end of the scale, where there seemed to be a slight occasional forcing." The Times reviewer reported that "a voice of natural charm and pleasing tunefulness carried Beatrice Martin successfully through her song recital." This writer added that her "group of German Lieder in particular was sung with a touching and unaffected tenderness, a gentle emotion, very captivating to the listener. Four lovely songs by American composers deepened the impression of vocal charm which the singer had created.

Rudolph Polk

Rudolph Polk, violinist, with the assistance of sixty members of the Philharmonic Orchestra conducted by Artur Bodanzky, gave his first New York performance of Respighi's Concerto Gregoriano in Carnegie Hall, February 6.

According to Olin Downes of the Times, "Mr. Polk played this music in a musicianly manner, with a rather small but smooth tone, and a technique usually adequate to the very considerable demands of the music." Alison Smith of the World felt that he "paid Respighi the tribute of an eager and animated interpretation and Mr. Bodanzky surrounded the soloist with a beautifully balanced and sensitive accompaniment."

F. D. Perkins (Herald Tribune) wrote that the violinist "played it moderately well. He displayed his usual technical skill and his tone was usually fluent and of pleasing quality, but there were times when its volume diminished, when the solo became lost in the orchestral background. This was very well handled by Mr. Bodanzky's forces." The Sun chronicler thought that Mr. Polk "gave a good account of himself in this and in the Tschaikowsky Concerto which followed. He has gained confidence and his readings were commendable for the insight and grasp of thematic structure which they displayed."

This writer observed that the Respighi Concerto "as a whole was infused with romanticism from beginning to end." Mr. Perkins considered it "a distinctly playable work, offering the soloist ample chance to show his talent, but not making any sacrifices for this purpose; well wrought and pleasing to the ear." As Mr. Downes expressed it, it is "freely in the ecclesiastical style" with a "sameness of mood and coloring" which "causes doubt as to whether this work is sufficiently well knit and contrasted in its contents to take a durable place in the repertory."

Miss Suzanne Kenyon

Suzanne Kenyon, young lyric soprano, made her debut in a costume recital in Chickering Hall on February 4. Included on her program were old English songs, numbers by Gretry and Valette and Southern songs.

In the Sun she was called "a young singer of considerable charm and ability" who "revealed a lyric soprano voice of much grace, not very impressive in its range, perhaps, but well adapted to the qualities of her offerings. She sang with freedom and spirit, and with a sensitive understanding of the varying moods of her program. The group of early English arias was charmingly rendered, with fine intonation and phrasing of delicacy and significance."

According to the Post, her voice was "suited to the music of lighter vein" and in the Southern songs "her cadences and interpretation were excellent." F. D. Perkins (Herald Tribune) wrote that she "sang with a light, clear voice with considerable effectiveness and charm."

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Roderick White

The program offered by Roderick White at his violin recital at Town Hall, New York, on February 5 was, in the words of the Times reviewer, "proportioned with fine taste, ranging from a classic Mozart Sonata in G to the rarer Faust Fantasy of Wieniawski." There was also included "an interesting group of folk-songs transcribed by Mr. White and played with his usual clarity and skill," (Alison Smith in the World).

The Sun reviewer wrote that "the Glazounow Concerto revealed Mr. White at his best, for his bowing was firm, his technique clean and sharply outlined, and the work as a whole was played with a fine regard for its form and structure. Mr. White's palette of tone colors is limited and he is not an artist who succeeds in swaying the emotions to any great degree. But he did play with intelligence, a more than adequate technique and a clear full tone, often of considerable beauty. Moreover, he is a good, sound, musicianly scholar, and whatever his art may lack in soul stirring qualities, his recitals are thoroughly musical and enjoyable."

In the Herald Tribune, the writer felt that he gave a "serious performance, marked by taste and thorough technical competence." This reviewer agreed that his tone in the Glazounow Concerto, "while not of particularly large volume," had an "agreeable mellowness." Samuel Chotzinoff accompanied.

Lectures on Poetry and Musicians

Poetry and Musicians was the theme of the piano recital given by Dai Buell on the evening of February 9 in the second program of her series in Chickering Hall, New York. MacDowell, Schumann, Ravel, and Chopin were represented on the program.

Mme. Marguerite Sylva

The first of her three song recitals was given in Wallack's Theatre on February 8 by Marguerite Sylva. In addition to French, Spanish, German and Italian songs, Mme. Sylva, assisted by Ray Vir Den, tenor, and Henrietta Maston, soprano, offered a scene representing a rehearsal of the third act of Werther. Corinne Wolersen was the accompanist.

The reviewer in the Sun remarked that "Mme. Sylva was in good voice and her concert was amusing and entertaining, despite occasional gaps in memory." The Post writer commented on the enthusiasm of the audience, and the Herald Tribune chronicler stated that "Mme. Sylva's performance was distinctly expressive and animated. . . . She took the audience into her confidence and did not hesitate to apologize in advance for possible linguistic deficiencies or turn a lapse of memory to her own advantage. It was entertaining, if not, perhaps, always art."

Mme. Germaine Schnitzer

At the first of her series of six programs of romantic piano music at Chickering Hall, New York, on February 5, Germaine Schnitzer divided her concert between Weber and Schubert.

The Sun reviewer observed that "in this style of music, as was noted again last evening, she shows fine technical equipment with spirited style and seriousness combined with musical intelligence of high order." According to the Herald Tribune, "vigor and brilliance were the principal features of the pianist's performance yesterday, giving ample dash and sparkle to the Weber numbers, zest and momentum to the Schubert Fantasy, but Mme. Schnitzer also gave lighter, softer tones their due."

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FROM THE PRESS NOTICES

What the Cincinnati critics think

One need have no fears for choral music in the United States if such organizations as the Dayton Westminster Choir continue to appear upon the musical horizon. . . . There were no flaws in the tonal beauty of the ensemble and at no time were any of the voices either singly or in groups thrown into unpleasant relief. The clarity of enunciation made the printing of the words unnecessary. —*Samuel T. Wilson in "The Cincinnati Commercial-Tribune,"* April 7, 1924.

The Westminster Choir stands today as a shining example of well-nigh perfect choral singing. The voices are evenly balanced, always true to pitch, and the quality and graduation of tone from a fortissimo to the softest mezza voice, is produced with apparently no effort.—*Mrs. Corinne Moore Lawson in "Cincinnati Times-Star,"* April 7, 1924.

The Dayton Choir is a remarkable organization of some 50 voices which, under the leadership of John Finley Williamson, has achieved extraordinarily fine results. . . . They gave a program of religious numbers of the most exacting type with a quality of tone and beauty of shading nothing short of phenomenal.—*Lillian Tyler Plogstedt in "The Cincinnati Post,"* April 7, 1924.

Musical Chicago En Courant

Pavlowa Company May Join Opera, Says Rumor; Mlle. Boulanger Talks; Plan Jubilee for Pianist.

by HAZEL H. MOORE

Chicago, February 10.

DURING the past week, Chicagoans have demonstrated in no uncertain numbers their interest in dancing, particularly as exemplified by Pavlowa and her efficient company at the Auditorium. Perhaps the greatest interest was centered in performances listing the new ballet concerned with the adventures of the famous Don Quixote. This had eight performances during the two weeks engagement, the last an extra on Sunday night to fulfill the demand for seats.

No wonder that smile on the face of Manager Hurok! He reporetd an intake at the box office of just under $70,000 for the two weeks. No wonder also that Mr. Samuel Insull was an interested spectator at several performances. Report has it that the Chicago Civic Opera Company was offered the entire Pavlowa Company for its last season and that the offer has been repeated for next season.

The public has shown its inclination and willingness to support good ballet. Perhaps in such a combination lies the answer to what every opera manager, excepting perhaps the astute Mr. Gallo,—who, by the way, has just completed arrangements to bring his own opera company to the Auditorium in the spring —wants to know, namely, how to make an opera company pay.

AN INTERESTING visitor of the week was Mlle. Nadia Boulanger, the French musician who spoke, sang and played in behalf of modern and ultra-modern music last Tuesday night under the auspices of the Chicago Woman's Club. Mlle. Boulanger is fitted for such a lecture recital. She is the daughter of a famous family of musicians, and herself is a proficient exponent of music, both as organist and pianist. Though she apologized for her singing, she need not have, for she presented charmingly songs by Faure and others of the modern French school.

Her remarks were illuminating and to the point, delivered with ease and charm, if with a somewhat Gallic accent. Her appearance here brings to mind a story bearing on the extreme ease and accuracy of her sight reading, to the effect that she is the coveted medium for composers trying for the Prix de Rome. It is said that they feel their works will have the most favorable presentation possible from her playing.

"IS ROLAND HAYES, the negro tenor, to be the next rival of John McCormack and Tito Schipa?" So queries one Chicago writer in his review of Hayes' recital of last Tuesday night. Be that as it may, certainly and surely Hayes' singing is bringing him large return in popular esteem. Particularly effective on his program were the songs of Handel and Stradella, and Purcell's Passing By sung by request as an encore. These and the negro spirituals which closed his program, were fine examples of a real simplicity of style in tone and taste.

A VERY joyous occasion was the Children's Concert by the Chicago Symphony Orchestra last Thursday. For the theme of the Allegro of Beethovan's Eighth Symphony Eric DeLamarter supplied the words: "Tomorrow is payday, pay-day, pay-day!" He told the children that the theme was intended to cheer on the orchestra musicians to play faster and more merrily.

In the selection The Young Prince and Princess, from Scheherazade, screen pictures were used to show how the royal pair looked. But the real hit of the program came when Mr. Stock transformed his orchestra into a veritable Sousa band playing the American Patrol. Everyone stood up and sang and shouted, aided and abetted by Mr. Stock. And what a good time they all had!

A QUITE different affair was the next day's formal subscription concert. Here the seldom heard Richard Strauss' Fantastic Variations on a theme of knightly character, Don Quixote, was the main item of interest. Nearly thirty years old, it remains surprisingly new. True, its intricacies seem not so intricate as on their last hearing here eight years ago, and one may laugh at the tricks of muted brass bleating sheep-like, yet its fantasy is charming. The cello Don Quixote Mr. Wallenstein interpreted with sympathy, and the humor of the viola Sancho-Panza as played by Mr. Esser was delightful.

It was interesting to hear intermission comments, which took the form of conjecture as to how the Strauss music would have worked out with the Pavlowa production of Don Quixote, in place of the rather pallid music which at present accompanies the ballet. Of course one would perforce presuppose a considerably larger orchestra than the amiable Mr. Stier now conducts for the ballet.

LARGE audiences greeted four recitals of merit on Sunday. Yolanda Mero played several little heard piano works of Liszt and Chopin, while next door Georges Enesco returned to Chicago in the single capacity of violinist, joining Edward Harris in a performance of the Cesar Franck Sonata for violin and piano.

A new singer is no novelty, but one with the combined merits which Leola Turner displayed at her debut on Sunday, deserves special mention. A program of real interest, a feat in itself, included besides some particularly well chosen French Songs, a new composition by the Chicago composer, Leo Sowerby, entitled The Storm.

AN ANNOUNCEMENT of unusual interest concerns the Fannie Bloomfield Zeisler Golden Jubilee Concert, to take place February 25. As its title implies it is arranged to celebrate the fiftieth anniversary of Mrs. Zeisler's first public appearance, at which time little Fannie Bloomfield, eleven years old, made her debut as a pianist with the Beethoven Society, at that time the foremost musical organization of Chicago. The program will include Beethoven's Andante in F (played by Mrs. Zeisler at her first appearance), the Schumann Concerto, and the Chopin F minor Concerto. Sponsoring the concert are the Orchestral Association, Musician's Club of Women, Society of American Musicians and the Civic Music Association.

TITO SCHIPA

Who Was Given a Dinner by Five Hundred Friends and Admirers at the Hotei Astor, New York, Last Tuesday Evening.

To Hold Memory Contest

Minneapolis, Feb. 6.—A music memory contest will be held here on the afternoon of March 29 at the popular concert of the Minneapolis Symphony Orchestra, with Henri Verbrugghen conducting. A list of forty musical compositions has been issued, with facilities suggested to contestants for familiarizing themselves with these pieces, and a number of them will be played at the concert. The contestants will be required to name the pieces played. All amateurs of music are admitted to the contest, and the prizes will include among other things a grand piano, season tickets to the Symphony concerts, and a dozen phonograph records.

Duluth Aims to Have Orchestra

Duluth, Feb. 2.—Fred G. Bradbury heads a group of local men and women who have made a start toward the organization of a symphony orchestra here. An orchestra of fifty members has been organized to give a series of low-priced concerts, each with a well known soloist.

Worcester Wins Glee Contest

The Glee Club of Worcester Academy, of Worcester, Mass., won the Interpreparatory School Glee Club Contest on the evening of February 7 in Town Hall, New York. Loomis Institute was second, and the Taft School, the winner of the last two contests, was third.

Don Quixote Revived By Chicago Symphony

Chicago, Feb. 7.—Richard Strauss' Don Quixote was played here yesterday afternoon for the first time in eight years by the Chicago Symphony Orchestra, Frederick Stock conducting. Also heard at the concert were Handel's Second Concerto, Wagner's Siegfried Idyl and Finale.

Edward Moore (Tribune) commended Mr. Wallenstein's "brilliant and wholly admirable display on the cello" and the shorter solos by Mr. Esser and Mr. Gordon in the Strauss work. Other writers lauded them, and Glenn Dillard Gunn of the Herald Examiner spoke of Mr. Wallenstein's "art and musicianship, beautiful tone, and technical mastery."

The reviewers spoke of the cleverness of Don Quixote and expressed the hope that it would retain a permanent place in the orchestra's repertoire. Maurice Rosenfeld wrote in the News that "it is one of the finest of Strauss' symphonic compositions, and in fact it is one of the most delightful numbers that we have heard for some time." According to Karleton Hackett of the Post, "Mr. Stock gave a display of the powers of perhaps the cleverest man who ever devoted his energies to the exploitation of the orchestra." Mr. Gunn remarked that the piece "sounded surprisingly new" and spoke of the "beautiful message" of the composition. Mr. Moore said that it "shows about all of Strauss' best and a good part of his worst, his rollicking imagination, his high spirits, his melodies that charm the ear, his other melodies that irritate with their commonplace stupidity."

At the children's concert on Friday afternoon Mr. Stock conducted the overture to Wolf-Ferrari's Secret of Suzanne, the Allegro from Beethoven's Eighth Symphony, one section of Rimsky Korsakoff's Scheherezade, and shorter works by Herbert, Shelly, Suppe, and Rubinstein.

SUMMY'S CORNER

FREDERICK STOCK, Conductor, Chicago Symphony Orchestra, writes: "I find Mr. Weidig's textbook a veritable mine of useful information, a book that should be in the possession of everyone interested in the study of Harmony."

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Chicago Hears Recitalists

Yolanda Mero, Enesco, and Hayes Appear; Pavlowa Ends Her Stay.

Chicago, Feb. 9.—Among the recitalists of the week were Georges Enesco, Yolanda Mero, and Roland Hayes, Anna Pavlowa closed her two weeks season here yesterday, after an engagement marked by record attendance and brilliant performances.

Mr. Enesco, assisted by Edward Harris, pianist, was heard at the Playhouse yesterday afternoon. According to the Herald Examiner writer, the concert "had every artistic virtue to commend it," and Mr. Harris was in a large part responsible. Maurice Rosenfeld wrote in the News that Mr. Enesco's reading of the Franck A major Sonata for piano and violin "was noble and musical in the recitative-fantasia, and played with technical surety and clarity in the final allegro. . . . He again proved himself a sterling musician and violin virtuoso." Mr. Rosenfeld felt a lack of "assertiveness" on the part of Mr. Harris in this work.

In the opinion of Karleton Hackett (Post), Mr. Enesco's playing "is musicianly, his tone good and his technique clean. It is sincere and deeply felt, yet with a certain heaviness that makes it inelastic."

* * *

Several seldom played works of Chopin and Liszt were revived by Mme. Mero in her piano recital yesterday. Edward Moore of the Tribune said that "only a pianist with the fire and unfailing vigor of Mme. Mero can hope to reproduce their theatrical, best-seller glitter. . . . But Mme. Mero is a magnificent player."

According to Karleton Hackett, "there are delicacy and refinement in her interpretations, yet always with the sense of strength back of it. . . . Her vigor of thought and tonal power were essentially feminine, and when the briliance of virtuosity was demanded, her playing was dazzling. Fine piano playing, genuine in feeling and sure in technique." As Mr. Rosenfeld expressed it, "she produced a refined, musical tone and rose in the bigger momets to power and volume.' On the other hand, although admiring her playing, Glenn Dillard Gunn (Herald Examiner) wrote that "large tone Mme. Mero does not command."

* * *

In his recital at Orchestra Hall last Tuesday, Roland Hayes moved both the audience and the reviewers to enthusiastic praise. Mr. Gunn wrote that "it is pleasant to record the advance he has made in his art during the last year. . . . The tone is of finer texture and greater warmth. Also it is steadier and in the softer inflections of incomparable delicacy."

Karleton Hackett wrote that "there is fine intelligence in all that he does" and, writing of his excellence in quieter songs, said "no matter how soft the tone, it retains its quality, and is most responsive to his interpretative purpose." According to Mr. Rosenfeld, "his lyric tenor voice, which poured forth an even, smoothly produced tone, often diminishing to a very fine spun pianissimo, remained pure in intonation and clear in quality." Edward Moore reported that in some songs he showed "finely spun tone, sustained phrasing, and straightforward simplicity" and in others, he sang below the pitch.

* * *

Other musical events of recent days were the concert given by the Chicago String Quartet yesterday which Mr. Hackett commended for "an excellent ensemble;" the lecture-recital given by Nadia Boulanger in the rooms of the Chicago Woman's Club, which was highly commended in the press; the debut of Lawrence Clifford Gibson, tenor, assisted by John McClintock, violinist, and Hubert Carlin, pianist, which was well spoken of; the joint recital given by Tenie O'Shea, mezzo-soprano, and Sonia Skalka, pianist, which received laudatory comments; and the song recital of Leola Turner, soprano, whose voice of "smooth yet sturdy texture, with richness that at moments suggested Schumann-Heink of years ago" was praised by the reviewer in the Herald Examiner.

Chicago Opera on Tour

TONIGHT
Tannhauser—at the Syria Mosque, Pittsburgh, Pa.

WEDNESDAY
Thais—at the Syria Mosque, Pittsburgh, Pa.

THURSDAY
Gioconda—at the Auditorium, Cleveland, O.

FRIDAY
Barber of Seville—at the Auditorium, Cleveland, O.

SATURDAY
Thais (matinee)—at the Auditorium, Cleveland, O.
Tannhauser (evening)—at the Auditorium, Cleveland, O.

MONDAY
Thais—at the Auditorium, Chattanooga, Tenn.

Johnson Sings in Carmen

The third Carmen of the season was presented at the Metropolitan Opera House on February 6 with a new Don Jose in the person of Edward Johnson, who made his first appearance this year in this role.

Deems Taylor of the World commented that Mr. Johnson "is always a distinguished figure in opera, both by reason of the sure artistry of his singing and the easy naturalness of his acting, and he was never more so than last night. . . . His vocalism was as polished as his acting." In the opinion of Olin Downes of the Times, not only did he again prove himself "an exceptionally accomplished singer" but he "enunciates his text with a distinctness and a command of tone color which wrings every ounce of meaning from it, and he seems to grow, season by season, in histrionic power. . . . It is seldom that a tenor in recent years has given such climatic power to the final scene."

The Herald Tribune reviewer wrote that "his intensity, his fervor, his intelligence, made a living thing of the role. . . . Mr. Johnson is an accomplished actor as well as an excellent singer. He has grace and force and imagination. Above all, he has artistic integrity." He was also commended by the Sun reviewer.

Pitts Sanborn (Telegram-Mail) did not think this Mr. Johnson's "most impressive impersonation." The remainder of the cast was familiar.

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Opera Enters Second Boston Week

Chicago Company Gives Barber, Love of Three Kings, Rigoletto, Butterfly, Thais, Faust.

Boston, Feb. 7.—Feodor Chaliapin made his first appearance here as Don Basilio in the presentation of The Barber of Seville by the Chicago Civic Opera Company last evening.

According to H. T. Parker (Transcript) the baritone was "monstrous, incalculable, hugely amusing" and the Globe reviewer found him "a marvelous figure of fun" and thought "his acting more impressive than his singing." The Herald chronicler considered that he overdid the part.

The Globe writer commented that "Evira Hidalgo as Rosina acted with an archness and vivacity that seemed unfeigned, and sang her difficult music fluently." Mr. Parker thought her "an apt and pleasing comedienne." In the Herald, the reviewer said that Giacomo Rimini "made an extremely good Figaro, one able to sing with ease and full tone the barber's voluble chatter."

Others in the cast were Charles Hackett, Vittorio Trevisan, Maria Claessens, Eugenio Correnti, Lodovico Oliviero, and Gildo Morelato. Many received press commendation.. Pietro Cimini, who conducted, "made the orchestra sound exquisite," to quote the Herald.

* * *

Italo Montemezzi was present at the production of his opera, L'Amore dei Tre Re, by the Chicago company on Thursday evening. In the cast were Mary Garden, Virgilio Lazzari, Georges Baklanoff, Fernand Ansseau, Lodovico Oliviero, Jose Mojica, Gladys Swarthout, Elizabeth Kerr, and Maria Claessens. Giorgio Polacco conducted and, to quote the Herald, read the score "with loving care and ardor; he made it glow and flash; he made it sing and throb" but occasionally drowned out the singers' voices.

This reviewer continued that "the performance, while effective enough, was curiously lacking in poetry and beauty. . . . The actors, with exception of Mr. Mojica, had but faint understanding of the art of beautiful and expressive pose."

* * *

Making her first Boston appearance, Toti dal Monte sang Gilda in Rigoletto the night before. Mr. Parker found her voice "velvet-like and lustrous, suave and sensuous" and congratulated her as "a florid singer with intelligence and sensibility." The reviewer in the Christian Science Monitor thought her Gilda "exquisitely clear of voice and had a definite appeal to the eye. Her voice is usually true even in the very highest tones." The Herald writer said she had "a clear, small voice, as pure as crystal and as cold, though it had a sweetness to it."

In the Monitor, Joseph Schwarz was commended for a "deep and wonderfully resonant" voice, and the Herald found him "as excellent a singer as actor." Other comments in the Monitor were: Charles Hackett "was an excellent figure" as the Duke; Sparafucile was "well sung and very well acted" by Virgilio Lazzari; and Flora Perini sang "with marked intelligence and feeling. She made the role outstanding." Of Roberto Moranzoni's conducting, the Herald reviewer wrote that "not only did he accompany the singers with the nicest discretion, but he made of the orchestral score a thing of unfailing beauty, delicate and sonorous both." Also in the cast were Anna Correnti and Antonio Nicolich.

* * *

The matinee performance on Wednesday was Madama Butterfly, with Giorgio Polacco conducting. In the cast were Edith Mason, Flora Perini, Forrest Lamont, Elizabeth Kerr, Giacomo Rimini, Jose Mojica, William Beck, Lodovico Oliverio, Antonio Nicolich, and Gildo Morelato. According to the Herald the company "gave an admirable performance, both musically and dramatically." Mr. Polacco was accorded praise for the excellence of the orchestra and, to quote the Monitor, "Miss Mason's thorough vocal equipment was again exemplified." Other reviewers commended individual members of the cast.

* * *

Mary Garden sang Thais with the Chicago Civic Opera Company on Tuesday night, with Jose Mojica, Edouard Cotreuil, Alexander Kipnis, Lucie Westen, Gladys Swartout, Maria Claessens and Gildo Morelato. Mr. Moranzoni conducted "eloquently," in the words of Philip Hale (Herald).

Mr. Hale wrote that Miss Garden sang "with unaffected simplicity and genuine expression," and added that her portrayal of the role is too familiar to need analysis. He thought Mr. Cotreuil's enunciation "admirably distinct" and his "histrionic diction significant." According to the Monitor, Mr. Mojica "was in character and his beautiful, if fragile, voice, was heard to advantage," but Miss Garden over acted.

The opera presented on Monday was Gounod's Faust with Feodor Chaliapin, Charles Hackett, Edith Mason, Desire Defrere, Maria Claessens, Gladys Swarthout, and Gildo Morelato. The conductor was Frank St. Leger.

The Transcript said that Miss Mason made the music "a delight to hear" and praised Mr. Defrere for giving an "even better Valentine than in the past." Philip Hale wrote that Miss Mason "gave a memorable portrayal of Marguerite, vocally and dramatically." Mr. Hackett's Faust, according to Mr. Hale, "was youthful, virile and ardent . . . one who gave significance to text, song and situation." Chaliapin, to quote Mr. Hale, "gave a singularly vivid and picturesque impersonation, one charged with ingenious and effective detail, admirable in its rhetoric, surprising in its variety of moods. This is true of his singing as well as of his acting." Mr. St. Leger, he added, "conducted with a nice appreciation of the score and with regard for the singers."

Opera Society Gives Rigoletto

The Grand Opera Society of New York, of which Zilpha Bauer is director, presented Rigoletto with full chorus at the Klondyke, Welfare Island, New York, on February 7. Hilmar Carlsen sang the title role, Augustus Post was Sparafucile, Edgrid Telliere sang the part of Gilda, and Belle Fromme was Maddalena. Two days previously the Society had given the last act of the opera at a meeting of the New York Port Society.

Kreisler Appears in N. Y. Again

At his second recital here this season at Carnegie Hall on February 8, Fritz Kreisler played Corelli's La Folia, the Schubert Rondo in B minor, Beethoven's Cavatina, and Brahms' Hungarian Dance. In the words of the World reviewer, "it was, as usual, a series of effortless and incomparable beauty and as usual was greeted by a rapt and devoted audience."

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Programme

I.

Suite in A minor - - - - - - - - - - - *Sinding*
(a) Presto (b) Adagio (c) Tempo giusto

II.

Concerto, D major - - - - - - - - - - *Beethoven*
(a) Allegro non troppo (b) Larghetto (c) Rondo

III.

1. Romance, Op. 9 - - - - - - - - *d'Ambrosio*
2. Tarantella Napolitana - - - - - - - *d'Ambrosio*

IV.

Introduction and Rondo Capriccioso - - - *Saint Saens*

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On The Music Highway

FRASER GANGE has already made nine appearances in New York this season. He has sung with the Beethoven Association, given a program at the Bohemians, given a recital under the auspices of the Lewis and Skye Society, been soloist with the Christian Science Institute Chorus, appeared as soloist with the Old Masters Trio and has been soloist four times with the New York Symphony Orchestra. Mr. Gange is shortly to make it ten appearances with a recital at the Mannes School.

Ruth St. Denis, Ted Shawn and the Denishawn dancers, after an extensive transcontinental tour, will return to New York for a Carnegie Hall performance on Tuesday evening, March 17.

On February 25 at Carnegie Hall, the seventh Wednesday program of the State Symphony Orchestra's schedule will have the Flonzaley Quartet as assisting artists, on which occasion it will play Moor's Concerto for string quartet and orchestra. Mr. Waghalter will conduct Berlioz's Symphony Fantastique and Dukas L'Apprenti Sorcier.

Among the novelties for the remaining concerts of the State Symphony Orchestra will be included the Third Symphony by Krenek, a Prelude to a Drama by Schreker and an Elegie Eroica by Casella.

Marie Gabrielle Leschetizky will give her second New York piano recital of the season in Aeolian Hall, New York, on Friday evening. She will include on her program Liszt's Fantasy and Fugue on Bach, Beethoven's Sonata, Opus 28 (Pastorale), Liszt's Valse de Mephisto, and a large Chopin group, as well as numbers by Durante, Bach, Brahms and Schumann.

Harold Samuel, English pianist, who appeared in this country last October, will return again to America for a brief tour in January, February and March, 1926, under the management of the Wolfsohn Musical Bureau.

Mr. Samuel came to this country at the invitation of Mrs. Frederick S. Coolidge to play at the Berkshire Music Festival. He then made his New York debut October 14, 1924. He gave another recital in New York on October 17. He played in Boston October 15 and with the Beethoven Association at Aeolian Hall October 27, the night before he sailed for England to meet his European engagements.

Carl Flesch, whose soloist engagements with the Philadelphia Orchestra earlier in the season had to be postponed on account of illness, will appear with that organization on March 27 and 28.

Unusual interest attaches to the song recital by Dusolina Giannini at Carnegie Hall on Saturday evening, February 28. Since her debut two season ago, Miss Giannini has appeared no less than twenty times in Greater New York, including solo appearances with symphony orchestras, Biltmore musicales, Schola Cantorum concerts, private musicales and charity concerts. On February 28 she will give for the first time in New York a complete song recital in Carnegie Hall.

Ulysses Lappas, tenor, gave a concert in Natchez, Miss., on January 19 and in Philadelphia on February 12.

The appearance of Joseph Hofmann, pianist, in the series of Roosevelt recitals for the benefit of the Music Department at Bryn Mawr and for the City Music League, will be Mr. Hofmann's next to last appearance in New York this season. He will play next Monday, in the last of the four musicales of this course.

On March 1 in Carnegie Hall Cecilia Hansen, violinist, will give her only New York recital of the season. Her program will include the Vivaldi Concerto in A minor, arranged by Nachez. The largo will be accompanied by Charles Albert Baker at the organ. Other numbers will be Szymanowski's Sonata in D minor, and shorter numbers by Debussy, Cyril Scott, Glazounow and Popper-Auer. Boris Zakharoff will be at the piano.

Elizabeth Gutman will sing the soprano part in Pergolesi's Stabat Mater, to be given by the Baltimore Music Club on February 21. Miss Gutman will also sing this part in Rome, the first week in April, when Alfredo Casella will conduct. The string ensemble on this latter occasion will consist of members of the famous Augusteum Orchestra of Rome.

Calvin Coxe, New York tenor, has signed his fourth annual contract as soloist at the First Presbyterian Church, Montclair, N. J.

Flora Greenfield will be heard in Kansas City, Mo., on February 20, in Detroit, Mich., on February 23, and in Scranton, Pa., on the 26th. During March, Miss Greenfield will have several appearances in New England, Pennsylvania, and in several Southern cities.

For Thursday night at Chickering Hall, New York, the Club of Musicians has arranged a Liebling Night with a program consisting entirely of compositions by George Liebling, pianist and composer.

Leonard Liebling will lecture, and Estelle Liebling, soprano, and Deborah Nadvorney, contralto, will sing. Francis Macmillen, American violinist, will play. Mr. Liebling also will be heard.

Ruth Rodgers was soloist with the Buffalo Symphony Orchestra on February 8 and with the Mendelssohn Club of Philadelphia on February 10. She will be heard later in the month with the New York Symphony Orchestra in Beethoven's Ninth Symphony.

Amy Ellerman, contralto, and her husband, Calvin Coxe, tenor, were cosoloists with the Woman's Choral Club of Elizabeth, N. J., January 26, and on February 1 they were soloists in a rendition of Rossini's Stabat Mater at the First Congregational Church, Hackensack, N. J., in which Mrs. Mary T. McLean was soprano soloist and Robert R. Dynes bass.

E. Robert Schmitz has returned to New York after a trans-continental tour lasting four months. Before retracing his steps for several re-engagements Mr. Schmitz will give a lecture-recital of classic and modern piano music for children at Montclair, N. J. A week ago Sunday Mr. Schmitz lectured on quarter-tone music at Chickering Hall, New York, in which he was assisted by Robert Imandt, violinist, and Hans Barth and Sigmund Klein, pianists.

The February meeting of the New York Chapter of the Music Guild was held in the home of Mr. and Mrs. Edwin Hughes last Sunday afternoon. Mrs. Evadna Lapham played the Brahms Piano Scherzo, Op. 4, and assisted Robert Imandt in the Cesar Franck Sonata for violin and piano. Groups of modern piano and violin music followed.

On March 3, John Charles Thomas, baritone, will sing the role of Amonasro in Aida with the Washington Opera Company at the Auditorium in Washington, D. C.

The Cleveland Orchestra will play in Columbus, Ohio, March 16 and April 30. Pablo Casals will be soloist at the first concert and Beryl Rubinstein at the second. Conductor Sokoloff has promised Stravinsky's Fire Bird and Loeffler's Pagan Poem to his Columbus audiences.

Friday evening the Elshuco Trio and the Festival Quartet gave the sixth of their New York series of Brahms chamber music concerts. The program for this concert included the Trio in B major, the Sonata in F major, and the Trio in C minor.

Paul Kochanski, violinist, who journeyed to Havana with the New York Symphony Orchestra to play at the concert of February 2, will return at once to fill other engagements in the States. For the appearances with the Boston Symphony Orchestra in Providence and Cambridge, he will play a Vivaldi concerto and Ravel's Tzigane.

At the close of her season with the Metropolitan Opera Company, Julia Claussen will give a recital in Duluth, Mich. Other March engagements will be in Sedalia, Mo.; Cape Girardeau, Mo. (with the St. Louis Symphony Orchestra); Fargo, N. D.; Rockford, Ill.; Chicago and Philadelphia.

The premiere performance of Lamar Stringfield's Trio for flute, viola and cello was given at the New York Flute Club on February 8 by Messrs. Stringfield, Harry Waller and Charles McBride. Two compositions for flute, cello and piano by Mr. Stringfield, and two by Eugene Goossens for the same combination were also played by the Stringfield Trio. J. Henri Bove, flutist, was heard in the Bach Sonata in E flat.

Richard Crooks will give a recital in Philadelphia on March 3. He was heard in concert in the Quaker City on February 10 and 11.

Nine Metropolitan artists took part in the Sunday evening concert at the Opera House on February 8. They were Mmes. Galli-Curci, Mueller, Gordon, and Telva; and Messrs. Chamlee, Tibbett, Mardones, Schorr, and Rothier. Rudolf Laubenthal, who also was billed to appear, was indisposed. The orchestra was directed by Giuseppe Bamboschek.

Ruth Deyo gave a reception for Georges Enesco in the salon of her New York home last Thursday afternoon after the program of music for violin and piano which she and Mr. Enesco played. Hans Kindler played with Miss Deyo on the 8th in her series of intimate musicals.

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IN THE PUBLIC EYE

VLADIMIR SHAVITCH, just returned from his guest appearance as conductor of the London Symphony Orchestra, is back in the United States, preparing to take his own Syracuse Orchestra on its first visit to New York. New music and new music-makers are Mr. Shavitch's preoccupation for the moment. Last week, in fact, he made his personal debut in New York when he led the orchestral numbers in the program of new music presented by the International Composers' Guild.

"Strauss has become a classic in the past ten years," declared Mr. Shavitch to an interviewer. "Who shall say that Schonberg will not be another a decade from now? We can judge only by listening. I have no prejudices one way or another, but I have enough sympathy with the newer and younger men to want to give them a chance. They sincerely hear music in a certain way—with all the vowels left out, it may sometimes seem to us, to use a figure of speech. Personally, I am indeed inclined to think that the only limit to the development of music is the physical limit set by the human ear. Have we reached that? Only experiments can tell."

Mr. Shavitch paid generous tribute to his fellow-conductors in the United States who are helping to bring the new music to the test of the concert room. He thinks the receptive attitude towards novelties is growing immensely. And one of the influences which is doing much to spread appreciativeness is the symphony orchestra which many of the American smaller cities are now instituting. Mr. Shavitch's own experience with the Syracuse organization, which is one of America's newer music ventures, has given him, it seems, both new insight and fresh enthusiasm.

"Our 'popular' programs in Syracuse," he said, "are such as might serve larger cities on occasion as models for classical subscription nights. We have not yet played 'over the heads' of our audiences. Indeed, although we work under certain handicaps as to auditorium, and other facilities, our concerts are always well attended, even when we are obliged to begin at twelve-thirty of a weekday afternoon, or at six o'clock in the evening.

"And the audiences are of a character which has caused wondering comment from visitors out of town. 'Where do all these attentive, nicedressed, prosperous-looking people come from to a symphony concert at this hour of the day?' we have been asked."

Mr. Shavitch was happy for Syracuse's sake, he said, that the London Symphony Orchestra invited him to conduct one of its regular concerts. It helps spread the knowledge of what even the smaller cities of America are doing for music for him to be introduced in London as "conductor of the Syracuse Symphony Orchestra." New York, Philadelphia, Chicago, Boston—these are well enough known across the Atlantic as centres of art. The time had come for other places to be given their measure of recognition. P. L.

VLADIMIR SHAVITCH

Two Pianists in Debut Recital

Two young pianists, Vera Brodsky and Hanna Lefkowitz, made their debuts on February 6 in Aeolian Hall in a program of solos and duets. The Times writer considered that Miss Brodsky "showed fluency and forceful musicianship, Miss Lefkowitz perhaps more reserve, in solos from Debussy and Liszt and from Chopin."

According to the Herald Tribune, "both young players, fifteen or sixteen years old, showed notable technical skill and competence, promise of future development and none of the nervous fumbling which marks the first appearance of some youthful pianists. Miss Lefkowitz had a vigor which occasionally bordered on the abrupt; Miss Brodsky's playing had considerable shading and nuance, and seemed more mature."

London String Quartet Lauded in Concert

British Players Give Chamber Music Program in Carnegie Hall in Wolfsohn Course.

The London String Quartet gave its first concert of the season at Carnegie Hall on February 7 and, to quote Olin Downes in the Times, "in doing so provided the finest quartet playing that has been heard this winter in New York." Mr. Downes added that the quartet "has consistently grown in precision, flexibility, beauty of tone and sensitiveness of feeling."

The Telegram-Mail reviewer wrote that "the four players, without perceptible striving to that end and also without any marked sacrifice of subtle effects, filled the spaces of Carnegie Hall with a live and penetrating tone."

According to the Sun, the concert, as a whole, "displayed to a high degree well balanced unity and an effective range of dynamics" although the ensemble in the Schubert finale was "a trifle ragged." The World writer said that, in spite of the size of the hall, "the performance lost nothing of the unity and perfect balance of this musicianly group." They played the Fairy Suite, by H. Waldo Warner, "with whimsical humor and charm."

In the words of the Herald Tribune chronicler, the musicians "played with their usual virtuousity, though they were not always in perfect tune, and there was an occasional lack of unanimity, as in the finale of the Schubert Quartet." On the other hand, the Post reviewer thought the "depths of tone" secured in this Quartet, "could not have been more profound or quietly thrilling."

ELSA ALSEN
ELSA ALSEN
ELSA ALSEN

is "undoubtedly the greatest Brunnhilde." Hers is "a gorgeous voice, rich as old tapestry in its color."
The Cleveland Leader News.

"sang with compelling fervor and passion and reached heights of moving exultation."
The Cleveland Plain Dealer.

is "as perfect a Wagnerian Soprano as any of her generation."
The Cleveland Times.

is "one of the best—if not the best—exponent of Wagner on today's stage." Her "superb tones soared over the orchestra like an eagle."
The Cleveland Press.

The Cleveland Leader News

MISS ALSEN SCORES BIG TRIUMPH HERE

"Last evening Elsa Alsen returned to her admirers as soloist with the Cleveland Orchestra, in the annual Wagner program selected and conducted by Nikolai Sokoloff. Naturally; it was a gala occasion. **If there be living a better brunnhilde or Isolde than this same Miss Alsen, if even the Metropolitan can boast a soprano of the dramatic intensity, the magnificent voice, range, interpretation (and perhaps a dozen outstanding qualifications for greatness) we are willing to be convinced. My own memory and ears take into the reckoning many of the celebrated in these roles, both here and in Germany —even at Bayreuth itself—but I hand her the palm. I would consider her undoubtedly the greatest Brunnhilde of them all.**

"Madam Alsen naturally scored a triumph last night. Cleveland music lovers have been waiting for her return.

"Her first number was the Dream of Elsa from 'Lohengrin,' which was beautifully delivered, correctly, **traditionally,** and let us say, **atmospherically,** because we learned last evening that she creates her own atmosphere with a few phrases.

"Her gorgeous voice, which is as rich as old tapestry in its colors, burst forth in the immortal love-death music from 'Tristan.'"

The Cleveland Plain Dealer

"Mme. Alsen, whose high gifts as a dramatic singer are known to Clevelanders through her splendid performances in the Wagnerian Opera company's engagement last spring, was last night, by turns, Elsa in 'Lohengrin,' Isolde in 'Tristan and Isolde,' and Brunnhilde in 'The Valkyrie.'

"If she planned her offerings, which were delivered in the order named, with a view to cumulative effect, she could not have arranged their sequence to better advantage. . . . And so the song was convincingly done, with beauty of tone and phrase.

"But it was in the 'Love Death' scene from 'Tristan' that Mme. Alsen disclosed her true quality. For here she sang with compelling fervor and passion, and reached heights of moving exaltation. But even this fine and vital singing was surpassed in the closing scene of 'The Valkyrie.' Here one could learn that tenors have no monopoly of the so-called 'heroic' attributes of song.

"Mme. Alsen, even though deprived of the trappings of the theatre, was a Valkyr to the life, triumphant, challenging. Her voice soaring full-throated and vibrant."

The Cleveland Times

SOLOIST TAKES CONCERT GLORY

"The evening was replete with triumph and thrills, but it must be admitted that **the honors of the performance went unquestionably to Elsa Alsen, who is as perfect a Wagnerian soprano as any of her generation.** Mme. Alsen is a superb artist who very obviously understands and loves the music she is singing. In fact, she seemed to be enjoying every note of it just as much as her audience did; with a vital, glowing enthusiasm that **swept her hearers along in the excitement of her magnificent interpretations of Brunnhilde and Isolde until they broke into tumultuous applause.**

"The Alsen voice is admirably fitted for the strenuous music of Wagner. It has power, resonance and the mellow, sympathetic quality so necessary in depicting the woes of his heroines. Mme. Alsen uses her voice with a high degree of intelligence, and gets her dramatic effects with telling force. Her Brunnhilde was a noble figure; her Elsa full of sweetness and foreboding, and her Isolde of tragic and grief stricken woman, mourning her dead lover with passionate frenzy."

The Cleveland Press

WAGNER'S MUSIC BRINGS RECALLS FROM AUDIENCE

"The anti climax of the program was reached in the 'Prelude and Love Death' from 'Tristan and Isolde,' in which Elsa Alsen **attained supreme heights as an interpreter of Wagner.** The post-climax was realized in the scene from 'Die Walkuere' in which Alsen and Whitehill gave a dramatic exposition of Brunnhilde and Wotan respectively.

"Alsen is to be rated one of the best —if not the best—exponents of Wagner on today's stage. Her voice opulent, voluminous, and vibrant, fulfills all the requirements of intense emotional and dramatic expression. She makes an ideal Isolde and Brunnhilde both by her statuesque personality, and the magnificent capabilities of her voice and vocal art.

"In the climaxes, **her superb tones soared over the orchestra like an eagle.**"

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ALBERTO SCIARRETTI

PIANIST

"Won a Well Deserved Success"—"A Young Pianist of Unusual Talent"

"Alberto Sciarretti at his second Aeolian Hall recital last night won a well deserved success with Beethoven's 'Appassionata.' He had already in a preceding and captivating group by Scarlatti exhibited a fresh and clean-cut style, which had placed these charming airs in the most favorable light. It was a different thing to turn from their easy grace to a work like the 'Appassionata.' In the allegro the mechanism was still to the fore, but during the Andante the voice of Beethoven made itself heard and Mr. Sciarretti, flying on the wings of inspiration, roused his audience to unwonted enthusiasm and won four recalls." *New York Times,* February 6th, 1925.

"His style was good, his legato smooth and polished and most of his work revealed keen intelligence and considerable skill in tone color and shading." *New York Sun,* February 6th, 1925.

"With all his resources of taste and skill at his command, he played compositions by Frescobaldi, Scarlatti, Beethoven, Chopin, Pick-Mangiagalli and Martucci." *New York American,* February 6th, 1925.

"The Italian pianist displayed technique of notable brilliance, especially in the three pieces by Domenico Scarlatti, which followed the Respighi version of Frecobaldi's organ Toccata and Fugue in A minor. These received a firm, fluent, rapid performance." *New York Herald Tribune,* February 6th, 1925.

Photo by Amemiya.

"The recital of Alberto Sciarretti at Aeolian Hall yesterday afternoon revealed him as a young pianist of unusual talent. He has many points in his favor, his touch is velvety, and he produces a tone capable of many modulations. The Bach-Busoni Toccata, with which he opened the program, was excellently done in many particulars and placed him high in the estimation of his hearers. The Sgambati waltz in particular was delicious. The Liszt Rhapsodie Espagnole was really well done. Mr. Sciarretti's next recital will be awaited with interest." *New York Times,* October 23, 1924.

"He disclosed a talent that is promising. He has a clean-cut style of playing that is impressive and his interpretations are musically sound." *New York World,* October 23, 1924.

"His entire performance was a general crescendo in style and confidence which resulted in some fine playing toward the end of the program and a demand for a great number of encores." *New York Sun,* October 23, 1924.

"Liszt's Spanish Rhapsody brought a remarkable display of tossing off fast and tangled passages, and a good-sized audience showed warm approval." *New York Herald Tribune,* October 23, 1924.

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CERTIFIED THE MUSICAL DIGEST

Dinorah Sung in Philadelphia

Stokowski Returns From Vacation; Sophie Braslau, Bachaus, and Bossi Heard.

Philadelphia, Feb. 10.—At the regular Tuesday visit of the Metropolitan Opera Company, Galli-Curci sang the title role in the revival of Dinorah. Other musical events of importance during the week were the all-Wagner program played by the Philadelphia Orchestra; the appearance of Sophie Braslau and William Bachaus at the Morning Musicales; and the concert given by Marco Enrico Bossi, Italian composer and organist.

In the production of Dinorah, it was Mme. Galli-Curci's evening, to quote the Record, "with many lovely passages of song and with brilliant singing. . . . She sang with fervor and she had that suggestion of high spiritedness that was indicated by smiles of pleasure at the curtain calls she had." Other reviewers did not find Mme. Galli-Curci in her best voice and many were disappointed in the opera as a whole.

According to the Public Ledger writer, the performance was uneven, with Armand Tokatyan (substituting for George Meader) displaying a "fine sense of comedy besides singing the role admirably throughout," and with Angelo Bada (in place of Max Altglass) "excellent" as the shepherd. The quartet sung by these two and Charlotte Ryan and Merle Alcock was commended by the Record reviewer.

Stanley Muschamp (Inquirer) thought that Giuseppe de Luca "infused the uninteresting part with as much life as the music will admit," and Linton Martin of the North American reported that he sang with "considerable volume." Other reviewers commended his work. Gennaro Papi conducted and, to quote the Record, brought out "all the wealth of melody that there is in the score." According to the Ledger writer, he "made what was possible of the trivial score."

* * *

Leopold Stokowski resumed his active leadership of the Philadelphia Orchestra Friday, after a three weeks' absence, with a Wagner program which included excerpts from Parsifal, Das Rheingold, Siegfried, and Die Gotterdammerung.

Mr. Muschamp considered "all the renditions of the afternoon were highly individualized interpretations." According to the reviewer in the Ledger, the orchestra "has seldom played better." This program was repeated last night for the members of the Philadelphia Forum.

A mysterious soloist with a derby, an elastic cane, and a dot of a mustache, who was introduced as C. Chaplin, played the cello at the children's concert of the orchestra on Wednesday. That is, after falling on to the stage, thereby smashing his own "cello," the soloist tried out the cellos in the orchestra. Finally finding one that suited his sensitive ear, he played Trees, "a little ballad of the New York streets." The audience was delighted, and applauded long and loud at the conclusion of his number.

* * *

The reviews of the appearances of Miss Braslau and Messrs. Bachaus and Bossi will be summarized in the next issue of The Musical Digest.

MISS NANETTE GUILFORD

Young American Soprano of the Metropolitan Opera Company Won Warm Praise for Her Singing in Recital Last Tuesday Evening in New York.

Miss Nanette Guilford

Nanette Guilford, soprano of the Metropolitan Opera Company, was heard in recital at Town Hall on last Tuesday, with Giuseppe Bamboschek at the piano. According to Deems Taylor of the World, Miss Guilford "has a beautiful voice, warm and eloquent below and brilliant in its upper register, which she does not as yet handle with complete success. A few of her middle notes are throaty and inclined to be tremulous, and the color of her tones is sometimes more at the mercy of her vowels than her intentions. Her diction, likewise is somewhat indistinct. She is, however, a gifted, if not mature singer. She has a vivid personality, and interprets her songs with intelligence and great effectiveness."

The Telegram-Mail reviewer found "an untarnished, resplendent metal" in Miss Guilford's voice which he thought "treasure emphatically worth cherishing." He added that her voice "will never be heard at its full value until its possessor has gained control of her breath." The impression received by the writer in the Herald Tribune was "one of marked promise after further attention to vocal production and quality of tone." The duction and quality of tone." The Sun reviewer liked Miss Guilford's

Henry Hadley Leads Boston Orchestra

Is Guest Conductor in Program Including His Fourth Symphony; Matzenauer Soloist.

Boston, Feb. 9.—Henry Hadley, associate conductor of the New York Philharmonic Orchestra, appeared here on Friday as guest conductor of the Boston Symphony Orchestra. Included on the program with his own Fourth Symphony, which was heard here for the first time, were Strauss' Don Juan and Smetana's Overture to The Bartered Bride. Margarete Matzenauer was the soloist.

According to the Globe, Mme. Matzenauer "sang with restraint and purity of style," and Warren Storey Smith of the Post wrote that, "although her singing was marked by conspicuous artistry and by exceeding beauty of tone" her choice of songs "seemed not altogether happy." Philip Hale (Herald) thought that she sang with "incomparable beauty of tone, surpassing vocal skill and deep contagious emotion." The Transcript reviewer recorded that she sang "with the glow and warmth of her deep rich voice."

This writer asserted that Mr. Hadley's forte as a composer "lies in his melodiousness; in his ability to invent telling themes; in his skill in developing his material with logic; in his varied and well-planned orchestration." Stuart Mason wrote in the Christian Science Monitor that his symphony "gives evidence of skillful workmanship both in its construction and in its orchestration, which is eminently effective and sonorous." Mr. Hale and Mr. Smith also spoke of the composer's constructive skill, although the former found in the symphony a lack of individuality. The Globe referred to him as "a competent and experienced musician."

According to Mr. Hale, Mr. Hadley, as a conductor, "has authoritative control of the orchestra. He knows what he wishes as an interpreter and succeeds in obtaining it. . . . He is spirited, enthusiastic." Mr. Smith said that he "conducted his music with familiar energy and animation." The Transcript chronicler considered that he led the orchestra through, not only his own work, but the entire program with "ability, with surety, with considerable sense of inevitability."

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. . . VLADO . . .

KOLITSCH

Photo by Morse, N. Y.

NEW YORK TIMES:

"Mr. Kolitsch should be heard on equal plane with artists today, as he showed in his capable treatment of three solo Cadenzas of technical bravura set into Mozart's lacelike mosaic by the deft hand of Auer."

W. J. Henderson in THE SUN:

"Much of the Mozart Concerto was played with delicacy, with considerable charm, and an evident regard for sensitive phrasing."

Grena Bennett in NEW YORK AMERICAN, Jan. 28, 1925:

"Mr. Kolitsch is an impetuous and energetic musician for whom the problems of strings and bow are simple matters."

Frank H. Warren in THE EVENING WORLD:

"It was no starry night for ramble nor for recitals, yet Art was served to the extent of three pianos and a violin, with a humble spinet modestly on guard in the background. The violinist was a newcomer, content with the single appellation Kolitsch. We were fearful when we saw "The Devil's Trille" billed as the opening number, but Kolitsch soon ranged into more delectable fields. We had entirely overlooked the fact that January 27th was Mozart's birthday, but not so Kolitsch. To commemorate the event the violinist dusted off a real spinet, played by Malvine Gardner, to the accompaniment of which instrument Kolitsch BROUGHT BACK THE DAYS OF MASTER MELODIST in playing a Mozart Concerto, for which his tone and style were well adapted."

Wins Significant Comment from New York Reviewers in His First American Recital at Carnegie Hall, January 27th, 1925

EXACT REPRINT

NEW YORK HERALD TRIBUNE, WEDNESDAY, JANUARY 28 1925

Kolitsch, Croatian, Captures Audience In Violin Recital

Vlado Kolitsch, a young Croatian violinist, made an impression of unusual talent in his first American recital last night at Carnegie Hall. Despite the storm, a large number of persons attended. The opening number was that familiar warming-up exercise, the Tartini "Devil's Trill," in Kreisler's arrangement, followed by Bach's unaccompanied Adagio and Fugue and then the principal number of the evening, Mozart's D major concerto, with three cadenzas by Leopold Auer.

The familiar concerto was accompanied in an unfamiliar manner, not by a twentieth century piano, but an eighteenth century instrument announced as a spinet. It did not seem, however, to be the spinet of Mozart's day, a small harpsichord with only one bank of keys, but the pianoforte, or "fortepiano" of the period, with strings struck rather than plucked. Malvine Gardner accompanied the violinist on the spinet and the piano.

Mr. Kolitsch, using a Stainer violin once in Mozart's possession, was at his best in the concerto. His tone seemed of good quality, but of limited volume in the Tartini number, with lessened smoothness in the rapid flights, but it broadened and increased notably in the Bach solo and, when Mozart was reached, was remarkably smooth and rich, full and sonorous. It flowed through Professor Auer's cadenzas without dryness or ruffling of its services, while Mr. Kolitsch was happy in double-stops, which were resonant, free from scraping. Three Czech numbers, by Fibich, Suk and Dvorak, finished the recital by a violinist well worth hearing again—but, it is to be hoped, in better weather.

F. D. P.

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IN CONTINENTAL CAPITALS

Restoring Authentic Boris Text

Paul Lamm Ends Researches and Is Completing Edition of Moussorgsky Opera in Original State.

Moscow.

At present three versions of Moussorgsky's Boris Godunoff are known to the musical world: the composer's edition, the piano score of which was given out in 1875, and the two versions of Rimsky-Korsakoff, those of 1896 and 1906. The original and authentic version of the opera as it came from the hand of the composer is being completed by a Russian musician, Paul Lamm, who has spent some years in study and research, and it will be published shortly.

Lamm is at present putting the finishing touches to the restoration of the piano and voice score, and he plans to commence, immediately this work is through, on the complete version of the orchestral score. The work of this musician was the most important subject of discussion at the latest meeting of the Russian Academy of Arts and Sciences here. He himself was present to make a report of what he has been doing.

Lamm a Musician of Standing

Paul Lamm was graduated from the Moscow Conservatory as a pianist. For a number of years he was the assistant of the teacher and concert artist, Mme. Olenina d'Alheim, a friend and admirer of Moussorgsky. Later he became one of the directors of the Russischer Musik-Verlag, the Russian publishing company organized by Koussevitzky.

After the revolution he was for a while director of the Russian Government Music Publishing Department, and at the same time he was the center of a group of the best contemporary Russian composers. At present he is professor at the Moscow Conservatory of Music and is connected also with the Moscow Association for Contemporary Music and with the Russian section of the International Society for Contemporary Music.

Lamm made a careful study of all the versions of Boris and of the sketches and manuscripts that Moussorgsky left. He grouped them into three separate stages. The fundamental version was the composer's original piano score. The next was the shortened form of Boris; the composer cut it according to the requests of the management of the St. Petersburg Opera and the advice of friends in order that it might be practicable for presentation. The final form of Boris was that to which the composer brought it himself for later productions. This involved even further cutting, most of it being done hurriedly and without care.

Restores Early Cuts

In his new version of Boris, Lamm restores practically all the parts of Boris Godunoff which were cut when it was first being produced, and in several places in the score he includes a number of different readings of single passages. So far Lamm has not succeeded in one search, that for about twenty-five bars of the first scene in the fourth act, when Stchelkalov is speaking. The words of this passage are in Lamm's hands, but the music is lacking. It may be found among the papers of Vladimir Stassov, which have not yet been put in order.

According to his report, the following will be included in Lamm's new and completer version of Boris:

A number of bars in the second part of the Prologue which are usually omitted from the scene of the crowning.

A long and very interesting narration of Pimen in the cell scene of the first act in which Pimen tells of the murder of the Tzarevitch Dmitry. The restoration of one omitted bar in the second scene, the inn on the Lithuanian frontier.

Considerable new and unknown music in the second act, including parts of Ksenia's lamentation, the geography lesson (according to Pushkin's text), and the scene with Shuisky in which he tells of the murder of Ouglich. Also there are included four new bars before the tale on the parrot, and one long passage, previously omitted, in the conversation of Boris with Shuisky.

Nothing new in the third act, although some variations of the polonaise are omitted.

An entire new scene in the fourth act, one near the church of Vassily Blagenny. Also four cuts are restored in the first scene, at the time of the death of Boris.

Lamm declared in his report that Moussorgsky's manuscripts are neat and legible, and that the great difficulty of his work was the finding of lost parts and the dating of the various changes. He believes that his edition will not only have scholarly interest, but will form a more reverent and more effective means of presenting the music drama of Boris Godunoff.

VICTOR BELAIEV.

Photo by Underwood

MME. MARGUERITE SYLVA
Gave the First of Her New York Series of Distinctive Intimate Song Recitals on February 8.

Brussels Applauds Operas Of Moussorgsky and Rabaud

Brussels.

Another opera of Henri Rabaud has been introduced here, the French composer's L'Appel de la Mer. The performance at the Theatre de la Monnaie was conducted by M. Molle, and was as favorably received as the most popular pieces of the same composer usually are in Brussels.

Although the general presentation of the piece was of a high order, the outstanding feature of the performance was the singing. Mlle. Cortot as Cathleen distinguished herself particularly, and Mme. Ballard as Maurya proved a tragedienne of unusual power. Her voice also made a good impression.

The remainder of the cast included M. Colonne as Bartley, and MM. Van den Eynden and Destree.

Moussorgsky's opera, The Fair at Sorotchinsk, was received enthusiastically at its first performance at the Theatre de la Monnaie. The interpretation was excellent, the singing of Mme. Bovy winning especial praise. Van Obberf, Claudel, Burdino, and Boyer all sang their difficult parts with fervor and skill. The costumes and mise-en-scene were not only particularly colorful, but also unusually accurate, owing to the cooperation in the production of M. Pouchkine, a grand-nephew of Gogol.

K. H. S.

Bartok Composes Ballet

Berlin.—The Wonderful Mandarin, a new ballet by Bela Bartok, has recently been completed.

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OLD-WORLD HIGHLIGHTS

Pacific 231 Led by Goossens in London

London.

Undoubtedly this is to be a slacker music season for London than last year's. I have written of the paucity of symphonic novelties promised for the year—so great that the premiere of Honegger's Pacific 231 a few days ago stands out like a great event. The holiday season is a month past, and still important recitals are unusually few. This time a year ago the B. N. O. C. was at Covent Garden: now rumors persist to the effect that, subsidy or no subsidy, that organization is going to die.

The Royal Philharmonic, under Eugene Goossens, produced Honegger's railway piece on January 29. The result was a good deal of leg-pulling—or as an American would put it, "kidding along"—for the composer. Thus Percy Scholes in the Observer:

Reviews Flippant

"Arthur Honegger says that he loves locomotives 'as others love women or horses'. It is a strange levelling expression, and perhaps the member of the Philharmonic audience who, red in the face, booed and hissed after the performance of Pacific 231 was a zealous feminist or an ardent equestrian." The reviewer quotes the composer's description of the "pathetic and lyrical" nature of the locomotive, and goes on: "If, after thinking the words 'lyrical' and 'pathetic' back to their very roots, any one of Thursday's listeners can understand this application of them, he is indeed an ingenious etymologist. I would say that if you get another chance, go to hear it again. A year or two and your chance will be gone, for though Pacific 231 is a clever contrivance, its steam pipes and cranks and piston are not of the material that will last forever."

"Behind Pacific 231 it is safe to say there is no definite idea," says the Sunday Times, "apart from the attempt to coerce the attributes of music into performing functions properly those of another art. That of course they fail is demonstrable, for by what strains, pray, are we to be certain that the image presented is that of Pacific 231, and not that of the shunting engine at Hither Green?" (here American readers may substitute Hoboken). "If," demands Robin Legge in the Telegraph, "Honegger loves engines as other people do women or horses, why did he so dissemble his love as to cause a feeling that she, or it—the engine—had fallen over the embankment, or, metaphorically, been kicked downstairs?"

It is on occasions such as these that London misses the trenchant and witty pen of Ernest Newman.

Beecham Leads Again

On 1 February, Sir Thomas Beecham was welcomed at a special Sunday concert in which he made one of his rare appearances as a conductor—the only one, so far, this season. He was, of course, acclaimed by the press. Announcement has been made of a forthcoming recital in a better hall than the Royal Albert of a Miss Paikin, endowed with "a very easy and fluent coloratura soprano" voice, "well worth the hearing." A new quartet, bearing the name of Copenhagen, whence it came, impressed favorably in a chamber concert which included two unfamiliar works: the Stravinsky Concertino and Sibelius's Quartet in D minor. Neither was as well received as a thrice-familiar Schubert number.

P. L.

Berlin Clothing Merchants Outfit Modernized Traviata

BERLIN'S State Opera became a fashion show on the evening of February 9, reports the New York Times, with 2,000 members of the National Organization of Clothing Manufacturers as an audience while grand opera singers, appareled in up-to-date costumes supplied by the manufacturers, sang Traviata. The costumes were gifts to the singers from the clothing men, who also gave a supper and dance later at a prominent hotel, where the opera personnel appeared wearing their new clothes.

Even Eric Kleiber, leader of the orchestra, received a new evening suit from the clothing manufacturers who are holding their Spring Fair in Berlin. Traviata, being a non-historical opera, made it possible for the fashion makers to dress the company in the very latest gowns. Every woman member of the cast, from Violetta de Stozzi, who sang the role of Violetta, to the humblest chorus woman, had a stunning new wardrobe. The men had the latest things in sport suits, morning coats and evening dress.

Give Childhood Opera of Mozart

Vienna, Feb. 11.—The boyhood opera of Mozart, La Finta Semplice, recently discovered, was produced here last night for the first time. It was written when the composer was twelve years old.

Seidel Gives London Recital

Harty Conducts His Irish Symphony With Royal Albert Hall Orchestra; Post Reviewer Dies.

London.

Something very close to a capacity audience filled the Wigmore Hall on January 19 to welcome Toscha Seidel, the violinist, who on that occasion made his first appearance in recital here in some years. It will be recalled that he won warm commendation some days earlier as soloist of a symphonic program in the Queen's Hall. This time the critics were again as well disposed.

The Sunday Times writer said: "All that pertains to the act of fiddling seems to come naturally to him, and he awakens lively admiration for technical prowess out of the common." "The warmth of his audience's applause," thought the Telegraph chronicler, "made it quite clear that to their thinking he had touched nothing which he had not adorned. And with this verdict we believe most people will concur. He is an exquisite and finished violinist, who must have mastered the technique of the instrument more quickly than other boys master the multiplication table. Natural facility is paramount in his playing. Every sweep of the bow, every run, scale, arpeggio, trill, chord, is performed with the ease of the master."

Will Play Again

There are, nevertheless, echoes of the comment which followed Mr. Seidel's concerto appearance: that depth of interpretation is somewhat lacking; complaints, too, of the virtuoso character, of his program. He is to be heard again at the end of the month.

On January 21 Hamilton Harty returned to London to present to it for the first time his new Irish Symphony, through which he led the Royal Albert Hall Orchestra. Some of the critics, putting the music rather into the category of a suite on Irish folk-tunes, were thus enabled to say nice things about it. Others, accepting the title at its face value, found it of less interest, and pointed out the impossibility of developing folk songs—themselves already complete—in the symphonic manner. But folk songs have been made into interesting themes and developed and metamorphosed with skill and grace by symphonic composers. The truth must be that Mr. Harty is not a Dvorak nor a Tschaikowsky. He has taken his tunes over bodily from the Irish, orchestrated them, and modeled his transitions and codas after the familiar standbys of a symphonic conductor, especially Tschaikowsky and Wagner.

Moiseiwitsch Once More

"Benno Moiseiwitsch was in great form for the Rachmaninoff Second Concerto," wrote Robin Legge of the Telegraph after the Queen's Hall Orchestra concert of January 24. "The combined brilliance and delicacy of his playing were above reproach and greatly delighted his hearers." The Observer, too, recorded "pleasure" in this reappearance, although noting a certain "dryness" of tone.

Two other "repeats" drew good houses, a second concert of the Savoy jazz bands and a recital given by Arthur Rubinstein under the auspices of the Pianoforte Society.

Finally the sudden death of Francis Barrett, for thirty-five years music critic of the Morning Post, must be recorded. His father, of the same name, had also been long connected with this journal in the same capacity. His death occurred on January 19; on the 17th he was still making the rounds of the concert halls.

P. L.

Goossens Conducts Radio Program

London, Feb. 3.—Recent programs of the British Broadcasting Company have included a concert in which Eugene Goossens directed and Marie Novello played the Mendelssohn Piano Concerto; a chamber music concert devoted to the music of Gabriel Faure, and the broadcasting of Liszt's Hungarian Rhapsody by Kathleen Thomson.

Walter Leads in Holland

Amsterdam, Feb. 1.—Bruno Walter, who will appear in New York as guest conductor of the New York Symphony Orchestra, is directing the Concertgebouw Orchestra here in the absence of Willem Mengelberg. He will sail for America after spending a few days in London in time for his first concert at Carnegie Hall on February 26.

Revive Ballet in Paris

Paris, Feb. 2.—Lumiere et Papillon, a ballet by Louis Urgel, was revived at the Opera-Comique early last month.

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FOREIGN MUSIC ACTIVITIES

Boris Revived at Opera

Paris Hears Guest Artists in Moussorgsky Piece; Nina Koshetz and Zalewsky Well Received.

Paris.

Boris Godunoff has been returned to the Opera repertory after an interval of several seasons. Two newcomers to the company sang the roles of Boris and Marina, the Russian baritone Zalewsky, and Nina Koshetz, a soprano who also is a Russian.

M. Zalewsky has been engaged at the Opera for a number of guest performances, and he made his bow in Boris. His success was instantaneous, for not only did he show a good voice of mellow timbre and wide range but also marked acting abilities. Mme. Koshetz also pleased the audience with the quality of her voice and the manner in which she handled it.

The remaining parts were in the hands of the regular members of the Opera roster. The young tenor Dutreix, as Gregory Dmitry, sang as well as his voice of limited capabilities allowed. The contralto Lapeyrette did some sterling singing in the part of the hostess. M. Huberty excelled vocally as Pimen, although his acting left something to be desired, and M. Gresse, basso, sang with force and acted with conviction. Philippe Gaubert was the conductor.

Opera Roster Not of Best

The advent of foreign singers to the Paris Opera has been greeted with pleasure by the music public and music writers. At present it is well known that the regular roster of the company is not up to par in singing abilities. The artists are overworked and tired, and are insufficient in numbers to deal with the extensive repertory of the Opera, especially in view of its policy of including many novelties in the schedule of each season. For these reasons as well as for the exceptional abilities which the two Russian guests displayed, the audience and reviewers were enthusiastic in the welcome which they extended.

Gounod's Faust, one of the mainstays of the Opera repertory, was just produced there for the 1,697th time. It continues to draw the largest houses and receipts of all the pieces that the Opera gives. The casts of Faust are always excellent, but this most recent one was exceptional because of the return of M. Trantoul, the tenor who has been absent from the company for some time. His lyric voice fits the music of Faust, and he acts with a passion which is convincing.

Mlle. Marise Beaujon returned to the role of Marguerite. She has been ill for some time, but her voice seems to have recovered from whatever effects the sickness may have had upon it. M. Gresse was in excellent voice. He remains the most popular Mephistofeles of the present Opera roster. The mise-en-scene was not novel, but it was good. Henri Busser conducted.

In the repetition of Massenet's Herodiade at the same theatre what stood out was the setting. The general pomp and color of the mise-en-scene of each of the acts is rich and impressive.

In the role of Salome Jeanne Cros gave a good account of herself, vocally and histrionically. Always she was the character whom she was portraying; never did any virtuoso attitudes destroy the illusion which her acting created. M. Dutreix sang the part of Jean. His voice is small, but pleasant, and it gives pleasure because he uses it intelligently.

Georgette Caro sang the title part. Her contralto is of good quality and sure in intonation. The baritone Duclos as Herod distinguished himself as singer and actor. He out-Heroded most of the Opera Herods whom Paris can recall. F. Ruhlmann was the conductor of Herodiade.

Brazilian Soprano Sings

Among the recent recitalists was Vera Janacopoulos, Brazilian soprano, who appeared in two programs at the Salle Gaveau. Her concerts were received with mixed feelings by the press and public. Mlle. Janacopoulos has concertized in Paris with a measure of success since 1919, but this season her choice of programs was unfortunate, and she did not win the usual favor which is extended to her.

Her first program, including four arias from Mozart operas, a group of compositions of Bach, and Schumann's Les Amours du Poete, was received well enough, but the recital of compositions of Igor Stravinsky which followed found little favor with the audience. In fact the scattering of applause included a few hisses, although it was quite plain that they were intended for the pieces which she was singing, not for herself.

K. H. STOTTNER.

THE LONDON STRING QUARTET
Consisting of James Levey and Thomas Petre, Violinists, H. Waldo Warner, Violist, and C. Warwick-Evans, Cellist, Was Greeted by an Audience Which Filled Carnegie Hall in Its First New York Recital of the Season.

Warsaw Hears Modern Works

Warsaw.—The concerts of the Philharmonic Orchestra have introduced many novelties this season. Among those by Polish composers are two Szymanowski symphonies; a Suite by Rogowski; another Suite, The Sea, by Joteyko; the works by foreign composers were Honegger's Pacific 231; several Debussy pieces; Ravel's La Valse; and numbers by Stravinsky and Prokofieff.

At the opera, Siegfried has been revived and the Poznan Opera has produced a new opera by a Polish composer, Felix Nowowiejski, A Legend of the Baltic.

Joseph Pizzarello Dies

Paris.—Joseph Pizzarello, formerly of New York, died at his home in Cannes on January 15. He had retired there after a period during which he taught in the National Conservatory of Music in the United States. Previously he had been famous as a teacher and coach in France. He was accompanist for Victor Maurel and Emma Calve.

Pasdeloup Presents Aubert Novelty

Paris, Feb. 7.—Caprice, a work for violin and orchestra by Louis Aubert, was heard for the first time at a recent concert of the Pasdeloup Orchestra. M. Asselin was the soloist.

Vittorio Gui Leads Chenier at La Scala

Milan.

After the success of the new Cena delle Beffe, the Milan public showed renewed interest in Giordano's older opera, Andrea Chenier, and crowded La Scala when the work was put on again on January 22. Vittorio Gui, who conducted the last presentation of Chenier in May, was again in the pit.

Maestro Gui was again praised for the rhythmic precision of his conducting, for the dramatic color which he infused in the score, for the poetry with which he brought out the most beautiful passages of the music, for the passion and clarity with which his orchestra sang Giordano's melodies. This leader was admired all the more because of his versatility, for he handles with equal mastery the Italian music of bel canto and such operas of more symphonic structure as Salome, Sakuntala, and the Rheingold.

The tenor Pertile won praise for the intelligence of his interpretation. He displays continually unabated diligence in seeking vocal means by which he may improve the quality of his tone. He was warmly applauded by the audience.

Signora Spani sang her role very well, although her diction left something to be desired and her acting was not sufficiently warm. The baritone Molinari was exceptionally effective as Gerard, as he was some time previously as Germont in the Scala performance of Traviata. The part of Madelon was sung excellently by Signora Masetti Bassi. The secondary parts were well done, with the tenor Nessi standing out. The mise-en-scene of Rovescalli and Santoni was much admired. It was in large measure different from that of the production of last May.

In general the performance was unusually pleasing to the public, and it did not hesitate to express its approval of the entertainment supplied.

FEDERICO CANDIDA

British Music Firms Absorbed

London.—Messrs. Hawkes and Son, music publishers and instrument manufacturers, announce the purchase of the firm of Winthrop Rogers, music publishers. The Rogers house will retain its own name, and transact business independently. Frank Bridge, Roger Quilter, John Ireland, and other modern British composers have their music issued through this firm.

Bantock Composes Boris Prelude

London.—An orchestral Prelude is being composed by Granville Bantock for the performance in Birmingham of Pushkin's Boris Godounoff.

Name Street After Composer

Paris, Feb. 7.—Rue Henri-Martin has been rechristened rue Jules-Massenet, in memory of the composer of Thais.

New Szymanowski Compositions

Berlin.—Karol Szymanowski has just composed a set of mazurkas for the piano.

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THE STUDIO EASY CHAIR

THE Fontainebleau School of Music announces that the Minister of Fine Arts in France has given formal permission to the school to install in the old tennis court in the Palace the new three-manual organ which is being built and will be in readiness for use when the school opens June 25. This will provide for the school not only a splendid organ, but a large and well arranged concert hall in which students will have the opportunity to perform themselves and also to hear concerts of all kinds given by the leading musicians of France. M. Decreus, the director of the school, is already arranging a series of concerts to be given by the best organists in France.

Mary Frances Wood, pianist, and Edna Bachman, soprano, artist pupils of the LaForge-Berumen Studios, gave a joint recital in Watertown, N. Y., Monday evening, January 26.

It has been announced by the Juilliard Foundation that Olga Samaroff will continue her master classes until May 15, 1925. This necessitates the postponement of Mme. Samaroff's European concerts until the fall of 1925.

Rozalind Kaplan, youthful artist-pupil of Maurice Rosenfeld, played at Bloomington, Ill., on January 10 under the auspices of the Amateur Musical Club of that city. On her program were a Chopin group, Bach-Burmeister, Bach-Tours, Glazounow, Alabiew-Liszt and Debussy compositions.

The judges for the Young Professional Musicians' Contest, which will be held by the Connecticut Federation of Music Clubs on March 7 in New Haven, are: For voice—Dean David Stanley Smith, Yale School of Music; Frederick Weld, Connecticut College for Women, and Isaac Beecher Clarke; for violin—Hildegarde Nash Donaldson and J. L. Dashiell; for piano—Dean David Stanley Smith, Robert Prutting and Walter Edwards.

The Cleveland Institute of Music is ushering in its second semester with a series of artist recitals. The series will include three well-known women musicians of our day and will be open to the public after the students have been given the first opportunity of securing tickets. The first recital was given at the school on February 13 by Nadia Boulanger, French organist, conductor and educator.

Aims to Prove Vocal Cords Not Essential to Speaking

PARIS vocal teachers are paying great attention to discussions now taking place at the Academie des Sciences, says a dispatch to the New York Times, as a result of a memorandum presented by Henri Frossard of the Sorbonne Faculty, wherein he undertakes to prove that vocal sounds emitted by human beings are not at all due to action of the vocal cords as has been believed for many centuries.

According to Frossard's theory, it is not vibration of the vocal cords that produces speech or song, but vibration of air in the cavities and crevices situated alongside the cords, so that the vocal organ, instead of being as always visualized a sort of accordion, which makes sounds through contraction and squeezing, in reality is a sort of harmonica, which makes sounds by blowing into it. All consonants, declares M. Frossard, are merely vowels shattered by air waves.

M. Frossard bases his theory on practical experiments, and cites cases where patients who have suffered removal of vocal cords continued to retain power of clear, intelligible speech and even song.

Savants of the Academie des Sciences are quarreling over the matter, and one of them proposes to show Frossard's theory, like many supposedly new scientific theories, is at least a hundred years old, having been enunciated about a century ago by Professor Savart of the College de France and subsequently disproved.

Loraine Wyman, American interpreter of folk songs, will be the second artist to be presented in recital at the Institute. She will appear February 27, and her program will specialize in French and English folksongs. Miss Wyman has collected and published two volumes of Kentucky Mountain songs in addition to assisting the government research departments in Canada in collecting some 4,000 songs.

The third and last of this series will be given by Wanda Landowska, harpsichordist and pianist.

ANDREAS DIPPEL

Will Head the New School of Opera Which Is Being Organized in Conjunction With the Ithaca Conservatory of Music.

Robert Ringling has notified his former teacher, William S. Brady, of New York, that he has been engaged as principal baritone at the Ulm Opera, Ulm, Germany. Lawrence Wolff, another Brady pupil, sang Nando in Tiefland at the Munich Opera January 19.

Professor Demonstrates Five-Stringed Violoncello

Vladimir Karapetoff, Professor of Electrical Engineering at Cornell University, Ithaca, N. Y., may not be the original inventor of a five-stringed cello but the lecture-recital which he gave at the Institute of Musical Art in New York, February 11, demonstrates the practicality of his instrument.

To the original C, G, D and A strings Prof. Karapetoff has added an E string . . . necessarily of wire, as the tension of this string equals that of the four lower. The resulting difference in timbre offers certain advantages as well as disadvantages.

The addition of the fifth string facilitates the execution of difficult passages in the higher registers, it extends the range of the instrument and increases its value as an orchestral unit. Most of that which is scored for viola lies within the extended range, and as a solo instrument most of violin literature becomes available without transposition or arrangement since the four top strings are tuned just an octave below the violin. As the original instrument is undisturbed no change in cello technique is required, merely an extension.

Before an audience which included cello virtuosi as well as teachers and students Prof. Karapetoff played cello and violin numbers to demonstrate the capabilities of his instrument.

A five and a half year old child pinist, Sol Kaplan, was among those who played at the recital given by the Curtis Institute of Music on January 31. The boy, who is studying piano in the preparatory department of the Institute, was the youngest of the pupils to take part in the recital.

Others on the program were Cecelia Zacharias, Raymond Zacharias, Frances Schanck, Flora Thomas, Ida Byrd, Regina Israeli, Eleanor Cohen, Eleanor Hillerson, Freena Tutelman, Margaret Bergman, Harriet Fleischer, Helen Solis-Cohen, Ida Meroff and Rosalie Yerkes. They are pupils of Esther Cinberg, Ethel S. Drummond, M. Leah Kirshner and Mrs. Ruth Shufro Strauss, teachers in the piano department, and Lillian Cinberg, violin instructor.

Elsa Meiskey, pupil of Madame Marcella Sembrich, who teaches voice at the Curtis Institute of Music, Philadelphia, together with Perley Dunn Aldrich, Madame Charles Cahier, Horatio Connell and Mrs. Wood Stewart, sang at the first concert of the thirty-second season of the Fortnightly Club. The concert was given at the Philadelphia Academy of Music.

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TWENTY MELODIC STUDIES of moderate difficulty for the piano by Pierre Augieras are published by Editions Musicales Janin, of Lyons, France. M. Augieras is a member of the faculty of the Eastman School of Music at Rochester, New York.

The studies are prefaced by a few remarks of M. I. Philipp, Professor of the Paris Conservatory, which accurately describe them: "The Twenty Melodic Studies of M. Pierre Augieras are remarkably well written pieces, of delicacy and charm. The student will find them useful both pianistically and musically."

The problems which these etudes include are the fundamental difficulties of smoothness of passage work in each hand, the playing of swift even scales, rhythmic firmness, apreggiations, octave playing, and the like, although no especial attention is paid in this group of works to the playing of thirds and sixths, contrary rhythms in the two hands, or staccata passages. The seventeenth number is an unusually interesting study for the left hand which includes some absorbing practice in differentiation of tone quality in the simultaneous presentation of melody and accompaniment, and in the playing of successive thirds.

Another Janin publication is the Poeme-Berceuse of Emile Bourdon, for violin and piano. It is a composition of genuine character and individuality, with a harmonic style of comparatively conservative idiom. The melody is interesting and moving, and the accompaniment has importance of its own.

Clayton Summy, the Chicago publishing house, has issued a group of works of pedagogical interest. Ethel Lyon's Story of Cinderella is a set of six pieces of varied mood for the piano pupil of medium advancement. H. Smidt-Gregor's Norrland-Scherzo for the piano is somewhat more advanced. It has a vigorous rhythmic stride with particular stress on left-hand octave work.

Work and Play Book by Mrs. Crosby Adams is an elementary aid not only to piano playing by the child pupil, but also to musicianship. It aims more than the ordinary elementary text to make the child aware of the key system at the bottom of music, and of the first steps of harmony.

John McCormack (right) signs a contract with A. Strok, Impresario of the Orient, for a series of concerts in the Far East to begin in April, 1926.

Gotterdammerung

The second performance this season of Gotterdammerung by the Metropolitan Opera Company was marked by the first appearance of Rudolf Laubenthal in the role of Siegfried. Otherwise the cast was the same as previously and Artur Bodanzky conducted.

Olin Downes wrote in the Times that Mr. Laubenthal "proved a personable hero and sang the music with competence." According to Deems Taylor of the World, the change improved the opera, and Mr. Laubenthal's "rather metallic" voice "for its bright definiteness showed to better advantage" in this role. W. J. Henderson of the Sun thought his performance "praiseworthy" and, although his voice was not ideal for the part, "his reading of it was intelligent and fitted well into the ensemble." In the Post, the reviewer liked his work, although he admitted he was not "ideal" for the role. The Telegram-Mail reported that "there was much to commend in his singing and acting."

Mme. Larsen-Todsen was lauded for the improvement in her voice since her first performance. The Telegram-Mail writer found her voice "free from tremolo" and Mr. Henderson was in accord that it "was less tremulous and her singing suffered less from the natural anxiety of a debut." In the Post she was commended for both vocal and histrionic improvement. According to Deems Taylor, Mme. Larsen-Todsen "was obviously more at ease than she had been at her debut, and acted and sang to much better advantage. Vocally, in fact, she was, at times, a thrilling Brunnhilde."

Second N. Y. Recital of Mme. Ney

Aeolian Hall was the scene last Tuesday of the second piano recital of the season by Elly Ney. To quote the Herald Tribune, "she made music in her familiar way. Her piano playing had its customary authority, power, breadth and vitality of conception and depth of feeling."

Noted Artists to Honor Auer

Leopold Auer's eightieth birthday is to be marked by a concert given by Jascha Heifetz and Efrem Zimbalist, assisted by Rachmaninoff, Gabrilowitsch and Josef Hofmann, on April 28 at Carnegie Hall.

YOUR VOICE AND YOU, by Clara Kathleen Rogers (published by the Oliver Ditson Company, Boston) is a summary in a book of 120 pages of the problems of the singer. (Its subtitle is What the Singer Should Do.)

The author, an opera-singer and teacher experienced in Europe and the United States, commences by reducing the vocal student's difficulties to a "mental awareness" of what he (or she) at any moment wishes to accomplish. Then she turns to the matter of aiding the student in learning to bring his technique to the point where it will be able to equal his aspiration with actual accomplishment.

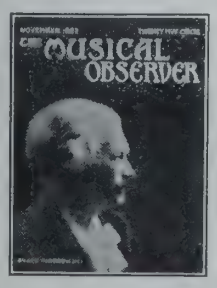
Mrs. Rogers first discusses the problem of breath control, and includes in her discussion a series of exercises in breathing and position. She takes up next the articulation of sounds, and presents a table of the various groups of consonants with explanations of the manner in which they are enunciated. The articulation of the vowel sounds also is considered, after a short discussion of the various theories regarding their formation.

The development of a perfect legato action in the speech organs is urged by Mrs. Rogers, not only for ease and purity of tone and phrasing, but also for the conservation of breath. Resonance and tone attack are subjected by the author to examination in great technical detail. She closes her more technical considerations with a series of warnings against misleading directions of some "authorities" on singing.

Such more general matters as stage poise, the purpose of technique as a means of interpretation, the differentiation of between the two types of voice, light and dramatic, are discussed by Mrs. Rogers, and she closes her compact and authoritative volume with a summary of principles, and valuable directions for practicing.

To Present Waghalter Operetta

Mandragola, an opera comique by Ignatz Waghalter, conductor of the State Symphony Orchestra, will be presented in New York in March, it has been announced. The work has been performed in Berlin with Eleanor Painter in the leading role.



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Philharmonic Enlists Bachaus as Soloist

Plays Brahms' Second Concerto; Mengelberg Conducts Iberia Suite of Debussy.

Brahms' Second Piano Concerto was played by William Bachaus with the Philharmonic Orchestra at Carnegie Hall at its subscription concert on Thursday. Other numbers offered by Mr. Mengelberg were Beethoven's First Leonore Overture, Debussy's Iberia, and Chabrier's Espana.

Lawrence Gilman (Herald Tribune) found Mr. Bachaus "geared to play Brahms. He has the necessary largeness and masculinity of style, the tonic vigor, the blend of sanity and fervor, the poetry that is never languishing or oversweet. . . . He is a virtuoso—there are few more brilliant ones; yet in his case, the musician, the poet, the interpreter, has conquered the virtuoso."

According to Deems Taylor of the World, his performance "besides being beautifully blended with the texture of the surrounding orchestra, had deep imaginative and poetic qualities, and superb vitality. It was a masterly achievement by an artist who once more demonstrated his right to be placed in the first rank of living pianists." W. J. Henderson wrote in the Sun that Mr. Bachaus gave an interpretation "which was distinguished chiefly by rhythmic insistence and splendor of tone," and that he was capably assisted in this by Cornelius van Vliet, who played the cello solo in the slow movement.

Olin Downes of the Times thought that the pianist played "with the fidelity and enthusiasm of the fine musician that he is." In the opinion of Pitts Sanborn of the Telegram-Mail, "indisputably Mr. Mengelberg is a prodigious conductor and Mr. Bachaus as pianist is nothing less than colossal." The Post writer agreed to the excellence of Mr. Bachaus' performance. Other reviewers commended Mr. van Vliet.

As Deems Taylor expressed it, Mr. Mengelberg's reading of the orchestral part of the concerto "was equally imaginative and eloquent, and of great technical excellence." Mr. Henderson remarked that Mr. Mengelberg, "of course, conducted with authority and enthusiasm." Both he and his orchestra, to quote Mr. Gilman, "excelled themselves in the performance of Debussy's Iberia."

The program given by Mr. Mengelberg on February 8 included Chabrier's Espana, Cherubini's Overture to Les Deux Journees, Beethoven's Fifth, and Tschaikowsky's Casse-Noisette Suite.

At the children's concert of the orchestra, conducted by Ernest Schelling, selections from Mozart, Bach, Quilter, Godard, Schelling, and Ippolitov-Ivanov were played to illustrate the woodwind section of the orchestra.

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Rosalie Miller Heard With State Symphony

Soprano Sings Little Known Works of Bach and Mozart; Waghalter Directs.

Rosalie Miller, soprano, was heard in New York for the first time in several seasons as soloist at the concert of the State Symphony Orchestra in Carnegie Hall Wednesday evening. More or less in the nature of novelties were her songs, which included Bach's solo cantata, Jauchzet Gott in Allen Landen, and a recitative and aria of Mozart's, A Questo Seno del Vieni.

According to Olin Downes of the Times, Miss Miller's "sincerity was unquestionable; there was evidence of what had been a beautiful voice; but the unmuscial and technically faulty character of the singing was inescapable." F. D. Perkins (Herald Tribune) wrote that she "sang earnestly, not inexpressively, but with a rather uneven volume and quality of tone."

The Post reviewer commented that "she seems to have been experimenting with a naturally charming voice and has blundered seriously." Pitts Sanborn wrote in the Telegram-Mail that her voice was inadequate for the difficult songs. The Sun writer found that she sang "with serious purpose, but she was hampered by frequently losing the pitch and her vocal technique was otherwise uncertain." According to this reviewer, the Overture to Gluck's Iphigenia was played "with sincerity" by Mr. Waghalter and the orchestra.

Lambert Murphy

After a two year absence from the New York concert stage, Lambert Murphy returned in a recital at Aeolian Hall last Tuesday. In the opinion of the Post reviewer, "he sang with his usual artistic skill and pleasing voice."

W. J. Henderson wrote in the Sun that "the excellence of Mr. Murphy's art was best displayed in his opening number, the familiar recitative and air Waft Her, Angels, from Handel's Jephtha. In this the justness of his phrasing, the clarity of diction and the general propriety of his style were admirable." Agreed was Pitts Sanborn of the Telegram-Mail, who, though he did not find Mr. Murphy's voice "in its best estate," thought that "he sang with his customary painstaking art and was especially effective in Waft Her, Angels."

The reviewer in the Herald Tribune considered that Mr. Murphy's singing "had its familiar characteristics, artistic use of a tenor voice of moderate volume and considerable interpretative skill."

N. Y. Hears Sciarretti Again

Alberto Sciarretti gave his second piano recital of the season at Aeolian Hall, New York, on February 5. In the words of the Herald Tribune reviewer, "as in October, the Italian pianist displayed technique of notable brilliance especially in the three pieces by Domenico Scarlatti."

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Lines o' News AND Chatter

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* * *

Great tenors, too, sometimes lose their peace of mind. Apply to Beniamino Gigli, whose secretary will answer for him.

* * *

Music is harmonious, they say. Musicians also—at times.

* * *

So the New York Philharmonic Orchestra musicians are to get an increase in salaries. Well, this time . . . once again. But there is a story about a certain pitcher which was carried once too often to the well.

* * *

Los Angeles is becoming operatically ambitious. Since W. A. Clark, Jr., did so much for the city symphonically there has ensued a music growth in all manner of ways.

* * *

Edwina Davis, of Loudon Charlton's forces, is clever. Clever Edwina, indeed. She writes: "You seem to be rather a chatty person; why not chat a few lines on the theme of Ernest Hutcheson—un poco sostenuto—and the fact that if he had spent his time hunting for a word of five letters, which means microscopic hairs, he never would have been able to accomplish the truly monumental feat of seven recitals illustrating the literature of the piano from the sixteenth century to our present time."

By the way Edwina (since Lines-O'-Newser is no cross-word expert) what is that word of five letters?

* * *

Mme. Sturkow Ryder has a deep respect for Cincinnati; but she asks that she be credited as a resident of Chicago, which we are pleased to do.

* * *

Yes, the news bulletin printed in The Musical Digest two weeks ago about Koussevitzky's having been engaged by the Boston Symphony was correct. Brother Brennan, manager of the orchestra, confirms the published report.

* * *

Fritz Reiner journeyed to Philadelphia last week by way of New York, and was in last Thursday's Philharmonic Orchestra audience. After hearing Mengelberg conduct, Reiner went on to the Quaker City where, on Sunday, he conducted the Philadelphia Orchestra in a special concert.

* * *

The crop of opera seeds which has been planted at various times during the past few years is beginning to sprout. Give the country a little time; then watch the results.

* * *

John McCormack's indisposition was only slight. The tenor will fill all his February engagements, a little later. Just at the moment he is enjoying a brief vacation, which should put him in better vocal condition than if he had not taken it.

* * *

One of the recent visitors to New York was Mrs. Andrew Timberman, president of the Music Club, of Columbus, Ohio.

* * *

Miss Marion De Forest, of Buffalo, is expected in Manhattan this week.

* * *

Mrs. Alvena Springer-Mason, local manager at Guelph, Canada, is in New York. Another impresario, from Hartford, Conn., who spent several days in the big city last week is Robert Kellogg, and Mrs. A. Gillen, of Youngstown, stopped off for a few days on her way, with Mr. Gillen, to Europe.

* * *

An early spring—which seems to be indicated in all parts of the country—may give an impetus to the concert bookings for 1925-1926.

* * *

Far to the west is Claudia Muzio. Pacific coast music patrons are listening, these days, to the concert singing of the Chicago Opera soprano.

* * *

Boston has gotten to like the Chicago Opera Company. There is reason to believe that the Chicagoans will visit the Hub city once a year for some time to come.

* * *

A subscriber writes us to inquire: "Why not Elsa Alsen at the Metropolitan? It would seem that she should be given rather serious consideration by its management."

* * *

Pretty soon, now, we shall probably have from Louis Eckstein some announcement concerning the Ravinia Park opera performances for next summer.

* * *

Yes, and it is about time for Mrs. Guggenheimer to give out the plans for the not-so-far-off Stadium Concerts.

* * *

Vlado Kolitsch has requested that we no longer refer to him as "the new Croatian violinist," . . . for Vlado has decided to become an American citizen.

* * *

If you decide to sell silks for a living don't go around calling yourself Mme. Marguerite d'Alvarez or she'll haul you into court as she did a Mrs. Harriet Bridgeport last week . . . and who wouldn't?

* * *

Tito Schipa admits he is no speechmaker but he is an adept in responding to eulogies with a song, as he did last Tuesday evening at the Hotel Astor.

* * *

Troy Alexander was toast-master at the Schipa testimonial dinner and the eulogizers were H. O. Osgood, Emmanuel Gatti, Giovanni Gaggiano and Gennaro Curci. The Misses Ruth Williams and Flandina sang, Arvid Samuelson played a Chopin Scherzo, and then all present danced to the liltings of Loubet's Orchestra.

* * *

Yes, it is really good news to learn that Tullio Serafin is to conduct Petrouchka at its revival at the Metropolitan. Maestro Tullio is passionately interested in the modern movements in music, especially, of course, those in Italy.

* * *

A reception was held at the home of Lazar Samoiloff last Sunday evening in honor of Claire Dux, who sang in recital during the afternoon.

* * *

Last Friday was Feodor Chaliapin's birthday. He was invited to the home of Mrs. A. L. Garbat in New York. When he stepped in the door Lady Diana Manners, Marguerite d'Alvarez, Kurt Schindler, Elvira de Hidalgo, Mischa Elman, Paul Koshanski, and a number of others leaped from behind chairs and shouted, "Surprise!" . . . Then they had a party.

Impartiality
Fairness
The Facts

The Musical Digest

Music
in Springfield
See Page 10

MAR 3 1925

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Mme. Fanny Bloomfield-Zeisler, the Fiftieth Anniversary of Whose Career as a Pianist Will Be Celebrated With a Golden Jubilee Concert Tomorrow Night in Chicago.

Bulletins of News

Marco Enrico Bossi, Italian organist and composer, died Friday aboard the S. S. De Grasse after a short illness, according to an Associated Press dispatch. Signor Bossi was returning home after his first visit to the United States. While in this country he was heard in recital at the Wanamaker auditoriums in both New York and Philadelphia.

His wife and Commander Fago, captain of the De Grasse, were at his bedside when he died. It is expected that the body will reach Italy on Wednesday.

Owing to the illness of Alfred Pochon, second violinist of the Flonzaley Quartet, the Quartet has been obliged to cancel its appearance with the State Symphony Orchestra in Carnegie Hall tomorrow night. Instead, Mieczyslaw Munz will play.

Mrs. Charles S. Guggenheimer, Chairman of the Stadium Concerts Committee, announced today that negotiations had been completed for the appearance of three guest conductors at the concerts at the Lewisohn Stadium this summer to supplement the re-engagement of Willem Van Hoogstraten as conductor. The visiting directors will be Fritz Reiner, conductor of the Cincinnati Orchestra, Nikolai Sokoloff, conductor of the Cleveland Orchestra, and Rudolph Ganz, conductor of the St. Louis Orchestra.

It was also announced by Mrs. Guggenheimer that the season of concerts at the Lewishon Stadium had been extended to eight weeks, beginning on July 6.

Giovanni Martinelli, tenor of the Metropolitan Opera Company, has returned from Atlantic City, where he has been convalescing after an attack of typhoid fever, in excellent health. He will appear at the Opera on March 5 as Canio in Pagliacci.

Mr. and Mrs. Edgar Stillman Kelley sailed last Saturday on the Aquitania for England. They will attend the presentation of his opera the Pilgrim at the Birmingham Festival.

At the fourth of the series of artists' concerts at Carnegie Hall on Friday given by the State Symphony Orchestra under the auspices of the Music School Settlement Association, Kendall K. Mussey, chairman of the Settlement, announced that, at the next concert of the series on March 20, there would be given the world premiere of Charles Wakefield Cadman's new opera, The Garden of Mystery.

It will be an all-American evening, with the composer, singers, chorus, and orchestra all native born Americans.

Macmillen Resigns From St. Louis Symphony Post

S. E. MACMILLEN has resigned as business manager and secretary of the St. Louis Symphony Society, a position which he has held for the last three years. In a letter to Hugo A. Koehler, chairman of the Executive Committee of the Symphony Society, Mr. Macmillen expressed the desire that his resignation be accepted at once.

His unexpected resignation is the result of an offer from New York to become associated in a managerial capacity with a large new musical enterprise, the foundation of which is just being completed.

Mr. Macmillen came to St. Louis as manager of the orchestra three years ago, succeeding Arthur J. Gaines, now business manager of the Minneapolis Symphony Orchestra. During the three years of his regime, the Orchestra has made two successful Spring Festival tours, playing more than 180 concerts. He has also booked and arranged a three weeks' tour for this spring, beginning March 16 in Indianapolis, during which forty concerts will be played, or a total of about 225 concerts in three years. Contracts secured by Mr. Macmillen in this period aggregated more than $175,000 in guaranteed engagements.

Plans Are Furthered For Opera on Coast

Los Angeles Association Is Arranging Footlight Season.

Plans for the further development of opera on the Pacific coast are progressing in a manner that gives much promise for the future.

The recently formed Los Angeles Grand Opera Association, in which William A. Clark, Jr., founder and president of the Los Angeles Philharmonic Orchestra, has become interested, is forging ahead with plans to give a two weeks' season next autumn.

John T. Adams, president of the Wolfsohn Musical Bureau, who has just returned from a tour which took him to several important far-west cities, states that the Los Angeles organization may be expected to accomplish a great deal; and that Portland, Ore., also has formed an opera association and is to give performances in the fall.

The Wolfsohn Bureau will engage the artists for the Los Angeles Opera Association; and Mr. Adams reports that Willy Tyroler, formerly of the New York Metropolitan, is already at work training the chorus.

Fernando de Lucia Dead

Milan, Feb. 23.—Fernando de Lucia, tenor, one of the last exponents of the Italian bel canto and at one time a leading singer of the New York Metropolitan Opera, died yesterday at his home at the Palazzo Cirella in his native Naples.

Operatic Institute Announces Its Plans; To Open This Summer

Stony Point Project Nearing Date to Start Operations in Behalf of America.

COMPANY NEXT FALL

June next is the month set for the active functioning, at Stony Point, N. Y., of the American Institute of Operatic Art. Max Rabinoff, director general, and the executive committee—speaking for the board of directors and the honorary advisory committee for New York—of the American Operatic and Allied Arts Foundation—issued a statement yesterday concerning progress thus far made and plans for the future.

The erection of necessary buildings at Stony Point will be completed during the next three months; and then candidates for admission to the Institute may begin their activities . . to further develop their resources to enable them to participate professionally in whatever branch of the operatic and allied arts for which they are preparing themselves.

Throughout the summer these artists-in-the-making will be developed, under the guidance of experts: in music interpretation, stage action, chorus singing, dancing, orchestra playing and conducting, scenic painting, and—where occasion arises—in the practical counsel for the writing or reconstructing of opera scores.

It is the purpose of the American Institute of Operatic Art to have ready by next autumn an opera company which, with a repertoire of American and foreign works, may ask and receive the support of the public. A tour is then to be undertaken, over an itinerary yet to be arranged.

Already there have been selected the board of directors, of which Willard V. King is chairman, the honorary chairman, the New York honorary advisory committte, of which Otto H. Kahn is chairman, and the executive committee . . . consisting of William R. McIntyre (chairman), Havrah Hubbard, Philip Miner, Max Rabinoff, W. Rhinelander Stewart, Jr., L. I. Thomas, and Archibald R. Watson. John Brown, former business controller of the New York Metropolitan Opera Company and, later, Eastern representative for the Chicago Opera Association, has been appointed executive secretary of the executive committee.

Since the Musical Digest has published from time to time during recent months details of the purposes of this Institute it is not necessary at the moment to go into those details.

What is of outstanding importance, according to the prominent persons identified with the project, is that it is shortly to begin to accomplish those things for which the Institute was designed.

The nationalistic aim of the American Operatic and Allied Arts Foundation is one of its most important purposes. It desires to promote the interests of Americans seeking careers in opera, and to serve the vast public in providing representations.

Varied Recitals Heard in Boston

Kreisler, Casals and Haigh Appear; Ernest Schelling Assists Flonzaley Quartet.

Boston, Feb. 16.—A violinist, a cellist, a quartet, and a pianist furnished Boston with a varied musical fare during the last few days. Among those heard in concert were Fritz Kreisler, Pablo Casals, the Flonzaleys, and Andrew Haigh.

At his recital in Symphony Hall yesterday afternoon Mr. Kreisler had to give many encores in response to the insistent applause of his enthusiastic audience. To quote the Globe reviewer, "in all the musician's art shone forth, for all he brought new lights. It was a day for the young of spirit. . . ." The Herald writer thought he played "with that beauty of tone which has long been his, with all his fine musicianship; his incisive rhythm he had with him still" although he did not show "his former warmth of style."

* * *

Pablo Casals, in his violoncello recital in Symphony Hall on Tuesday, played Breval's Sonata in G major, Bach's C minor Suite, Schumann, Beethoven, Florent Schmitt, Faure, Granados, and Popper.

Of the cellist, Philip Hale (Herald) wrote that he "succeeds where others fail; he is a great virtuoso; he is more than that; he is a musician and a poetic interpreter." According to H. T. Parker of the Transcript, Mr. Casals "was audibly in form and in the vein . . . doing technical feats as though they were the caprices of elegance" and maintaining an extraordinary beauty of tone.

* * *

The second concert here this season given by the Flonzaley Quartet was attended by a capacity audience. With Ernest Schelling as assisting artist, they played Schelling's Divertimento for string quartet and piano obbligato. It recently had its premiere in New York.

The Herald reviewer thought that Mr. Schelling succeeded "admirably" with these sketches with their "delightful" and "vividly illusive" piano music. In his opinion, "the Flonzaley Quartet played Mr. Schelling's pieces admirably, while Mr. Schelling himself, with the piano lid left sagaciously half open, played with a brilliancy of rhythm and a splendor of tone which was a treat to hear." The Christian Science Monitor writer found "the sheer beauty of tone in the last movement of the Beethoven was unforgettable."

* * *

Andrew Haigh, teacher of piano at the University of Michigan, was heard here on Saturday. He was referred to by the Transcript reviewer as "a serious, austere and intellectual musician little given to sensuous beauty either in tone or in the molding of phrase and line."

The Herald chronicler considered the Brahms Intermezzo played very beautifully "with fine tone, a notable sensitiveness to melody and phrase, and with a marked skill in the accompaniment. Always a musician, at his best, Mr. Haigh is also an exceedingly able pianist." According to the Monitor, Mr. Haigh "has equipped himself with a splendid technical foundation, smooth and sure. His playing is free from pedantry save in the one aspect of interpretation, in which he takes no chances of erring on the side of too emphatic contrasts or anything that might put the brand of a marked individuality on him."

* * *

Two other recent concerts were those given by the Handel and Haydn Society and by the Flute Players' Club. With Emil Mollenhauer conducting, the former gave Verdi's Requiem in Symphony Hall. The soloists were Cora Chase, soprano; Merle Alcock, alto; Richard Crooks, tenor; and William Gustafson, bass. The Boston Festival Orchestra played and Frank H. Luker was organist.

In the opinion of the Herald reviewer, Miss Alcock displayed "a lovely and well trained voice, a richness of tone, musical ardor" and Mr. Crooks' qualities "are too well known for more than reiteration now." Mr. Gustafson, according to this writer, was not in best voice, although at times his tones were "round and full." In spite of moments of "lyric delicacy" he did not consider Miss Chase in good voice. Mr. Mollenhauer and the chorus were lauded for their success.

The interest and excellence of the program offered by the Flute Players' Club were praised in the press. Their performances were distinguished, as a rule, by "good tone, keen rhythm, and warmth of feeling," according to the Herald. Mrs. Wyman Whittemore, who sang some Honegger songs, showed "excellent notes in her voice," and seemed "firm as a rock" in this difficult music.

Pianist in Fourth N. Y. Concert

Alexander Brailowsky gave his fourth recital of the season in New York in Carnegie Hall on the afternoon of February 14. The Times headed its review with the remark, "He stirs audience with dexterity and sonority of his playing," and the Sun also reported an enthusiastic audience. F. D. Perkins spoke of the new Russian pianist's "temperament well tempered with reason," and expressed the opinion that he would prove the most brilliant pianistic light of the season.

Miss Duckwitz Heard Again

In a program including works of Beethoven, Chopin, MacDowell, and Debussy, Dorothy Miller Duckwitz gave her second piano recital of the season at Aeolian Hall on February 12. According to the Herald Tribune observer, Miss Duckwitz "gave a performance marked by ample energy and, for the most part, technical skill."

Ethel Leginska Resumes Concerts

Ethel Leginska stopped in New York on February 16 on her way from Boston, where she has been convalescing from a nervous breakdown, to Joplin, Mo., for her recital yesterday.

CARL FLESCH

Violinist, Recovered From Illness, Was Soloist With the New York Philharmonic Orchestra Last Week.

Albany to Have New Concert Hall

Albany, Feb. 18.—Masonic bodies here are planning to erect a $2,000,000 auditorium with a seating capacity of 4,000 at State and Eagle streets, opposite the Capitol. This will provide Albany with its first concert hall of adequate size and fill a need that has been long felt by local concert managers and the concert going public. The site of the proposed Masonic Temple has not yet been purchased, so it will probably be two years or more before the completion of the building.

To Give Concerts at Low Prices

Los Angeles, Feb. 21.—The Los Angeles Philharmonic Orchestra, under the leadership of Walter Henry Rothwell, will give three popular priced concerts at the Coliseum under the auspices of the Community Development Association. The first concert will take place on March 1, the others following two weeks apart. Admission will be ten, twenty-five and fifty cents.

Flesch Plays Brahms With Philharmonic

Carl Flesch played Brahms' Violin Concerto with the New York Philharmonic Orchestra, under Willem Mengelberg, at Carnegie Hall Thursday evening. The rest of the program was made up of Bizet's First Suite and Casella's Italia Rhapsody.

The Post reviewer remarked that "Mr. Flesch again proved himself an artist with a soul." In the words of Herbert F. Peyser of the Telegram-Mail, his performance "could scarcely have been surpassed for its admirable continence, its flawless taste and its style of lovely purity and perfect distinction." Occasional slight defects of tone were noticed by some of the reviewers.

According to the Herald Tribune writer, Mr. Flesch "gave a very good performance," and as the work progressed, "his tone had a fuller flow and deeper quality." The Times chronicler commented on his "impeccable and brilliant" technique and said that he displayed "that musicianship which has made him the practical theorist that he is." As the World said, he gave a "serene and authoritative" performance, and the Sun found that as a whole it "revealed intelligence, technique and taste of a high order."

"Teachers' College Night" of the orchestra on Wednesday drew a capacity audience to Carnegie Hall. In addition to the Bizet and Casella numbers, there were three Wagner compositions played. Pitts Sanborn (Telegram-Mail) wrote that Mr. Mengelberg conducted a performance of "irresistible effectiveness." According to the Times, in the Casella work "the orchestra, guided by Mr. Mengelberg, developed the phases with great skill and realism and played the finale with abundant vigor." Other reviewers lauded both Mr. Mengelberg and the orchestra.

In the program of February 15 John Amans was featured in a Capriccio for flute and orchestra by Lothar Kemptner.

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Philadelphians Give Ornstein Concerto

Composer Is Soloist in Piano Work; Stokowski Leads Schumann Symphony.

At the concert of the Philadelphia Orchestra, conducted by Leopold Stokowski, in Carnegie Hall on February 17, Leo Ornstein was soloist in his Second Piano Concerto. The work, which was given its first New York hearing in orchestral form, was played here four years ago as a sonata for two pianos by Ethel Leginska and Mr. Ornstein.

Pitts Sanborn (Telegram-Mail) found that "each of the three movements is rich in cunningly varied rhythms and counter-rhythms. The range of instrumental color naturally restricts itself to the composer's basic scheme, but within the self-imposed limits color is employed subtly. Moreover, this work has the concision and the inevitableness that stamp a composer as master of his materials and of himself. Played with an indisputable authority by Mr. Ornstein and the orchestra under Mr. Stokowski's lead, it impressed favorably the great audience."

It surprised Olin Downes of the Times that the work could sound "so organic, so powerful, and in many places so beautiful!" He thought it a "very intensive work, stark and stripped to its essentials" although pervaded by "a real artistic sensibility, a real imagination, a composition put on paper because there was a real urge to express something." Mr. Downes added that Mr. Ornstein played with complete mastery ably assisted by the orchestra.

According to Ernest Newman of the Post, the Concerto lacks originality of thought or unity of technical structure. He wrote: "There is no music so hopelessly antiquated as that of the day before yesterday." Lawrence Gilman (Herald Tribune) found the work "rambling, long-winded, tiresome, sometimes sentimental" although he did not doubt that it is "wholly sincere." Deems Taylor wrote in the World that "the new concerto is music to respect, even when it is not altogether comprehensible. One may quarrel occasionally with the composer's methods of self-expression, but one may not for an instant doubt his intellectual honesty and esthetic integrity."

W. J. Henderson of the Sun stated that Mr. Ornstein "has demonstrated the opening of an interesting field for the weird harmonies and rebellious rhythms of the new school. For most of the concerto radiates evidences of an extraordinary talent, of a mind eccentric at times and at others wayward, but possessing the power to make tonal structure of strange and fascinating kind."

The reviewers agreed as to the excellence of the orchestra under Mr. Stokowski, and made special mention of the playing of the scherzo in the Schumann Symphony. It was played with "dazzling virtuosity," to quote Mr. Taylor, and Mr. Newman wrote that "to do justice to the playing of the scherzo one would have to search the dictionary for superlatives."

LEO ORNSTEIN

Made an Unusual Impression With His Concerto for Piano and Orchestra Which He Played With the Philadelphia Orchestra at Home and in New York Recently.

Repeat Tristan and Isolde With Three Newcomers in Cast

The performance of Tristan and Isolde at the Metropolitan on February 14, with Nanny Larsen-Todsen, Karin Branzell, and Michael Bohnen singing in it for the first time this season, was, to quote Deems Taylor of the World, "one of the most thrilling and satisfying" in years. Olin Downes of the Times found it "one of the most eloquent and atmospheric Wagnerian performances" of the season.

Mme. Larsen-Todsen's singing, according to Pitts Sanborn (Telegram-Mail) "was marked by conspicuous care in phrasing and nuance; she did not force her voice to shrillness or unsteadiness; she often delivered her part with both searching expressiveness and fine quality of tone." The Sun reviewer thought her Isolde "conceived in the heroic mold and with theatrical force and authority."

Deems Taylor said she played the part "with regal impressiveness, fire, passion, and tenderness, and a blazing sincerity that held her audience spellbound. . . . Her performance was almost as impressive vocally as it was dramatically." In the opinion of Olin Downes of the Times Mme. Larsen-Todsen "sang with tonal color and authority. . . . There was a greatness of spirit commensurate with that of the music." She was commended by other writers.

Karin Branzell and Michael Bohnen sang the roles of Brangaene and King Mark for the first time this season. Mr. Downes thought Mme. Branzell a little overemphatic, although "very vital and interesting. . . . The quality of her voice is fresh and lovely." Lawrence Gilman of the Herald Tribune commented that she has improved since last year. According to the Post, Mme. Branzell sang "delightfully" as well as with "dramatic fervor and discretion." The Sun writer thought her excellent, and Mr. Taylor wrote that she displayed her vocal artistry and technical equipment.

Mr. Bohnen sang "superbly," wrote Mr. Taylor, and "acted the role with a skill and vitality that gave it far more interest" than usual. The Post said his part was marked by fine singing, and the Sun writer thought it one of the best impersonations he has ever given.

The rest of the cast was familiar.

Metropolitan Opera Bill

TOMORROW

Pagliacci and Coq d'Or — the former with Mme. Mario and Messrs. Johnson, de Luca, Bada, and Picco; Mr. Papi conducting; the latter with Mmes. Sabanieva, Wakefield, Ryan, and Galli; and Messrs. Diaz, Didur, Kosloff, Bartik, and Bonfiglio; Mr. Bamboschek conducting.

THURSDAY

Rheingold (matinee) — revival, with Mmes. Larsen-Todsen, Mueller, Roeseler, Branzell, and Wells; and Messrs. Taucher, Bohnen, and Rothier; Mr. Bodanzky conducting.

Falstaff (evening)—with Mmes. Alda, Bori, Telva, and Howard; and Messrs. Scotti, Tibbett, Tokatyan, and Didur; Mr. Serafin conducting.

FRIDAY

Die Meistersinger—with Mmes. Rethberg and Wakefield; and Messrs. Laubenthal, Schorr, Rothier, and Schutzendorf; Mr. Bodanzky conducting.

SATURDAY

Giovanni Gallurese (matinee) — with Mmes. Mueller and Bonetti; and Messrs. Lauri-Volpi, Danise, and Didur; Mr. Serafin conducting.

Gioconda (evening) — with Mmes. Peralta, Gordon, and Alcock; and Messrs. Gigli, de Luca, Mardones, and d'Angelo; Mr. Serafin conducting.

MONDAY

Africana—with Mmes. Rethberg and Mario; and Messrs. Gigli and Danise; Mr. Serafin conducting.

Not to Tax Eastman School

Rochester, Feb. 18.—A decision reversing the lower courts in upholding an assessment of $2,500,000 made by the assessors of the city of Rochester on the property of the Eastman School of Music has been handed down by the Court of Appeals. The buildings of the school, which are part of the University of Rochester, were the gift of George Eastman.

The school had been refused tax exemption on the ground that concerts for which admission was charged were held on the property.

N. Y. Hears Final Gogorza Program

Emilio de Gogorza's third and final New York recital of the season was given on the evening of February 16 in the Henry Miller Theatre. The reviewers agreed that the baritone was in his best voice. "To hear him sing is always one of the major pleasures of our musical year," wrote the commentator of the Telegram-Mail, and the other reports praised him in the highest terms.

Quarter-Tone Music Given N.Y. Premiere

Germaine Tailleferre Makes American Debut as Pianist and Composer.

Music of quarter-tone intervals featured the program of the second referendum concert of the Franco-American Musical Society in Aeolian Hall, New York, on the evening of February 14. Hans Barth and Sigmund Klein played on two especially tuned pianos a Chorale and Allegro of Charles E. Ives and a movement from a sonata of Mr. Barth. The program called the occasion "the world premiere to the public of quarter-tone compositions for two pianos."

The performance of these pieces was prefaced by a few explanatory and historical remarks of E. Robert Schmitz, who drew attention to the experiments of Ferruccio Busoni in the division of the whole tone interval in sixths, and to those of Alois Haba, an apostle of the quarter-tone.

The reviewers for the most part suspended judgment on the novelty, although Olin Downes wrote in the Times his opinion that the music performed on this occasion seemed to have been conceived in the customary idiom and altered to suit the new technique instead of being a type of music whose expressiveness demanded more flexible and subtle differentiation of pitch than the ordinary diatonic scale can afford.

The program included also the first appearance in the United States of Germaine Tailleferre, French composer, and former member of the Paris Group of Six. Together with Robert Imandt, violinist, Mlle. Tailleferre played her First Sonata for violin and piano. W. J. Henderson wrote in the Sun the opinion that the work was imperfectly played and that it lacked substance, although it seemed "a pretty piece of musical lace-work."

On the program were songs by Stravinsky, Casella, Aubert, Ravel, Debussy, and Castelnuovo-Tedesco, sung by Raymonde Delaunois; piano pieces by Felix Petyreck, Tansman, and Bela Bartok, played by E. Robert Schmitz; and Deux Mouvements, of Jacques Ibert, played by a woodwind quartet consisting of R. E. Williams and Lamar Stringfield, flutists; Gustave Langenus, clarinetist, and Auguste Mesnard, bassoonist. Mr. Downes congratulated the Society on having the services of Mme. Delaunois, and said that Mr. Schmitz played "with admirable insight and virtuosity."

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The Musical Digest will seek unswervingly to serve only the best interests of music. It will build up; it will support steadfastly musical progress and just reform; it is pledged to the cause of whatever is musically meritorious in both composition and interpretation, regardless of nationality; it will stand firm for justice; it will belong to no musical "party" or "movement," but remain independent.

On Getting Together

More and more is there noticeable a spirit which fosters gatherings of musicians. Conventions, some of these gatherings are called; conferences, too. But by whatever name, the main purpose is the same: A group of persons hold a desire to establish and to reestablish acquaintanceships, and to listen to discussions of themes pertinent to the professions in which they are engaged.

There is a growth in this country of such gatherings. Almost every year brings about an increase in their number; and if there isn't that, then the total attendances are swelled.

Musicians appear by nature to have been slow in recognizing the advantages possible by regular meetings designed to promote their welfare. Sensitive natures commonly shrink from any active participation in whatever may propel them too prominently into an activity foreign to them. Your average creative or interpretative artist is somehow shy about voicing his opinions before many persons who sit with their minds focussed upon what he may have to say. Moreover, he is moved to the conclusion, as a rule, that what he knows he knows. He is generally content to exchange whatever views and ideas he may have with his friends and close acquaintances.

Good fellowship is wholesome. It is stimulating. Very often it can be productive of enlightenment; and not infrequently it has been known to supply, at the psychological moment needed, a bit of encouragement that saved a threatening day.

Professional musicians are reputed to be jealous of their abilities, and not over-quick to recognize and approve the abilities of their confreres. While there is a deal of truth in the prevailing belief, it is a fact that a truly broad spirit obtains amongst the foremost musicians: composers, instrumentalists, singers, and educators. Many a city can produce a group, or several groups, of men, occasionally of men and women, who meet informally and emerge therefrom feeling the better for it. Criticism of others engaged in their craft continues, and probably always will; but here and there may be found evidences of attempts to stamp out that practice . . . which wise musicians realize is as harmful as it is petty.

The medical and the legal fraternities have long appreciated the inestimable value of convening—in large units and in small. So have scientifically inclined men; manufacturers, too, bankers, and others devoted to different callings. Aware that this is an age of specialism, the up-and-coming man and woman have embraced whatever reflected qualities of seeming potentialities calculate to affect their mental, moral and material betterment.

Music, having come thoroughly into acceptance as a human necessity, deserves every aid to help in maintaining what has been hard won. The musicians themselves can contribute very largely towards this end. That is one of several excellent reasons for their getting together as frequently as possible and in a constructive and warm-hearted spirit.

. . . TEMPO RUBATO . . .

NEW YORK has had the opportunity recently to hear two new piano concertos, with the composer in each case at the keyboard. Last Tuesday evening Leo Ornstein played his work with the Philadelphia Orchestra. A few weeks previously Igor Stravinsky made his last New York appearance in his composition for piano and orchestra, with the Philharmonic in the accompaniment.

The former concerto was originally written as a sonata for two pianos, and was played in public in that form four years ago. Mr. Ornstein has altered the material somewhat in arranging it in its new shape.

His style is not so advanced as it was on his first appearance as a public figure fifteen years ago. To a certain extent the age has caught up with him, and what was obscure, harsh, and incomprehensible in his harmony and rhythm, now sounds out with comparative clarity and pointed significance. Besides Mr. Ornstein some years ago changed his idiom itself. His later compositions are more conservative than those which he wrote when he was still in his teens.

THIS reversal of manner has resulted, to an extent, in Mr. Ornstein's losing cast with the true modernists who early called him brother. One is inclined to think that nevertheless he is writing better music than most of them.

In many pages of his works Leo Ornstein seems a great talent, a composer whom the future will know better than we do now. His Fourth Piano Sonata is music of unusual beauty and interest, and there is close resemblance between it and the concerto which he played the other night.

His rhythms have not the frantic energy and the bite of Stravinsky's, but they are moving and fascinating in their own more refined way. He has a melodic invention which is a step in the direction indicated by Tschaikowsky and Rimsky-Korsakoff, but it has a melancholy of Hebrew modes which is individual with himself. True, Mr. Ornstein's music seems to persist excessively in this melancholy.

Perhaps the most impressive element in the concerto was the harmonic scheme; the least impressive was probably the use of the orchestra. Despite the fact that the chord progressions were not diatonic or simply chromatic, but clearly modernist, they had a poignancy, a color, an inevitability which made the listener feel with the composer as he heard them. The harmony was in no sense indiscriminate or an accident of polyphony. It was a harmony which sounded sensible and careful in its own way.

THE weakness of the orchestral part of the concerto was dismaying (unless further hearings point out its private interest and logic). It was turgid and heavy; the ideas sounded often like piano figures orchestrated; it dragged a heavy bass almost continually without compromising to the other parts of the orchestral body which should have been prominent; it never raised its head to soar, as the music of Wagner can soar.

Nevertheless one has the impression that Mr. Ornstein's best and most individual music is ahead of him. As yet there is plentiful reference to the style of other composers.

IN THE Stravinsky opus the piano was used more as a solo instrument than as one of many. The scoring included that favorite combination of Stravinsky, wind instruments with piano, and this time he included double-basses also.

His music was not beautiful or elegant. The instrumentation was unmellow and careless of the subtle graces of color. The ideas were presented polyphonically, for the most part, with fugati, imitations, and sequences in something resembling the classical manner. The horizontal voices seemed to have pre-occupied the composer's attention. Harmony was secondary, except in such passages as the chorale opening, in which Stravinsky mimicked the diatonic style of the seventeenth century composers, with all the freedom of his own modern harmony. It was odd to hear what sounded rhythmically like old-fashioned appoggiaturas and suspensions resolved deliberately into dissonances as severe as the chords in which they started.

PUTTING this music simply to the test of whether it is stirring to hear, I think that it is going to be estimated more highly than it was at first hearing. It does not pretend too much; it is simply twenty minutes of music. There are at least two passages of slower movement in it which sing beautifully, and whether Stravinsky likes it or not they will be played some day with considerable sentiment and rubato.

Twice also the concerto works up to climaxes in the composer's most ingenious manner, in which the frenetic restlessness and flaming fever of his rhythms become extraordinarily stirring and exciting. These passages are not easy to play. The composer wasted no sweetness of pianistic tone on them, but his rhythm was sharp and sure, and he was admirably supported by the orchestra, which played correctly and precisely, attacking with the accent required and presenting the themes straightforwardly and without the graces of expression and the variations of tone of the bel canto style.

THE composer who last season attracted attention by his new pianistic device called tone-clusters was on hand at one of the recent concerts of modernistic music with another novelty, the thunderstick. Henry Cowell himself valiantly whirled a stick at the end of a cord about his head when his Ensemble for chamber instruments was given by the International Composers' Guild.

The whirr produced by the whirling sticks was much the same as what a group of violas might have produced by persisting in a quiet tremolo, although the thunderstick device really did provide an ostinato of softer and more delicate tone than could have been made with a bow and strings.

Mr. Cowell has a curious interest in details of musical device of rather minor importance which he himself does not use with marked effectiveness. His thundersticks might very well have been scored in Tschaikowsky's Andante Cantabile, and perhaps they would have enhanced its effect. His Ensemble sounded none the better for the use of them, because it seemed very weak music in the first place.

ALEXANDER FRIED.

Musical Chicago En Courant

Look Forward to Stravinsky's Appearance With the Orchestra; Busy Recital Week.

by HAZEL H. MOORE

Chicago, Feb. 17.

AN UNWONTED lull in music activities during the past week has given Chicagoans time to take stock of performances past and present. So, with Mrs. Malaprop, letting our "retrospections be all for the future," we report first the avid interest aroused by the forthcoming visit of Igor Stravinsky, who will make his first appearance with the Chicago Symphony Orchestra on Friday and Saturday of this week. He will share the conducting with Mr. Stock. His works, occupying the entire second half of the program, will afford contrast to Beethoven's Seventh Symphony in the first half.

The Stravinsky section lists his arrangement of the Song of the Volga Boatman, the Scherzo Fantastique, Le Chant du Rossignol, and a suite from L'Oiseau de Feu, played earlier in the season by Mr. Stock.

Stravinsky's music is in part familiar here. A single exciting performance of the Sacre du Printemps was given earlier in the season by Mr. Stock, and a group of songs, Pribaioutka, appeared on the second program of the Allied Arts, Inc., with Mina Hager as soloist. Aside from that Chicago can remember lovely performances of Petrouchka and L'Oiseau de Feu, by the Diaghileff Ballet some years ago.

ORCHESTRA HALL box office reports an unprecedented demand for tickets in advance for this week's pair of concerts. Apparently dissension in this case speeds ascension.

Stravinsky's stay in Chicago promises to be a busy one, what with two concerts calling for two rehearsals, and interspersed with numerous luncheons, teas, dinners and receptions. Knowing his interest in the American negro and his ways with music, Mr. and Mrs. John Alden Carpenter, together with Mr. and Mrs. Adolph Bolm, have planned an evening's entertainment with negro talent as the main feature.

STILL looking to the future, invitations have been issued for a dinner in honor of Fannie Bloomfield Zeisler. The dinner will precede her concert the evening of February 25, in celebration of the fiftieth anniversary of her first public appearance as a pianist. A long list of important names is appended to the invitation and it is assumed that the dinner list will read like a veritable Who's Who in Chicago. The proceeds from the concert will be donated to the United Charities of Chicago fund for incapacitated musicians.

A DISTINCTLY Chicago affair was the Artist Recital of the Musicians' Club of Women, presenting Amy Neill, violinist, assisted by Leo Sowerby, composer-pianist, and Isaac Van Grove in capacity as accompanist to Miss Neill. It was interesting to see these three young Chicagoans on the same program, for each has in one way or another justified the faith and patronage of the Musicians Club.

Miss Neill and Mr. Sowerby joined in a performance of the latter's Sonata in B flat major, for piano and violin. This was the first performance in America, but not its first by Miss Neill and Mr. Sowerby. They played it in London, where it had great success. Later this success was repeated in various places, in Rome, where Sowerby was sojourning as the first American recipient of the Prix de Rome, and again, I believe, in Paris.

MR. STOCK personally conducted a musical tour to Paris and London via the Chicago Symphony Orchestra last week. The audience was happy to spend even a short time with Mr. Delius, in his Paris: a Night Piece (The Song of a Great City), and happier to make a longer stay with Vaughan Williams and his London Symphony. Here one both felt and heard a great city. It wears well—this symphony. Continuing our stay in London, we heard Mr. Lionel Tertis play the viola part in the Romance and Finale, from the Suite for Viola and Orchestra, from the pen of an English Mr. Dale, and the riper writing of the ceremonial Elgar, who was represented by the Cockaigne overture.

The viola playing of Mr. Tertis is always something of an event. Last week it proved almost an adventure, to Mr. Tertis. He explained privately that he was using a new viola, made by the famous makers of Cremona, one of rather larger size than is ordinary. His feeling as he started to play was that the finger board stretched to the balcony, and he wondered if his arm was long enough to reach. Needless to say it was, and the effect was of quite unusual volume and timbre.

PIANISTS filled most of the time and space allotted to Sunday recitalists. Of these, two were new to Chicago: Maria Carreras, who in looks and virtuosity quite reminded one of the great Carreno (whose daughter, now a resident of Chicago, was an interested listener in the audience of Mme. Carreras), and the debutante Dvora Dienstova, of charming name and person, who, the reviewers agreed, made a good start. The Levitski recital drew a throng.

Maria Ivogun, affording the only contrast to piano playing, lifted her voice in sweet and florid song to a delighted audience at the Studebaker. Edward Zathurezky, violinist, made his debut before a large audience.

OWING to the continued illness of Mr. Wild, the Apollo Musical Club's performance of the Bach B Minor Mass was under the direction of Edgar Nelson, an ever present help in time of choral trouble.

Moriz Rosenthal, master pianist, has just completed a brief course for advanced piano pupils at the Glenn Dillard Gunn School. His theory of coaching, he explained, was to "tell them enough,—not too much." In between his teaching and playing, he is very busy making an exhaustive edition of the works of his famous master, Liszt. One looks forward to the time when Mr. Rosenthal will be moved to write his memoirs, enriched by his fund of anecdote and humor. Which calls to mind his epigrammatic reply when asked to define stage fright. "Stage fright," he answered, "is the only lucid interval in the life of an artist."

Chicago Opera on Tour

TODAY

Boris Godunoff (matinee) — in the Auditorium, Chattanooga, Tenn.
Tannhauser (evening)—in the Auditorium, Chattanooga, Tenn.

THURSDAY

Mefistofele—in the Auditorium, Memphis, Tenn.

FRIDAY

Gioconda — in the Auditorium, Memphis, Tenn.

SATURDAY

Thais (matinee)—in the Auditorium, Memphis, Tenn.
Tannhauser (evening)—in the Auditorium, Memphis, Tenn.

MONDAY

Gioconda — in the Majestic Theatre, Dallas, Texas.

Civic Opera Presents Aida in Philadelphia

Philadelphia, Feb. 13.—Aida, produced last night at the Metropolitan Opera House by the Philadelphia Civic Opera Company, was the "most successful" performance the organization has given, according to Linton Martin of the North American. The Public Ledger reviewer expressed the general feeling in his assertion that Alexander Smallens "conducted with his usual skill, enthusiasm and knowledge of the details of the score."

The Record reported that Marie Rappold made of Aida "a woman of heart and soul and a great passion" and displayed "not only a voice of rare beauty, but she has also unquestioned ability as an actress." Mr. Martin commended her work and the Ledger writer said that during the opera she constantly improved until the Nile scene "showed her at her best, both in voice and in dramatic interpretation."

Julia Claussen, to further quote this writer, "was superb as Amneris." Linton Martin said she sang the part "with real power" and in the Record her "spirited portrayal" was lauded. According to the Ledger, Ulysses Lappas "was an excellent Radames;" Nelson Eddy's voice "is admirably suited to the part and he acted the role to perfection;" and Fred Patton's "rich and beautiful voice had ample opportunity to show its exquisite qualities and immense range." Other writers agreed.

Others in the cast were Reinhold Schmidt, Sara Murphy, and Nino Mazzeo. To quote Mr. Martin, Florence Cowanova and her ballet "gave great distinction and unusual interest to the ballet work." The work of the chorus and the stage direction and settings received commendation.

Dupre Appears With Cincinnati Symphony

Reiner Conducts Program of Works for Organ and Orchestra; Mme. Landowska Plays.

Cincinnati, Feb. 10.—Before an audience which filled every seat in the auditorium Marcel Dupre, organist, appeared on Sunday afternoon as assisting artist in the popular program of the Cincinnati Symphony Orchestra under the leadership of Fritz Reiner. Each number on the program called for organ and orchestra. The compositions played were Bach's Adagio, Toccata, and Fugue in C; Mr. Dupre's Cortege and Litany; the Allegro from the Sixth Organ Symphony of Widor, and Saint-Saens' C minor Symphony.

Mrs. Plogstedt was most pleased with the "sweeping cadence" and "onward urge" of the work of M. Dupre, and praised the skillful direction of Mr. Reiner and the "perfection of ensemble" which he built about the soloist.

At the last regular subscription pair of concerts Wanda Landowska, pianist and harpsichordist, was soloist with the orchestra. On this occasion, according to Samuel Wilson of the Commercial Tribune, Mr. Reiner secured "superb results" in a program consisting of William Grosz's Prelude to a Comic Opera, the Mozart Piano Concerto in E flat, a group of harpsichord pieces by Bach, Handel and Mozart, and Brahms' Third Symphony.

Mme. Landowska's art "beggars description," was the comment of Mr. Wilson, and he praised Mr. Reiner in equal terms for his conducting of the Brahms. Mrs. Plogstedt found "much interesting subject matter" in the Gross Prelude. She called the harpsichord numbers "a rare joy," but nevertheless expressed a preference for the sonority of the pianoforte.

Mrs. Smith spoke of Mme. Landowska as "the gentle artist" with "an element of old-time grace." Mr. Goldenburg praised the perfection of the soloist's technique, and liked the "feminine delicacy" of the interpretation of the Mozart.

Spiering to Conduct in Portland

Portland, Ore., Feb. 20.—Theodore Spiering, violinist, composer and conductor, has accepted an invitation to conduct the Portland Symphony Orchestra in a special concert March 18.

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Brooklyn Eagle—"The New York Trio is undoubtedly the best organization of its kind to be heard in New York. . . . The performance which they gave the Schumann Trio in G Minor was of rare, emotional warmth, admirably executed from all technical considerations that govern trio playing."

Evening Post—"The Scherzo and Finale were most charmingly played."

Boston Advertiser—"The New York Trio is unexcelled in its particular domain of music."

Toronto Globe—"The performance last night was marked by a sympathetic and symmetrical ensemble, and a revelation of refined shades of tone."

Boston Transcript—"It was hard to remember when the Beethoven Trio has sounded so fresh and new; when vitality has so quickened its lengths; when it has so teemed with delights; when to all and sundry the playing and the hearing have seemed an equal enjoyment. Zest leads the New York Trio and fire spurs it."

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PIERRE KEY'S OBSERVATIONS

JUDGING from the communications received from Musical Digest readers there is—as has been remarked before in this publication—a growing interest throughout the country in opera. Los Angeles, I understand, is considering giving opera on its own account; and several other communities want what is more or less their own.

The editorial on Opera Subsidies, published in The Musical Digest in its issue of February 3, appears to have aroused a deal of enthusiastic comment. Giving opera at least a part of the chance offered symphony orchestras seems to many persons as no more than fair. A number of them are vigorous in their expressed belief that a country-wide movement in behalf of opera should be begun.

Well, it appears to have gotten started. It will take time to get the movement in motion; large projects require that, together with much unselfish effort on the part of those who get back of them and push with a will.

IT IS PERTINENT to point out that among the promising opera singers now attracting attention in Europe are Americans. Also that it is the Americans who are heard in Europe's studios who command the deepest respect.

That is encouraging. It is encouraging because for a long time this country has acquired a reputation for sending abroad young men and women who were apparently less concerned with their music studies than with having a good time.

Now there is a sufficient number of Americans singing in opera across the ocean to prove that this country has the talent, and the industry too, for accomplishing enough to invite admiration. Coupled to that, our established American opera singers (who are visiting Europe to sing in opera) are creating impressions helpful to our participation in that form of art.

Unless signs are worth little, the coming five years will witness a splendid forward movement in the quantity of opera given in this country by organizations deserving of support. All that is required is care in developing the various enterprises which are now in their early stages. Conservatism will help; and not attempting to do anything which cannot yield artistically fine results.

The American public seems willing to consider medium-priced opera, if it be good opera. That is a fact to be borne in mind. Half-baked endeavors will not help. What is imperative is to have performances of genuine worth; and when they are forthcoming with reasonable regularity the outcome will not disappoint any of us.

I HAVE reason to know that the Metropolitan Opera Company management will be glad to consider, for production, an opera by an American or Americans which merits such production. This news (as some will doubtless term it) doubtless may arouse some questioning sniffs.

"Does the Metropolitan really want to give American operas a fair chance?"

Why not?—if they be well made and have a reasonable amount of originality.

Our composers are at a disadvantage in having so little opportunity to write in the opera idiom. That everyone who is informed in music matters knows well. A native musician well equipped for turning out other forms of music does a creditable job; but, lacking the experience in the opera field, he finds that inexperience a handicap.

This information concerning the Metropolitan should be interesting to any American composer who has written a creditable score. If it is worthy of attention I am sure it will receive such attention.

DURING my recent Boston visit I chatted with several musically prominent Bostonians, including William Arms Fisher, of Oliver Ditson and Company. In the discussion of the radio, and its prospective future with respect to enlisting the services of distinguished music attractions and arranging broadcast procedure on a proper basis, Mr. Fisher gave some of the views he set forth at the recent convention in St. Louis of the Music Teachers' National Association.

Mr. Fisher stressed the point that the worth of the range of audible communication depends altogether on the use made of it and that "as soon as the novelty of listening to distant music and speech wears off the public will listen, not for the sake of listening, but for what it hears."

"Now, what the public hears," said Mr. Fisher, "is dependent upon the discretion or lack of it of the program managers, and since free broadcasting had its inception solely as a means of advertising and creating 'good will,' the constant aim of the program makers has been to please the public—give it what it wants and plenty of it, in other words, what individual program managers think the public wants. In order to ascertain what kind of music the radio public is seeking and getting I recently sent out a questionnaire to the principal broadcasters in the United States and received fifty replies.

"AS TO how music ranked in popularity as compared with other features, the unanimous reply was that music ranked first, that no other broadcasting feature can be compared with it. Moreover, the majority reported that their listeners were asking for more music, for better music and for a finer type of performance.

"Some people will be pleased to know that twice as many reported jazz as waning as those who saw an increase. Many agreed that the more vulgar type of jazz has had its day, and its predominance was explained as due to the host of hotel and dance hall orchestras clamoring so vigorously to be heard that many broadcasters take the line of least resistance.

"Of systematic broadcasting of regular symphony concerts there has been little, St. Louis being a notable exception.

"To the question, 'Has radio improved public taste so that listeners supposed to be illiterate musically have developed so that they enjoy good music?' came a chorus of very positive affirmatives. Radio certainly stimulates general interest in any form of music provided it is well done, and millions have at last been given a basis of comparison for deciding what they think is good music."

MR. FISHER spoke of the mental nausea the constant broadcasting of cheap and vulgar songs had brought about and quoted one station manager, who wrote: "The radio stations have been guilty of attempting to force down the public throat even more of trash than the public wanted, and the shift in sentiment on 'popular' music is due to a revulsion of public taste rather than to any effort of broadcasting stations in general."

While paying tribute to the more discriminating program managers Mr. Fisher dwelt at length on the fact that the shortcomings in the present conduct of radio are due to the fundamental error of wanting something for nothing.

To begin with, the listeners in this country are tax free and have been trained to expect a startling variety of entertainment for nothing, while the broadcasters have been and still are placing their dependence on volunteer performers and speakers, who give their services without pay in their eagerness for publicity. Thus a vicious circle has been started.

"Until artists worth paying for are regularly engaged, radio concerts, with exceptions, will continue to be merely a source of advertising to immature performers who, instead of helping the public to enjoy good music, often cast opprobrium upon it by their inadequate and inarticulate performances of it," declared Mr. Fisher.

"The constantly increasing cry is for better programs," asserted Mr. Fisher. "The station managers themselves testify to this, for the radio will never become a household necessity until a large and intelligent section of the people are fully assured that their radio sets are going to bring them something more than mere triviality or the higher class music inadequately performed." He begged program managers to have a little more faith in the intelligence of the average American and to at least set apart certain evenings or certain hours for the adequate performance of worthy music, reserving other hours for the jazz-hounds and thus avoid the present indiscriminate confusion.

In concluding Mr. Fisher said that "in spite of all its shortcomings, and no one knows them better than discriminating station managers, radio is certainly helping enormously to break down indifference to music. Radio is an instrument of great public service and its possibilities have only begun to unfold. It is the biggest single agency in America today for the popularizing of music.

"Nothing but great music splendidly performed is worthy of a national audience, and to conceive of stated times set apart when trivial things are put aside and in a hush a hundred million people, including all the shut-ins and far-aways from the Atlantic to the Pacific, listen to the thrilling voice of a single great singer, or to a masterly orchestra or chorus under an inspired conductor is not to dream in vain, but to visualize a possibility close at hand."

I AM MOVED very often to a feeling of pity for the music debutants whom duty compels me to hear. Scarcely a week passes, in any average season, that a dozen or so of them do not pass in review . . . to be reviewed as to their merits and their defects. Of course the latter were better not written or talked about—if these debutants had their way. That is the unfortunate part of their mental attitude: They want to be told nice things, rarely indeed what they are pleased to call "the unpleasant."

But why not the unpleasant? Do these young folk—and others not so young, who nevertheless are essaying for the first time to impress favorably a New York audience—imagine that they are fooling the public? And the managers? Nothing of the sort ever happens. These debutants are catalogued and cross-indexed quicker than scat . . . by everybody whose opinion really counts. The only persons thus deluded are the debutants themselves.

They scan the newspaper reviews, and commonly take issue with the best of them. That is to say, they challenge much of what the competent chroniclers may have written which is not commendatory.

IN NO OTHER calling save music is there to be found so violent a prejudice to the disapproving word. Instead of considering it calmly and judicially, with a view to analyzing an opinion for purposes of turning it to a possible profitable account, the average young musician assumes the injured attitude. He has been unfairly treated; his friends have told him that he sings or plays infinitely better than the newspaper reviewer states he plays or sings. So he goes about with a scowl, insisting that merit never really has a fair chance.

Now and again the newspaper reviewers do fall down on their jobs. They are human, and may as a consequence err. And every so often most of them stumble over their work, as is to be expected. Rarely, however, does the consensus of newspaper critical opinion go very wide of the truth. Intelligent and far-seeing young men and women who are getting launched in their careers usually ponder what is written about them, for therein, quite frequently, lies a way of improving themselves in their art.

NO REMEDY will be taken, apparently, by the ill-equipped pianist, violinist, or singer to save him from the heart-ache which must follow a premature metropolitan debut. In his eagerness to get going as quickly as he can he insists on such a public appearance. Even the restraining counsel of his teacher—where the teacher is wise and courageous—rarely deters the ambitious young person.

If in such circumstances the career-seeker is roughly treated in print, or scantily noticed, who is to blame? No expert would dare predict that one day these youngsters will wake up. The one cure is failure; and hard though that may seem it appears to be the only convincing evidence of their professional mediocrity which they seem willing to notice.

THE CRITICAL SCALES

Elman Quartet

Mischa Elman with the other members of his string quartet gave their second concert of chamber music in Town Hall February 18, playing Beethoven's Quartet in C minor, Schumann's A major Quartet, and Mozart's Quintet in G minor. Associated with Mr. Elman are Edward Bachman, second violin, Nicolas Moldovan, viola, and Horace Britt, cello. The assisting violist in the Mozart number was William Schubert.

To quote W. J. Henderson of the Sun, Mr. Elman "has made himself part of one of the most competent and delightful chamber music ensembles that have come before this public in recent years. . . . The four musicians play together with great delicacy, with subtlety of nuance, clarity of balance and admirable neatness of melodic articulation."

Olin Downes (Times) considered that "the greater part of the performances had not only passages of exemplary brilliancy, warmth of tone, and expressiveness of phrase on the part of individual players, but also a spirit of ensemble and a regard for the composer's intention which forbade the thought of individual display."

According to Herbert F. Peyser of the Telegram-Mail, "much of the playing was of a high order of excellence. Mr. Elman not only adapted himself astonishingly to the requirements of chamber music, remaining conscientiously within the frame of the ensemble, but his tone crowned the Andante Espressivo of the Schumann Quartet like a soft halo."

Mme. Sylva Sings Again

The last part of Marguerite Sylva's second recital at Wallack's Theatre on February 15 consisted of "a rehearsal of Carmen in the green room of an imaginary Opera Comique in New York." In these excerpts from Carmen, Mme. Sylva was assisted by Louis Rousseau.

According to the Herald Tribune reviewer, "the part of Carmen suits her remarkably well. Her performance last night brought out the spirit of the role to a degree not usually afforded by regular operatic performances." Mr. Rousseau was commended by this writer for "a voice of agreeable quality within its limits."

Give Dance-Song Recital

A program was presented by Rosalind Fuller, soprano, and Angna Enters, dancer, at the Greenwich Village Theatre, New York, on February 15. To quote the Post, "To the charm of a sweetly toned soprano voice Miss Fuller added picturesque costuming for her groups of old English and Scotch songs" and was "most agreeable in her interpretations." This reviewer commented likewise that "the dancing of Miss Enters provided excellent entertainment. . . . She ran the gamut of emotions."

Miss Doris Doe

In a program of varied mood and seriousness, including songs by Hugo Wolf, Geni Sadero, Frank LaForge, who accompanied, and a group of French composers, Doris Doe, contralto, made her New York debut in Aeolian Hall last Tuesday evening. "She wrote her debut in capital letters," reported the Times commentor, "with that excellent thing in woman, a low sweet voice, 'a voice with a smile.'"

This observer summed up his impression: "Her songs combined racy humor—even dizzily near to music hall depth, under a thin ice of laughter—with a serious mood and a true musical discrimination that in turn surprised and delighted her audience." The reviewer of the Herald Tribune likewise found in Miss Doe "a contralto voice of unusual quality, with smooth high notes and full and resonant lower ones."

"She displayed a full, resonant voice of considerable beauty," said the Sun report, "and she sang with taste and a style imbued with strength and confidence. . . . Miss Doe's recital was one of the more enjoyable. She deserves to be heard again." Pitts Sanborn in the Telegram-Mail did not like Miss Doe's use of her voice.

Miss Jeannette Vreeland

Jeannette Vreeland in her New York debut in Aeolian Hall on February 16, established herself in the immediate favor of her audience, in the words of the Times reviewer, with "a fine stage presence, youth, good looks, and a soprano voice, clear, musical and limpid."

According to Deems Taylor of the World, Miss Vreeland "made an exceptionally favorable impression" and in some of her songs "revealed a voice of comparatively light texture, but clear and round in quality, handled with great vocal skill and considerable art. . . . Her tone production is easy and natural, her phrasing and sense of line exceptionally good, and her diction in the three languages she sang crystal clear."

The Telegram-Mail reviewer commended Miss Vreeland for "a light soprano voice which has evidently been carefully trained. Especially good are her high notes." In the words of the writer in the Herald Tribune, she has "a good voice of satisfactory volume, and used it yesterday intelligently and judiciously. Barring some top notes, it had a tone of agreeably clear and smooth quality, fluently produced, while the progress of the recital showed expressive capacity." The Sun writer remarked on her "fine appearance" on the stage and added that "she is an interesting singer of gifts and attainments, and one who is evidently bent upon realizing the highest artistic ideals of her chosen field."

Die Walkuere

Three changes in cast marked the third production this season of Die Walkuere by the Metropolitan Opera Company on February 17. Elizabeth Rethberg replaced Mme. Mueller as Sieglinde, Mr. Gustafson replaced Mr. Bender as Hunding, and Mr. Whitehill sang Wotan instead of Mr. Bohnen. Artur Bodanzky conducted.

Pitts Sanborn of the Telegram-Mail asserted that Mme. Rethberg "possesses one of the loveliest voices ever associated with the role anywhere, and her singing of its music cannot but give keen pleasure." According to Olin Downes in the Times, she sang her music "in a way that recognized its melodic and sensuous character, and with much feeling. She is more of a singer than an actress, but she gave a sympathetic and emotional representation."

As W. J. Henderson expressed it in the Sun, Mme. Rethberg "always sings well," but Sieglinde "is not one of her best parts." The Post found her fully equal to the occasion, and the Herald Tribune writer said she sang "with her usual beauty of tone."

According to the Post, Mr. Whitehill "gave a really fine performance," and Mr. Henderson considered him in good voice. Mr. Downes admired his Wotan "for its breadth, its pathos and nobility of conception, though his singing showed fatigue." His impersonation, to quote Mr. Sanborn, "is refreshingly free from extravagance and eccentricity. It is cast in a big mold and it moves with the ample freedom of authority along the broad path of the great Wagnerian tradition." Mr. Henderson found Mr. Gustafson's familiar Hunding "acceptable."

Miss Irma Woollen

What the New York Times reviewer described as a "favorable debut," was made in Town Hall on Tuesday evening by Irma Woollen, mezzo-soprano. Walter Golde was her accompanist. "To an attractive stage presence," said the Times writer further, "she added a sweet mezzo-soprano of no great range." After her recovery from nervousness, he said, "she sang with delightful freedom and freshness," although not with perfect diction.

"She disclosed a good natural voice with evidence of serious purpose and some valuable schooling," was the opinion of the Sun reviewer. Other newspapers did not carry analytical reports of the concert.

Fifteen Soloists at Metropolitan

Fifteen soloists participated in the Sunday concert at the Metropolitan Opera House on February 15. The roster included Mmes. Peralta, Egener, Mario, Ryan and Alcock, and Messrs. Angelo Bada, Chamlee, Errolle, Tokatyan, Ballester, Tibbett, Didur, Mardones and Rothier. Mr. Bamboschek conducted the orchestra, chorus and stage band in a program of orchestral numbers and excerpts from Boris Godunoff, Mefistofele, Faust and other operas.

Mme. Zabelle Aram

An Armenian soprano, Zabelle Aram, who was heard in New York last season gave a recital at Town Hall on February 15. She was assisted by R. E. Williams, flutist; Vladimir Dubinsky, cellist, and Emil J. Polak, pianist.

In Armenian folk songs, to quote the Herald Tribune reporter, "she showed zest and expressive ability, while what seemed a slightly nasal timbre was not amiss." The Times writer also found her "wholly delightful" in Oriental pieces. The reviewer writing in the Telegram-Mail commented that Mme. Aram's voice "of unusual and penetrating timbre, lent itself less favorably to florid Italian arias than to a number of Armenian folk songs. These however, she delivered with a zest and a native feeling for the fractional intervals of Oriental scales altogether fascinating and unusual."

The Sun chronicler wrote that "her voice was often hard and metallic, with little of the softer aspects of emotional color, but the very peculiarities of her vocal gifts were well adapted to the mood and atmosphere of her native compositions, which she sang with genuine dramatic effect."

Joseph Calleia

Joseph Calleia, a tenor from the Island of Malta, made his New York debut in Town Hall on February 14. According to the Times, "he proved to be the possessor of an agreeable high voice, which he used with much skill in Italian airs." He was accompanied by Ferdinand Greenwald, who also played several solo numbers.

The Sun reviewer commented that "his voice had a great deal of volume and he was effective dramatically, but his tone was often uncertain in pitch and intonation." In the Herald Tribune the writer observed that "his singing gave an impression of no little vocal volume, but a tone of rather uncertain quality." Other newspapers did not carry analytical reports of the recital.

George Morgan Sings

At his second New York recital of the season in Aeolian Hall February 18, George Morgan, baritone, gave songs by Liapounov, Taniev, Erich Wolff, Faure, and Debussy. According to the Sun reviewer, "he showed musical quality in his phrasing and his employment of nuance. His enunciation was clear, though better in French than in German. But on the whole he made a pleasant impression." This writer thought that his voice lacked color and volume.

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THE BALANCE OF OPINION

Mme. Laura Littlefield

In the words of Herbert F. Peyser of the Telegram-Mail, the recital by Laura Littlefield, soprano, in Aeolian Hall on February 12 "proved in a quiet way to be one of the most pleasant events of the season." Mr. Peyser thought her voice "of very pretty quality, if somewhat limited in range," and that "intelligence, taste and an engaging simplicity and candor lent charm and an inescapable distinction to everything Mme. Littlefield sang."

According to the Times, "she employed her voice with good control and a fine sense of proportion," was "admirable in the maintenance of melodic line and the welding of tone and text, and was resourceful in differentiating between the styles of the different composers." The World writer spoke of her "finely tempered voice and refreshingly natural diction." In the Herald-Tribune the chronicler wrote that, although her voice is not "particularly large in volume," it had "a smooth, pleasing quality of tone and was used with unusual taste and skill."

To quote the reviewer in the Sun, Mme. Littlefield "possesses a voice of light timbre, but very pleasing color. She sings with a generally good tone production, though there were some variations in the placing, which may have been due to anxiety. Her command of style was such as to excite admiration and her singing had so much taste, charm and sentiment, as well as fluence, flexibility and clear diction, that her debut may be set down as one of the successful ones of a crowded season."

Joint Organ Recital

Contributing to the program of the concert given at the Wanamaker Auditorium, New York, on February 11 were four organists, Marco Enrico Bossi, Charles M. Courboin, Marcel Dupre, and Palmer Christian; and an orchestra consisting of seventy members of the Philharmonic Society, conducted by Henry Hadley.

The program was made up of compositions for organ and orchestra, many of which had not been heard here before. Signor Bossi's rendition of his Concerto in A minor, played here for the first time, received prolonged applause. In the words of the Post writer, it "showed the virtuosity of the performer." Another first performance was that of Eric DeLamarter's Concerto in E major, played by Palmer Christian with the orchestra. The writer in the Herald Tribune called it "a vigorous, tuneful work with themes not unmindful of MacDowell, with a slight touch of Dvořak—not that it did not have individuality of its own."

According to the Post, Marcel Dupre's playing of his arrangement of the Toccata, Adagio, and Fugue in C major of Bach proved him "a musician of whom much more may be expected." Mr. Courboin concluded the program with Widor's Sixth Symphony in G minor, also a first performance in New York in the orchestral version.

Beethoven Association

The artists appearing at the concert of the Beethoven Association in Aeolian Hall, New York, on February 9 were Percy Grainger, pianist, May Mukle, cellist, Lionel Tertis, violist, and the Letz String Quartet. Faure's Piano Quartet in G minor, Eccles' Sonata in G minor, the Bach-Tertis Komm Susser Tod and Chaconne, and Brahms' Sextet in G major comprised the program.

Most of the reviewers thought the performance of the Faure work the best of the evening. Ernest Newman of the Post wrote that there was "a grace in the performance worthy of the work, but also a too constant softness of tissue." According to Lawrence Gilman of the Herald Tribune, "it was a rare pleasure to hear again the lovely, limpid, fragrant piano quartet of Faure" and "Mr. Percy Grainger, and Messrs. Letz, Schubert and Britt played with gusto and devotion, and, in the exquisite slow movement, with deeply poetic insight." Olin Downes of the Times, the Sun writer and Herbert F. Peyser (Telegram-Mail) agreed.

According to the Sun, in the Eccles' Sonata Miss Mukle's "firm grasp of the subject, her confidence and elevated style lifted this dignified work to a high level of artistic excellence;" and Mr. Tertis played "with all his usual beauty of tone and refined style." Mr. Downes wrote that Miss Mukle "brought similar substance, musicianship, and mastery of her instrument" and complimented Mr. Tertis on his playing, although he doubted the value of transcribing the Bach chorale for viola. Mr. Gilman felt that Miss Mukle played the Sonata "appreciatively" although he wished that "she had conveyed it with a steadier pulse and greater poise." He and Mr. Newman of the Post found Mr. Tertis in superb form.

Arie Abileah

A pianist from Palestine, Arie Abileah, was heard in recital for the first time in New York at Aeolian Hall on the afternoon of February 17. "His playing was of fine order and furnished genuine enjoyment," wrote the reviewer of the Sun. "He showed, for the most part, that rarest possession among pianists—a beautiful singing tone. . . . An admirable finger technique was always used to serve artistic purpose and without sensational effect." The program included besides works of Chopin, Liszt, Bach, Debussy, and Ravel, two compositions by modern Jewish composers, Rosowsky and Wolfsohn.

"Mr. Abileah's playing was singularly clear and melodious, alert and purposeful," wrote the Times chronicler. "He was applauded heartily." Other newspapers did not publish analytical reviews of the concert.

Mme. Maria-Theresa

To music of Brahms, Gluck, and Moussorgsky played by the American National Orchestra under the direction of Howard Barlow, Maria-Theresa danced in Carnegie Hall on February 13.

Gluck's Alceste, which took up the first half of the program, was, to quote the Sun, "an elaborate undertaking, and the performance, as a whole, certainly added to the dancer's reputation as a serious artist, and brought words of praise to the orchestra for its well shaded playing." The Times reviewer wrote that Maria-Theresa danced with "individual zest and abandon" and Alison Smith (World) found that she brought "much natural grace and rhythmic feeling" to her interpretations. According to the Herald Tribune, "the dancer displayed ability to interpret a considerable range of emotion in her dance and gesture with agility and grace."

Mme. Frieda Hempel

Frieda Hempel, recently returned from England, was heard in New York for the first time this season in Town Hall on February 9, in a benefit concert for the New York Women's League for Animals, Inc. She was assisted by Coenraad V. Bos, pianist, Louis P. Fritze, flutist, and Hans Lange, violinist. In the second part of the concert, which included the Shadow Song from Dinorah, Miss Hempel appeared in her Jenny Lind costume.

The reviewer in the Sun wrote: "It is scarcely necessary to record that the talented soprano was in excellent voice, lacking a little warmth in the early part of her program, perhaps, but soon blossoming forth in all her accustomed style and skill of interpretation." According to the Herald Tribune, "Miss Hempel's singing had, in general, its familiar fluency and clearness of tone and expressive charm, though there seemed to be two brief lapses from pitch in the Shadow Song." Ernest Newman of the Post was rather disappointed in the concert.

Sings Many American Songs

Claire Dux gave her second New York recital of the season before a large audience on the afternoon of February 15, and included in her program besides compositions of Mozart and Strauss a number of songs by Henry Hadley (who assisted at the piano in this group), Deems Taylor, John Alden Carpenter, Richard Hageman, and Leeds Mitchell.

The Sun reviewer found "rare charm of voice and style" in the singing, although he spoke of "some faulty tone production." The Times reviewer, as well as the writers of the Post, World, and Herald Tribune, felt that Mme. Dux was in "capital" voice.

Masters Kramer and Singer

Two youthful violinists gave New York recitals on February 11. Sammy Kramer, fourteen, offered at Aeolian Hall a program of Handel, Joachim, Wieniawski and Vieuxtemps. Jacques Singer, thirteen, played at Town Hall Bach, Paganini, and Sinding.

According to the Herald Tribune, Master Kramer "played with marked confidence and technique of notable brilliance and capacity for high speed, and tone with some points of thinness, and was called on for encores." The Sun reviewer found his tempi "erratic, and his technique was inclined to be fiery rather than clear-cut. But in firmness of tone, good bowing, and the display of indubitable talent young Mr. Kramer acquitted himself most creditably."

This writer considered that Mr. Singer "played smoothly, with a quiet restraint and welcome reserve. He lacked confidence in his technical feats. But he revealed musical feeling of no little depth and emotional resources that were displayed to great advantage in lyric passages and compositions romantic in mood. His range of tone color was extensive and the warmth and refinement of his style should augur well for his future development." The Herald Tribune chronicler thought in the Bach he "showed marked competence with a technique able to meet the mechanical demands of the number and a tone of firm smoothness."

The Times writer commented that "the two events were perhaps designed to give stage experience to young talent" and the World reviewer found the recitals little more than displays of "technical gymnastics."

Ludwig Pleier

A cello recital was given in Aeolian Hall, New York, last Tuesday afternoon by Ludwig Pleier. Emanuel Balaban was at the piano. His program included compositions by himself, Kaum, Volkmann, and Haydn.

"Mr. Pleier played with a sincere and welcome musicianship," reported the Post. "Neither his intonation nor his technique was impeccable, but his tone was good, his bowing vigorous, and his program was presented with plenty of warmth and color. His own compositions, although not strikingly original, were interesting and more than pleasant."

He "proved a player of earnest and intelligent taste," in the opinion of the reviewer of the Times.

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Musical Communities

SPRINGFIELD

MASSACHUSETTS

IT IS a thriving city—Springfield, Massachusetts. As the train carries you into its seeming heart there is visible a stretch of commercial activity. Prosperity and progress rise in all directions; and both are there. But other phases of life touch this community, and one of them is the cultural side . . . wherein music plays its part.

Ask any professional concert artist who has appeared in this New England city and the answer will be almost invariably the same: "A keen and discriminating audience usually is to be found."

If you have the time and the inclination you might discover just what part music plays in the lives of Springfield citizens, and how much of a necessity it appears to have become. Since most persons could not very conveniently spend the days requisite to looking into the music fabric of this Massachusetts city The Musical Digest has performed that service . . . in the interest of enlightening its readers.

Not that Springfield is alone in this outstanding respect. Other cities — and towns as well—are forging ahead musically; and their activities will be duly recorded, as opportunity permits, in the columns of this publication. For it is right and proper to let the people of various communities know what is being done elsewhere . . . far-off as well as near.

The Orpheus Club

Springfield is musical; that fact can and will be proven by the array of data to be set forth in this article. It is appreciative of what music means in every-day matters of life; there is scarcely a home which has not in it some musical desire and a certain appreciation of the art, in one form or another.

The Orpheus Club is Springfield's senior music organization. Conductor John J. Bishop is able to do rather more with the one hundred and fifty men singers than was possible for the first leader; he had available only sixteen voices. Ever since there has gone on, it would seem, that inherent desire to participate in the interpretation of good music which signalized the feelings of those "original sixteen."

During the following of year upon year there developed a pride in maintaining Orpheus traditions. And the engaging of distinguished artists to appear as soloists at the club concerts became a regular procedure. Mme. Nordica, Edward Remenyi, Maud Powell, and Evan Williams sang and played for Orpheus Club audiences, and thus was there set a standard to be sustained.

To sing for the love of singing appears to have been the motivating force which has carried this organization forward. One finds that element responsible chiefly for the formation of most of the country's choral bodies: men come together in the spirit of comradeship; they face their music director, and a happy rehearsal attends. Then, with the night of a public performance at hand, there is the thrill of an event . . . and each member seeks to give the best account of himself in the interest of his club.

Mr. Bishop has held the baton over these Orpheus singers for more than a quarter-century. He succeeded the late Horatio Parker—after serving the club as accompanist for six years — and he has taken seriously his responsibilities. The celebration of the Orpheus's fiftieth anniversary will not be soon forgotten. On that occasion, which marked its 146th concert, the Boston Symphony Ensemble, with Mme. Carolina Lazzari, contralto, assisted in the presentation of the program.

Inaugurate Festival

It was perhaps only a natural step to inaugurate a music festival in Springfield. Other communities had begun and carried on successfully; the festival spirit prevailed; so in 1899 the Hampden County Music Association was founded. Carl Zerrahn and Frederick Zuchmann were the first conductors, but their tenure of office was brief. George W. Chadwick responded, after a year or so of his predecessors' endeavors, to the invitation to pilot the fortunes of the Association, and he continued at his post for nearly a decade. There ensued then a two-years cessation of music festival activities in Springfield, but Charles Cornell felt they should not be allowed to die. In 1903 the Springfield Music Festival Association came into existence, with the men of the Orpheus Club and an equal number of feminine singers forming the three hundred members who were destined to go on without further interruption.

Once again did Mr. Bishop respond to the need of the moment. There were difficulties to be experienced (most music festivals know them). The expense of securing adequate solo artists was not slight; stimulating public interest in the measure imperative to adequate financial support was not unvaryingly easy. Yet each month of May found the festivals prepared and performed, and the people benefited thereby.

There were some anxious moments for the two seasons preceding that of a year ago; but in 1924 the Springfield Chamber of Commerce united with the Presidents' Club to restore to its fullest limit the most notable achievements in the music festival's history. Now another undertaking approaches, and festival adherents will wish for Springfield a step forward in a character of music enterprise which merits all-sided popular support.

Other Choral Groups

Supplementing the choral activities of this community are the concerts of the MacDowell Male Choir (having seventy-five voices), which Mr. Turner conducts, and of which F. C. Taplin is president; and the St. Cecilia Choir (numbering seventy-five women), also directed by Mr. Turner . . . the latter serving as an auxiliary to the former organization. Apart from their individual undertakings these choral societies combine on special occasions, as happened recently, when Handel's Messiah was performed.

With the symphony orchestra movements spreading throughout the country it was perhaps to be expected of this progressive community to take its place in the sun. Some three years ago Arthur H. Turner decided that seventy-five instrumentalists could be mustered for the purpose; so he proceeded to that end. Mr. Turner was, and still is, Springfield's municipal organist; his music tastes were of the highest; he was conscious of the influence a serious orchestra would wield in the city.

Only the joining of faith and enthusiasm can make possible a symphony orchestra in a city of moderate size. There is, first of all, the finding of technically proficient musicians to play; then the manouvering for rehearsals; and lastly the obtaining of finances for the necessary support. It presents problems not to be solved out of hand.

The Musical Digest has recorded in its columns the forward march of this orchestra. Particularly its outstanding event of the past season, when an all-American program was played, on which was performed by Mme. Frieda Seimans a new Concertstuck by Frederic Albert Hoschke, director of the Springfield National Institute of Musical Art. Also on that program were compositions by James Dunn and Edward Ballyntine, and the recognition of all the works testified to the worthiness of the project.

Orchestras Active

During the current year the Springfield Symphony Orchestra has been active. Miss Mary Jordan, contralto, and Ernest Davis, tenor, have been the soloists at two of the concerts. Nor is there any slighting of pretentious works — as witness a program which included the Tschaikowsky Fourth Symphony, the Tristan and Isolde Vorspiel and Liebestod, and the overture to Le Roi d'Ys.

A place has been made also for the Springfield Philharmonic Orchestra (numbering fifty musicians), which is presided over by Maurice Freedman. Then there are two junior orchestras: one led by Mr. Turner, who is putting enthusiasm into the forty young players, the other conducted by Mrs. Emil Janser. But the orchestral interest among the youth of Springfield is not confined exclusively to these organizations. Others exist, and they will be commented upon at the proper place in this article.

Difficulties Overcome

Thus has the foundation of musical Springfield been laid: a symphony orchestra, even though the last in the scheme of things; a music festival association, and a men's chorus. And of course much else besides, as will be shown during the course of this article, as it progresses.

Matters did not flow on with uninterrupted smoothness. They rarely do, in any worth while movement . . . no matter what it may be. There must be, and usually there is, a swinging of the pendulum—to and fro. A gain is succeeded by a loss; but always, where the endeavor is justifiable and fine, does the former prevail. For without discouragement there would be no stimulation to overcome it. Thus does what is meritorious push on to its inevitable goal.

Springfield appears to have experienced its music problems with a calmness indicative of confidence in the ultimate outcome. For certainly no faintness of heart has been apparent. Momentary clouds on the music horizon have merely served to prompt a renewal of effort; and

From left to right are John J. Bishop, conductor of the Springfield Orpheus Club; Willard M. Clark, music editor of the Springfield Union and founder of the Musicians Club; Mrs. L. E. Triplett, who is in charge of the Junior Extension of the Tuesday Morning Music Club, and Arthur H. Turner, director of the Turner School of Music. (The photographs of the latter two are by the Bachrach Studio.)

where the people failed to support some particular undertaking it was regarded with a philosophical mind. Always has the persevering attitude brought its reward: and it has been one of a kind to demonstrate that Springfield is essentially musical, and that it has no intention ever of becoming otherwise.

It was one year ago—in March, to be exact—that the Musicians Club of Springfield was formed. Willard M. Clark was its founder, and he was elected first president. Mr. Clark had played an important part in the music affairs of the city through his position of music editor of the Springfield Union. He had youth and youth's energy. Likewise a vision of what such an organization might do — even with a starting membership of no more than fifteen persons.

The purpose back of this Musicians Club was to bring together progressive spirits that they might mingle in good fellowship, and interchange ideas. Such at least is the understanding gained by The Musical Digest. Since breadth of view was the belief of its founder the Musicians Club invited women to join as well as men. The meetings were set for once a month, at a dinner where informal chats might take place.

Speakers Invited

Directly the advantage of having a speaker became apparent, and that plan was quickly begun. One of the recent guests who had something important to say was Harold Milligan; and his talk on music conditions in New York was illuminative in many respects.

Consideration of music programs suitable for Springfield is taken up by this club; and it seeks consistently to plan for the welfare of the city's musical progress. A metropolitan procedure, surely, which should radiate enlightenment that must have a constructive effect.

Prominent among the organizations which have been contributing factors to the music life of Springfield is the Tuesday Morning Music Club. With a membership of some 400 women, and in its twenty-third year, it meets fortnightly. Apart from giving programs participated in by its musically talented members, the Tuesday Morning Club gives three concerts by distinguished artists. The Elshuco Trio has appeared before the club during the current year, and Harold Bauer is to play a recital.

Mrs. Katherine Whitefield (who has just taken up her residence in Boston) is president of the Tuesday Morning Music Club; and Miss Susan I. Allen is chairman of the program committee. In addition to having contributed financially to the support of the Springfield orchestra and the Festival, the club has begun a Junior Extension which promises fruitful things.

Mrs. L. E. Triplett is in charge of this work. Each candidate (who must be between the ages of twelve and eighteen) is required to pass an examination; and once a month, on a Saturday afternoon, a meeting is held at which there is a music program, and, when occasion requires, some explanation of a music event which is approaching.

The Junior Club

There are fifty boys and girls in this Junior Club, and George Harvey, an eighteen-year-old baritone, is its president. The initiation fee is one dollar, and a plan has been established that provides for the club to finance its operations. Mrs. Triplett, who has brought a number of distinguished artists to Springfield for concert appearances, sees in the activities of the organization the upbuilding of a real music understanding; the development of some fine musicians, and the providing of future patrons of music endeavors.

The Chromatic Club, of which Mr. Howard King is president—with Mrs. Le Roy Cushman, serving as chairman of the program committee — specializes in the study of music and music programs. Mrs. King, as accompanist for the Festival Association and the Orpheus Club, is regarded as peculiarly fitted for her post; and the Chromatic meetings, and music offerings, enlist a lively interest.

Club Activities

There is a spirit of searching for music knowledge in the ranks of the Cleff Club; and this season Miss Beatrice Osborn, its president, is responsible for the series of papers which are being offered on Nineteenth century music of various countries. One will find monthly meetings taking place in the music department of the Springfield Women's Club, of which Mrs. Helen P. Eddy (a contralto singer) is chairman; but there is usually a musicale of some kind, and now and again the music department's own quartet takes part in these, as well as in other, affairs. The College Club, of which Miss Dorothy Adams is president, also boasts a music section, and one program each year can always be counted on—which is likewise true of the Mercy Warren Chapter of the D. A. R., for which Mrs. Roscoe C. Edlund arranges the programs.

Solidifying the music fabric of Springfield has been brought about—along with the numerous endeavors — by several chamber music ensembles, two of them serving rather more prominently. One is the Janser String Quartet, of which Emil Janser is first violin; the other is the Kimball Hotel Trio — Jans Geerts, violinist, Arnold Janser, 'cellist, Lloyd Stoneman, pianist — which broadcasts on Saturday nights.

Apart from what the local chamber music societies provide, there is opportunity to hear outside organizations. Miss Julia Rogers has been assiduous in this respect, and she has brought to Springfield a number of visiting ensembles, among them the London String Quartet, and the American String Quartet.

Constructive work also must be credited to Edward H. Marsh, who is responsible for concert courses consisting of widely known attractions. And the Steinert Series finds attractive music offerings, as does the Springfield Y. M. C. A. series. Only a few weeks ago a neighborhood manager—Robert Kellogg, of Hartford—sponsored a concert in which Rosa Ponselle was the star.

Music in the Schools

The teaching of music in the public schools, of which John Ahern is director, is yielding gratifying results. Mr. Ahern's enthusiasm seems to be contagious; and his corps of instructors are a unit of efficient workers. The senior orchestras and the junior high school orchestras have attracted attention, and their one important concert each year is much commented upon. Music appreciation has a special place in the schools of Springfield, a procedure begun by Miss Mary Regal which has gone on in ways it should.

Miss Regal also formed the Central High School Music Club, an organization numbering fifty members who learn much of the better sides of music, including many of the whys and wherefores.

Then there is the department of music maintained by the International Y.M.C.A. College. A. W. Jones is the graduate secretary, and the students have an orchestra, a glee club, and an instrumental quartet.

Churches Do Their Share

All the foregoing is indeed a record of achievement, a hallmark of community progress and cultural appreciation. But there is more to be added. The churches are doing their share musically. Trinity Community House has a concert auditorium, recently completed, seating 600. It was made possible by the co-operation of a number of churches which affiliated in this particular enterprise under the name Forest Park Council of Churches.

In the Unity Church one may hear the Philharmonic Male Quartet, which appears professionally in other cities, under the management of Howard I. Smith. Christ Episcopal Church has a boys choir, directed by Lucius Harris; and at St.

(Continued on page 21)

Chamber Music in Philadelphia

Enesco and Schelling Appear Together and Sittig Trio Plays; Many Recitals Given.

Philadelphia, Feb. 16.—Three sonatas were played by Ernest Schelling, pianist, and George Enesco, violinist, at the meeting yesterday afternoon of the Philadelphia Chamber Music Association. These were the Beethoven in E flat, Paderewski's in A minor and the Cesar Franck Sonata. Mr. Schelling substituted for Olga Samaroff who was unable to play because of trouble with her eyes.

In the words of the Public Ledger reviewer, both musicians "showed themselves to be great artists in ensemble playing, in tone, rhythm, balance of the respective parts in solo and accompaniment work and in general artistry." The writer in the North American thought the Franck Sonata played by both with "a reverent appreciation of its beauty."

Stanley Muschamp of the Inquirer agreed as to their individual and combined excellence, but the Record chronicler did not think the ensemble playing of these two artists was of the highest order.

The Sittig Trio gave its first concert here before a large and appreciative audience on Friday. The Trio is composed of Margaret Sittig, violin, Edgar H. Sittig, cello, and Frederick V. Sittig, piano. According to the Record, "the balance of the instruments was admirable, the tone sufficiently broad and voluminous to present many beautiful color effects, while the spirit of the work was so spontaneous and delightful that everyone was pleased and entertained."

The Ledger writer found the program played "in excellent style" throughout. . . The balance of parts, continued this commentator, "was generally excellent." Miss Sittig's tone and sense of rhythm were especially commended in this review. In the opinion of the Bulletin, "the playing was characterized by smoothness, unity and balance."

To quote the North American, Mme. Charles Cahier's was "one of the most artistic song recitals of the season." This reviewer continued that Mme. Cahier, who sang in the Academy foyer Thursday evening, "seems equally at home in totally different types of compositions. She combines a fine natural organ of true contralto color, with finish of phrasing and sympathetic insight."

Stanley Muschamp of the Inquirer wrote that Mme. Cahier "has a contralto of unusually wide range, and sings with a great variety of expression." According to the Ledger writer, her voice was "rich and vibrating" and her high notes "are accomplished with the utmost ease, and the modulations are well nigh perfect." The Record observer felt that her voice was "full and rich in the lower register, with a lack of resonance in the upper reaches" and was rather disappointed in the concert.

* * *

The Mendelssohn Club gave the first of its two Golden Jubilee concerts on Tuesday and, according to the Ledger, displayed "some of the best choral singing that has been done in this city in a long time." The soloists were Ruth Rodgers, soprano, Ethel Righter Wilson, soprano, and Richard Crooks, tenor, and the Philadelphia Orchestra played.

The Inquirer chronicler commented that the chorus sang well, "with admirable volume and quality of tone, and with the precision its members have attained under the skillful direction of N. Lindsay Norden." The soloists came in for laudatory comment, and the Ledger wrote further of the chorus that "its balance was excellent and the tonal quality left little to be desired, while the dynamics were effectively rendered and the blending with the orchestra also was very beautiful."

* * *

Verdi's Un Ballo in Maschera was revived by the Puccini Grand Opera Company Saturday evening before a large audience. To quote the Ledger, "the cast was excellent, including Alessandro Bonci, still a brilliant artist with a method of voice handling and control which few singers have, as Riccardo; Alfredo Gandolfi, who has become well known in Philadelphia through his appearances with the Civic Opera Company, as Renato; and two very promising young American singers, Margherita Amilla, as Amelia, and Rosalinda Rudko, as the page Oscar."

Mr. Bonci, continued this reviewer, "scored a brilliant success" and both Miss Amilla and Miss Rudko "have beautiful voices." The other members of the cast, who were "also excellent," were Dorothy Pilzer, Ivan Steschenko, Guiseppe la Puma, Luigi Dalle Molle, and Amede Baldi. Antonio dell'Orefice "conducted admirably throughout."

* * *

The other musical events of importance were the recital given by Fritz Kreisler, which received the usual enthusiastic press plaudits attendant upon a Kreisler concert; a song recital by Tito Schipa, who was hailed by the Ledger reviewer as the "possessor of one of the most marvelous tenor voices in the world today and of a method of tone production and control equal to his vocal gifts;" Yolanda Mero's first piano recital here this season, which was lauded for the display of poetic feeling and technical excellence; and the lecture-recital given by Nadia Boulanger on modern music which was well received by an appreciative audience.

* * *

The last of the season's Monday Morning Musicales was marked by the appearance of Sophie Braslau and William Bachaus. The North American chronicler referred to Miss Braslau's "lusciously rich contralto" and called her "an artist who is most successful in creating and holding a dramatic mood."

The Record reviewer said she "proved to be one of the most vital, intense singers heard this season. Her versatility was astonishing in a voice of real contralto quality, while the warmth of her temperament made everything she did impressive and enjoyable." Mr. Muschamp thought her voice "an organ of unusual range and size."

In the North American, the commentator doubted "if there is living today a finer pianist than Bachaus" considering his "technical equipment, musicianship, and that indefinable spark that makes for greatness." According to the writer in the Record, his performance was "piano playing of phenomenal sort . . . his playing left nothing to be desired." Mr. Muschamp commended his technique but thought his rhythm "spasmodic and unelastic."

* * *

Signor Bossi, in his recital in the Wanamaker Auditorium, was assisted by fifty members of the Philadelphia Orchestra, and the Wanamaker-Bossi Chorus of nearly 200 voices. Other artists on the program were Emma Zuern, soprano; Edwin Grant Rorke, baritone; a double quartet composed of Misses Clara Nagel, Elsie Philippbear, Elizabeth Bell, and Veronica Sweigart, and Messrs. Horace Entriken, Gerald Etchells, Charles Fox, and Charles D. Long; and Dr. Mauro-Cottone, organist.

With the exception of a Bach prelude, the program consisted solely of Signor Bossi's works. The concert was commended in the press.

Photo by Mishkin

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Cleveland News:

"The world loves a soprano, particularly if she be such an intelligent and fascinating artist as Madame Alda. She was in splendid voice yesterday and I believe it is not saying too much to say that she sang more beautifully than ever before in this city. Always an 'eyeful' she was up to form in that direction also, and by her group of selections the Vissi d'arte from Tosca, and One Fine Day from Madame Butterfly, she quickly established herself. The audience seemed unable to have enough of her and gave her many recalls.

Cleveland Plaindealer:

"Here is a voice of singular clarity and purity, of most attractive quality and expertly controlled. And here is style of genuine distinction."

"Frances Alda is another in the long line of notable Marguerites. Among them have been Nilsson, Eames, Calve, Sembrich, Farrar, and permit me to add, charming Maggie Teyte. Madame Alda has exquisitely molded features and no one with such lovely eyes and so pretty a mouth could be less than a satisfactory Marguerite. Not the highest range or the greatest emotional exaction could mar the graceful contour of her lips. She sang the 'King of Thule' (one of Patti's greatest numbers) with such brilliance and effect that the audience fain would have it repeated, but was denied. It takes a clever artist and a resourceful voice to give the proper contrast to the folk-ballad style of the 'King of Thule' and to the brilliant colorature 'Jewel Song' which follows it immediately. In the latter number particularly Mme. Alda's voice warmly colored and of flawless tone."

Austin (Texas) Statesman:

"Madame Alda has a sweet soprano voice that rings and echoes in the softer higher notes which she sings clearly and with almost perfect accentuation. The audience last night understood every word that came from the singer's lips, so splendid was her enunciation and unlike the majority of operatic singers that have appeared in Austin, was peculiarly sympathetic in her rendition of American and English song numbers.

"Throughout her program Madame Alda received unstinted applause from her audience which probably reached its climax when she sang the aria 'Mefistofeles,' by Boito. The singer in this aria displayed remarkable control of her voice and she introduced a trill in the number which was sung with surprising ease and with all the purity of tone preserved. To many, however, her encore, 'Un bel di vidremo,' the aria from 'Madame Butterfly,' was her best number and her wondrously sweet notes held the audience enthralled until the concluding note which was the signal for a great ovation to the singer."

Waco (Texas) Times Herald:

"Oh, divine Alda, glorious, resplendent! She sang Thursday night at the Auditorium theatre, she made us to lie down in green pastures, she led us beside the still waters, she restored our souls. Alda has a fine instrument on which to play, but it is the finish, the technical perfection, the command of the instrument, that is paramount—her pianissimo tones, her fine modulations, and a certain sureness of intention both dramatic and vocal."

Dallas (Texas) News:

"Possessed of a charming personality and a ripe and glorious voice, Mme. Alda adds to these a wealth of dramatic interpretation which makes her one of the most pleasing singers to appear in concert here in recent years. If anything her rendition of the famous operatic numbers from 'Mefistophele,' 'La Tosca,' and 'Madame Butterfly' were the most satisfying things on her program. Yet it was a short number, Kramer's 'Faltering Dusk,' in which Madame Alda made her greatest impression on the musically critical, for it was a regular little gem."

Boston Herald (Philip Hale):

"Is the production of agreeable tones throughout the whole range of a voice an impossibility? Madame Alda yesterday proved the contrary. Because she is content to abide by the voice that God (and her masterly training) gave her, instead of trying to force tones suitable for a dramatic soprano or a cornet-a-piston, she sang yesterday with a voice always good to hear and often of a beauty truly appealing. Exquisite taste she showed and a vocal technique equaled by few, a fine gift, and a fine accomplishment."

Boston Post:

"Mme. Alda's singing gave great pleasure. The voice is more beautiful, the tone rounder, the phrasing more thoughtful than ever."

"An unusually fine program was chosen by Frances Alda. The prima donna possesses an exceptionally fine voice and demonstrated it with the perfection of technique and intellectual breadth with which one always credits her. The exquisite trill was well in evidence, and the effortless breath control that enables such variation of the tone color and capacity of authentic quality in the middle voice."

Atlanta (Georgia) Constitution:

"Perhaps it is a venturesome thing to say that in the fourteen years of Metropolitan Opera in Atlanta no production has given its audience greater pleasure. But that is true. The performance of 'Marta' Monday night was as exquisite as anything the Metropolitan Opera Company has ever achieved.

"It makes you think of young leaves of spring and of fragrant blossoms. It was as beautiful as 'The Last Rose of Summer' when Frances Alda sang that old song in the second act. Her exquisite voice and the tenderness of the ballad went straight to the hearts of her audience. There was no question about it being sung again. The applause would be continuing until now unless the opera had been stopped so that Alda could repeat the dearly loved song.

"When she sang it again she did what her audience had longed for but scarcely expected—she sang it in English. The soft Italian words of the first rendition of the ballad had touched and delighted the hundreds that thronged the auditorium. But they lacked the familiar quality that was added when she sang in English. The old song went to the hearts of all who heard it then. It made their eyes misty. It gave them the delight that is touched with a pleasant sentimental sadness.

"Alda's voice has never seemed clearer, finer, more perfect than it was Monday night, and she never has sung an aria here that gave greater joy to her hearers than the ballad that Flotow picked up as from the roadside and pinned against the breast of his opera 'Marta,' thereby doing much to make the opera beloved through all the years to follow."

"Madame Alda was never in more splendid voice. Her technique is always flawless but last night she sang as a mocking bird sings, blithe, free, singing for the very joy of living."

Post-Standard—Syracuse:

"Seldom has a Syracuse audience had a more delightful evening of grand opera music than that offered by the Alda-Metropolitan Quartet. Mme. Alda possesses a rich lyric voice and she sings with exquisite taste. Her aria from Boito's 'Mefistofeles' was most effective, sufficiently emotional, and replete with color. She is an artist of rare personality and whether appearing in opera with all its embellishments or in recital with solo numbers, duets, trios and quartets, she maintains the same brilliancy."

Syracuse Evening Telegram:

"Madame Alda, who I am inclined to hail as the greatest soprano of her time (certainly the greatest we have heard in Syracuse in the last decade) gave the first number of part two of the evening's program. The golden mellowness of Mme. Alda's voice, and the clarity of her diction, tinkling bell-like coloring of her high notes and the flexibility of range mark this Metropolitan songbird as a peer among sopranos.

"A very polished and perfect art is hers and she left a most agreeable impression.

"Her voice has lost none of its mellowness and she exhibited her old mastery of colorature in the L'Altro Notte from Boito's 'Mefistofeles.' Mme. Alada is as great an artist as ever."

Kansas City Star:

"Frances Alda's art and personality set a departing glow on the last of this season's Fritschy concerts."

"Alda gave herself generously yesterday. Of course she gave her voice. The better fact was that she gave her brain too. She stressed interpretation with really marvelous results and without the silly affectations that pass for interpretation."

"It is the astonishing manner in which she uses her voice that gives her power. Yesterday her mezzo voice was as nearly perfect as human singing ever is, and all the technical virtues were present in a degree very little lower."

"Mme. Alda is first and foremost a great artist. Added to that she has a glorious voice and a charming personality. She distinguished herself yesterday by giving what many thought the most notable voice recital of the season."

Available in Recital and with the Alda-Metropolitan Quartette
Costume program, 2nd Act of Martha

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Steinway Piano ***Victor Records***

GIESEKING

Pianist

Deutsche Zeitung, Berlin:

"When I am looking in my notebook for evenings which I have marked especially, as they have made a deep impression on me and shown me something extraordinary, I find one mark only on three pages covered with the names of people who gave concerts—one mark among almost forty names: Gieseking!

"There are no difficulties for the marvelous technique of this man, a technique which overwhelms occasionally the audience with self-assured exactness, which reminds one of a 'Golem,' a kind of mechanism assuming human form while bending over the key-board. His phenomenal exactitude in hitting the right keys makes him the direct antipode of the divine Rubinstein, who was well known for possessing a European privilege of hitting the wrong ones. However, the somnambule-like technical precision of Gieseking would not amount to anything, did he not possess in the same degree the art of animating the tone, that is the trifold art of touch (including the mastering of the pedals), the phrasing and the sense of style. This fact only, that his inner expression shows the same inexhaustible wealth as his technique, marks Gieseking as an artist. It is his ability of interpreting the work of a master to us, as if it were just created from his innermost soul, it is his mastering of all shades of expression between sweetest sublimity and the raving of temperament, it is the fact that there is still a kind of indefinable control even in his demon-like fury while there is the warm glow of this fury reflected in the sweet tenderness of his most serene chords."

* * * *

Francfort Gazett, Frankfort on the Main:

"Gieseking is the most striking and vital performer among the younger pianists, one might almost say, he is the only one in whose playing the grand art of interpretation may be discovered. His mind is that of a musician to whom nature gave an understanding and mental predisposition for the inner life and spirit of present-day composition. But the matter of his play is not that of a didactic performer or of a too obvious interpreter. Every expression rises from the spontaneous instinct of the pianist rendered through the temperament of a virtuoso.

"Gieseking is undoubtedly a living proof—especially in comparison with most of his pianistic colleagues—that only that performing artist may find the solution of the eternally new mystery of this instrument who knows how to find this solution in the compositions of his own time."

* * * *

Dresdner Anzeiger, Dresden:

"We who were listening to Gieseking enjoyed his concert as a performance of such rare kind that everything that one may hear during an ordinary piano concert evening, even of well-known pianists, retires into the background. It is not saying too much that we felt that we were with a genius. Only through knowledge of the past are we able to explain similar effects of reproducing musicians, for instance, if we think what Liszt or Paganini may have meant to their contemporaries.

"Gieseking's real greatness is not to be found in any one-sided virtuosity but in a comprehensive understanding of modern music which finds its far-sounding revelation in its matter of playing. His greatness is to be found in the intensity of a musical feeling that makes us thrill with its almost demonic power. It is to be found in the depth of sentiment that makes him sense so wonderfully well the spirit of the composers. He always finds the way to the essential message of the composer, may he play modern music—as he prefers—or may he devote himself to the older masters.

"Gieseking lives in his play. His whole personality goes into it. Not in exterior mannerisms but in natural effort. He is convinced of what he is playing. And because he is convinced he can also convince his audience."

* * * *

Fremdenblatt, Hamburg:

"Gieseking is a creative artist while playing the piano. His play is production, expression of the original—expressionism itself. Gieseking is one who justifies this much-abused word because he has been chosen through talent and destiny to this manner of playing, through an inner necessity and not on account of the fads and fashions of the day. He is one of those few who depend in their manner of playing on the development of the pianistic style in general, a style which as we see it now—renews our ideas of form and theme completely, starting from the great inheritance of Liszt.

"His interpretation of Bach contrasted with the many hammering beginnings of other piano programs with Bach compositions one could gauge at its best the great art of Gieseking. Reverence is its law."

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Zuercher Post, Zurich:

"The most sensational event during the last week of concerts was the young pianist Gieseking, who, though a German, initiated us into the mysteries of modern French piano music as no one else did ever before. Such technique, such talent disarms all criticism and the critic could not do anything better in this case but to enjoy admiringly together with the audience. We know, of course, of other masters of the piano, who interpret a composition with the same devotion and live through it while reproducing it. But no one else seems to have succeeded in reaching such surprising individuality and coloring of tone as Gieseking.

"In one word it was an evening the success of which was simply sensational!"

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Bere Tidende, Copenhagen:

"We know that it is Gieseking's special art, gifted as he is with a rich imagination, with an exquisite technique, and especially with an almost unique mastery of the tonal possibilities of the piano, to conjure up and render the characteristics and the beauties in the newest and most modernistic piano music. As he plays it, it should on the whole always be played. He makes the improbable reasonable, the impossible fantastic and ecstatically beautiful."

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Kopenhagener Dagblad:

"The pianist Gieseking is such a prominent and unique pianist that one receives impressions from his playing which one does not forget. His technique is above criticism and one is more or less hypnotized when he breathes forth the most delicate tone-webs from the instrument. His public gave vent, time and again to its enchantment by intensive acclaim."

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Kopenhavn:

"It is beyond all doubt that Gieseking belongs to the very great names of piano artists. He masters the piano with the sovereignty necessary in order to noticeably live among the host of prominent virtuosos."

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Nieuwe Rotterdamsche Courant:

"Worthy of note among the younger pianists is Gieseking. His technique is beyond description: he is at the same time an artist. He does not parade his talent, as being all that he knows, but uses it in the service of art. His Bach-playing was a masterpiece. He showed in masterful manner the management of technical strength and colorature that could not be surpassed."

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De Maasbode:

"A genius, a phenomenon. Even in Bach the pianist revealed immediately that he was a poet as well as an artist on the piano."

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Dagblad Van Rotterdam:

"Gieseking is a virtuoso and a poet on the piano. Gieseking aroused a tender and passionate feeling through his poetical tone. He is a wonderful artist."

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Het Vaderlandy:

"A poet and unsurpassed performer. His technique at the same time was so wonderful that it touched the impossible. His playing revealed constant ecstasy. His beautiful style united with interchangeable and momentary inspiration. A king, an emperor of technique, a pianist who is exceptionally high-strung in harmonic and poetic feeling. He belongs to the greatest.

"The appearance of Gieseking with Bruno Walter was the greatest sensation of the subscription concerts."

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Il Popolo, Rome:

"Gieseking is without doubt among the very first pianists of our time and possesses what is rarely found, qualities so well balanced: Strength, clarity, sentiment, legato and delicacy."

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Berliner Zeitung Am Mittag:

"Gieseking the most modern virtuoso of all of them. Full of highest sophistication in coloring and shading! An artist of magnetic attraction. One who discovers new and unsuspected resources in the piano."

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Leipzig:

"He is today already a competitor for the fame of Busoni, Rosenthal, and Godowski of being called the greatest technician of the piano in our time. Music in his gigantically great technique, which reached the utmost of the possible in polish, splendor, precision, clearance and transparency. The spirit, the heart, the temperament of music."—Ernest Smigleski.

Available January, February, March, 1926

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. . . HEAR . . .

Toti dal Monte

and marvel at the Survival of the Flutist

"OLD OPERA RENEWED; NEW SINGER TESTED"

"Rigoletto," and Miss Dal Monte

"Performance That Set Spark to Verdi's Music—The Drama of It Once More—Gilda Plus Voice, Intelligence, Even Imagination."

"By common consent Gilda is a thankless part. Custom ordains it for ornate sopranos. 'Caro Nome' usually bounds it; yet by choice within it, Miss Toti Dal Monte seemed that rarest of operatic beings—a florid singer with intelligence and sensibility for music and a modicum of imagination with operatic character. In itself, through the lower and the middle ranges, her voice is in the bloom of young prime. It is velvet-like and lustrous, suave and sensuous. In semi-subdued and flowing measures, the softness and the brightness of texture caress the ear; while the clear glows stir a gentle emotion. Once and again, comes even that child-like quality which in Mme. Tetrazzini caught many a fancy. Miss Dal Monte turns phrases, curves, melody, shades pace, accent, progress, suggestion, as a perceiving, susceptible, well-schooled singer. Ascending, her tones lose suavity and body, appreciably sharpening. Less by rote and agility than with eager feeling, and delicate aptitude, she gains the ornaments of song. They ripple out of the flowing measures rather than glint upon them."

"Clearly Miss dal Monte is no singer merely displayful. Her voice of song is also the voice of Gilda, dreaming maiden-like in the solitude of Rigoletto's house, stirring to young love come covertly wooing, gentle to the Father whose affection nearly floods her. The pensive note haunts Verdi's music for Rigoletto's daughter. Before he bends 'Caro Nome' to operatic necessity (as it went in the Italy of the fifties) he writes in musing melody. Plaintively Gilda recounts a fate—and regrets a lover—though Rigoletto cry for the vengeance of desolation. Wistfully as well as in grace and glow went Miss dal Monte's tones through Gilda's duets with her father and her lover. Into the music she infused also character. The plaintive notes deepened in the measures of the third act; threaded through Rigoletto's darker song; shone silvery against it. Incident, not peak, was 'Caro Nome' in this wrought and rounded course."

"These are the works of a singer of musical perception, intelligence, not to say imagination. Nor is Miss dal Monte deficient in the outward and visible signs of operatic characterization. The eye soon forgets a presence that too much recalls the diminutive figures within Velasquez's pictures. Her carriage is easy and free; her eyes and countenance never quite expressionless. If she uses the conventional gestures, she finds also a gesture of her own, as when a wandering hand curves to the contours of 'Caro Nome,' recalling out of the air the dear lineaments, upon it retracing them. Gilda, and her music are not exactly operatic revelation; but they do suggest in Miss dal Monte an unusual and an individualized singer."

H. T. Parker, Boston Transcript.

"She is a magnificent singer"

Frances Alda.

"You brought me a singer who is a great musician, so it's an honor to conduct 'Lucia.' "

Giorgio Polacco, Musical Director and Conductor, Chicago Opera Company.

"She is that rare phenomenon, an artistically musical colorature."

J. H. Thuman, Cincinnati.

"She was glorious; an artistic triumph; unbounded enthusiams."

Marion deForest, Buffalo.

"Dal Monte combines, with a voice of rare beauty, supreme artistry and perfect skill. Her singing of 'Lucia' was one of those rare occasions when realization surpasses anticipation, which latter, because of the superlative European notices, was quite keen."

Frederick R. Huber, Municipal Director of Music, Baltimore.

"I heard Toti dal Monte in both opera and concert; you have another trump card. With the passing of Melba, Sembrich and Tetrazzini, the slim group of worthwhile coloraturas left can certainly stand this latest winner. Forward contracts."

James E. Furlong, Concert Manager, Eastman Theatre, Rochester.

"Toti Dal Monte perfection of coloratura." — Glen Dillard Gunn, Chicago Herald & Examiner.

"Toti dal Monte is the perfect coloratura of this generation.

"Italy has long since so proclaimed her, and though our taste does not always coincide with that of the Latin music lover, there seems in this instance no cause for disagreement. For the voice has the luscious warmth of the true lyric soprano plus the exhilarating and exciting agility of the coloratura. Mme. Dal Monte has, however, a great deal more than exceptional beauty of voice and phenomenal technical equipment. She is an artist of exquisite taste. She phrases like a great violinist. She can rival either flute or clarinet in liquid or luminous cascades of tone. She has greater capacity to endow the role of Donizetti's heroine with all the attributes of musical intelligence than any Lucia I have encountered in a rather long experience as a professional operagoer. She is, in fact, the most convincing reason for the performance of this opera that has ever been put forward."

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The De Reszke Singers

HARDESTY JOHNSON, Tenor — ERWYN MUTCH, Baritone
FLOYD TOWNSLEY, Tenor — SIGURD NELSON, Basso
with
MILDRED DILLING, Harpist

Milwaukee, Wis.

(First Concert in U. S.)

"The DeRESZKE SINGERS SPARKLE IN U. S. PREMIERE."

"It is difficult to write except in superlatives of the work of these four singers, whose program comprised the most difficult and musical of compositions, and which was presented in a fashion so impeccable as not to have been equaled by any Male Quartet within the memory of most of us. What the Flonzaley is to the String section, Mayer and Patteson are to the Piano ensemble, The DeReszke Singers are to the World of Song. Individually their voices are of superior quality and training, and when to these assets were added musical understanding and a training in ensemble singing, it was easy to see why the Quartet at present is without a peer."

Catherine Mead, Milwaukee Sentinel.

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Albany, N. Y.

"DeRESZKE SINGERS MADE A DECIDED HIT."

"Chancellors Hall, scene of many of the City's most impressive musical events, never before vibrated to such perfect rhythm and such great musicianship as last night when The DeReszke Singers sang in concert. They presented the most beautiful singing by man banded together ever heard here. The terrific climaxes, wonderful singing of half voice, never one voice being heard above the other, proves that these men have worked hard and long, to have perfected a beautiful ensemble."

The Times Union.

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Buffalo, N. Y.

"DeRESZKE SINGERS OFFER A SELECT PROGRAM."

"The combination of four exceptionally fine male voices, a program as choice as it was novel, and a performance of superb finish, made the concert of The DeReszke Singers one of the outstanding artistic events of the musical season. They sing with a freshness and spontaneity altogether delightful, sing for the very joy of singing, and with a lively devotion to their art. Not in one instance did they fail to communicate their spirit and message to the hearts of their listeners."

The Buffalo News.

* * * *

"Dallas rarely has so delightful an evening of music as The DeReszke Singers gave the large audience at the City Temple. The four young men possess beautiful voices, beautifully trained, but the interesting and unique part of their performance is that they have been willing to, and have succeeded in, subordinating their individual voices so that their ensemble work has taken on an artistic unity that makes their singing something more than four good voices blended for the moment in chorus. They have learned singing which no one of them alone can possess. Hearing them, one naturally turns to the Flonzaley's or the Kneisel's for a comparison. These young singers gave their concert a brilliance which musical evenings too often lack. Without sacrifice or poise or dignity they projected to the audience a feeling of warmth and personality to which it responded heartily."

Dallas Times Herald.

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New York City, N. Y.

"The DeReszke Singers, Hardesty Johnson and Floyd Townsley, tenors Erwyn Mutch, barytone, and Sigurd Nelson, basso, Americans who have coached with Jean deReszke and use the name with his authorization, divided last night's program with Mildred Dilling, harpist.

"They sang a group mainly of early numbers, Herbert Hughes's clever 'Studies in Imitation,' Negro Spirituals arranged by Harry T. Burleigh, who was present, and modern Songs, plus many encores.

"This male quartet is a strong-voiced, thoroughly unified ensemble, and gave a performance that was both vigorous and artistic, with a pleasing, well-balanced quality of tone and marked expressive ability. Miss Dilling, a skillful harpist, played two groups of solos."

Herald-Tribune.

* * * *

"After two successful seasons in England the DeReszke Singers on their first American tour gave their only New York concert last evening. There are four singers, pupils of Jean deReszke, all Americans—Hardesty Johnson, Floyd Townsley, Erwyn Mutch and Sigurd Nelson—and they make an unusual ensemble.

"The voices taken singly are good, grouped together they command a great variety of tone color, while at the same time effectively blending with each other. Unaccompanied, they sang a French chanson of the Seventeenth Century and an old English Madrigal by John Bennett (1614) which won them an encore. Some humorous and delightful 'Studies' by Herbert Hughes introduced imitations of great composers, set to the words of nursery themes. The Quartet, besides, gave some Negro Spirituals by H. T. Burleigh and several mixed quartets.

"Miss Dilling, a talented young harpist, played two groups with fine technic and was recalled each time."

New York Times.

* * * *

"The DeReszke Singers, four American artists who have sung much on the continent and in London, gave their first New York concert here last night. The choir is composed of Hardesty Johnson and Floyd Townsley, tenors; Erwyn Mutch, barytone, and Sigurd Nelson, basso. The singers were assisted last night by Mildred Dilling, harpist.

"The program was of much interest, and included Old English Madrigals, Negro Spirituals, and Mendelssohn's 'On Wings of Song' with harp, and Cyril Scott's 'The Rat Catcher' with flute. Among the many lyrics either written or arranged for the choir there was a set of songs new here, by Herbert Hughes, entitled 'Studies in Imitation.' These songs included 'There Was an Old Woman Who Lived in a Shoe,' after Brahms, and 'Doctor Foster,' after Handel. They contained each, here and there, some phrase or characteristic of style belonging to the special composer as mentioned.

"The Singers gave evidence in their delivery of the fine training of Jean deReszke. Their voices had much color and they sang with fine nuance, clear diction and spirit. As a cappella singers, their pitch was excellent. Miss Dilling's solos included Bach's 'Bourree,' and Debussy's 'Claire de Lune.' The concert was enthusiastically received."

New York Sun.

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Koussevitzky Gives French Works

Thomas Is Soloist at Monday Concert; People's Symphony Assisted by Alice Stevens.

Boston, Feb. 16.—A program devoted to modern French composers was conducted by Serge Koussevitzky at the concert of the Boston Symphony Orchestra on Friday. Included were Rabaud's La Procession Nocturne, D'Indy's Symphony in B flat major, Roussel's Pour une Fete de Printemps and Dukas' La Peri.

The Roussel work was given its first Boston hearing. According to Stuart Mason of the Christian Science Monitor, "Its composer is a colorist, not particularly as an orchestral writer, but more often as a harmonist." Warren Storey Smith, writing in the Post, spoke of the Frenchman as a highly individualistic composer, and added that "Roussel's forthright, slightly acid music seemed particularly refreshing and invigorating."

H. T. Parker (Transcript) wrote that "the motifs and the reiterated figures hardly engross the ear; but Mr. Roussel leads them into measures that move with rhythmic animation through shadowy harmonies or vigorous progressions. . . . There is mood as well, from a quickening animation to a gentle, introspective musing." The Globe reviewer considered the work "muddled and enfeebled Stravinsky," but found the concert "an illuminating illustration of the extent to which contemporary French music is not French so much as cosmopolitan."

Mr. Mason further wrote that "Mr. Koussevitzky has an evident sympathy for and clear understanding of music of this kind." On the other hand, the Globe writer suggested that a Russian was not too well-suited to interpreting this type of French work.

* * *

At the third Monday concert of the orchestra, Mr. Koussevitzky conducted Glinka's Overture to Russian and Ludmilla, Stravinsky's Fire-bird Suite, and Beethoven's Seventh Symphony. John Charles Thomas, as soloist, sang Verdi's aria, Eri tu, from The Masked Ball, and Massenet's Vision fugitive, from Herodiade.

The Herald chronicler felt that Mr. Thomas sang the two airs "very well, with fine voice, a smooth legato, and by no means without feeling" albeit his voice lacked a certain "fineness of style" demanded by the songs. The Transcript writer found his style operatic, and added that he "lacks neither ability nor assurance. More, he has a voice that is resonant and well placed; that echoes the virility of the man." In the Monitor mention was made of his "Italianate style."

* * *

Ernest Schelling, conducting an orchestra composed of members of the Boston Symphony, gave the third of his series of children's concerts. He continued his exposition of the wood-wind section of the orchestra with the following soloists illustrating his talk: Mr. Holy, harpist; Mr. Sand, clarinetist, and Mr. Laus as the bassoon player.

* * *

The fourteenth concert of the People's Symphony Orchestra was conducted by Wallace Goodrich, dean of the New England Conservatory. His program included Saint-Saens' Overture to La Princess Jaune; the Prelude to Tristan and Isolde; and Goldmark's Rustic Wedding Symphony. The soloist was Alice Huston Stevens, who took the place of Germaine Schnitzer, who was ill.

Mr. Mason thought Mrs. Stevens sang the Mascagni air "with musical perception and understanding of its dramatic possibilities. Her voice is colorful and of tonal beauty, her musicianship of superior quality." According to the Globe she sang "with marked volume of tone and a keen sense of dramatic values." Mrs. Stevens received commendation in other papers.

In the Herald, Mr. Goodrich was referred to as "an authoritative, yet sensitive conductor." The Globe considered him "a sensitive, finely cultivated musician with no craving to startle or thrill his hearers. . . . He has competent control of the orchestra. The writer in the Transcript had not this year heard the orchestra play with "such attention to important detail, such delicacy and refinement." According to Mr. Mason, Mr. Goodrich's interpretations "are distinguished for their clarity and good taste."

Mme. Rethberg in Third Africana

Elisabeth Rethberg sang the part of Selika in the third Metropolitan Africana on the evening of February 12. "Her voice was at its richest and best and therefore a constant joy to the ears," wrote the reviewer of the World, while the Telegram-Mail report agreed as to the "beauty of her voice."

"She sang with her usual pleasing clarity of tone," it was reported in the Herald Tribune. The Sun reviewer commented that Mme. Rethberg's voice was in excellent condition. The remainder of the cast was familiar. "Beautifully given" was Ernest Newman's summary of the performance in the Post.

Poliakin Heard in Third Program

Miron Poliakin, violinist, was heard in the third of his five scheduled recitals in the Carnegie Chamber Music Hall on the afternoon of February 14. He was accompanied by Emanuel Bay in a program of Brahms, Lalo, Beethoven, Mozart, and Sarasate. "Thorough technical competence and a tone of good size and quality" characterized Mr. Poliakin's playing, said the Herald Tribune chronicler.

Photo by Underwood

CLARENCE WHITEHILL

Rejoined the Metropolitan Opera Company Last Week in His Moving Interpretation of Wotan in Die Walkuere.

Cortot Gives Peoria Recital

Peoria, Feb. 13.—Alfred Cortot, under the auspices of the Amateur Musical Club, gave a piano recital in Shrine Temple last evening before an enthusiastic audience. According to the Transcript, "Mr. Cortot proved himself to be a player artistic, tasteful and discriminating, whose work possesses power and beauty."

Galli-Curci in Opera Farewell

Although she was indisposed, Amelita Galli-Curci insisted on singing as scheduled in her final appearance of the season at the Metropolitan in a special Tuesday evening performance last week. The opera was Lucia, with a familiar cast and with Mr. Papi conducting.

Sing First Traviata At the Metropolitan

Serafin Conducts, and Mme. Galli-Curci, Lauri-Volpi, and de Luca Take Part.

In the cast of the first La Traviata presented by the Metropolitan Opera Company this season on February 13 were Amelita Galli-Curci, Giacomo Lauri-Volpi, Giuseppe de Luca, Mmes. Egener and Anthony, and Messrs. Bada, Picco, d'Angelo, and Ananian. Tullio Serafin conducted.

According to the Times, "Galli-Curci, golden-hooped, set the time of the action again in the crinoline days, a fashion congenial to her style of quaint charm, as the delicacy and pathos of parts of the music are to her voice." The Herald Tribune writer thought "her performance varied in merit, well sung in places, but taking an excursion from the pitch in others, while her interpretation of the role had its appeal." Neither the World nor Sun chroniclers found her in her best voice, although the latter said "there were pages, however, in which her voice and fluent style were most pleasing."

This writer thought Mr. Lauri-Volpi also occasionally deviated from the pitch. According to the World, his voice "was true and fluent, though veiled in the lassitude which affected the entire performance." To quote the Herald Tribune, Mr. Lauri-Volpi "sang with considerable power, with a little tightness in top notes, but less than before."

Mr. De Luca, in the words of this writer, was a "thoroughly satisfactory" Germont. According to the Sun, he has his "usual success" with the part. The World reviewer spoke of his "masterly interpretation," and he was commended by the Times reviewer also.

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Among the prominent artists, who are coaching or who have coached or with whom Mr. Hageman has enjoyed the reputation of being associated as accompanist, are: Frances Alda, Lucrezia Bori, Sophie Braslau, Inez Barbour, Anna Case, Julia Claussen, Emmy Destinn, Claire Dux, Olive Fremstad, Anna Fitziu, Geraldine Farrar, Lucy Gates, Alice Gentle, Thelma Given, Jeanne Gordon, Mabel Garrison, Louise Homer, Frieda Hempel, Florence Hinkle, Marie Ivogun, Margaret Matzenauer, Edith Mason, Nellie Melba, Florence Macbeth, Ruth Miller, Greta Masson, Claudia Muzio, Luella Meluis, Marie Moressey, Nina Morgana, Haru Onuki, Margaret Ober, Irene Pavloska, Rosa Raisa, Ann Roselle, Marie Rappold, Leonora Sparkes, Marie Sundelius, Renee Thornton, Marcia VanDresser, Marie Zendt, Paul Althouse, Pasquale Amato, Luca Botta, Alessandro Bonci, Pablo Casals, Guilio Crimi, Rafaelo Diaz, Mischa Elman, William Wade Hinshaw, Orville Harrold, Herman Jadlowker, Jan Kubelik, Fritz Kreisler, Morgan Kingston, Riccardo Martin, Jose Mardones, Giovanni Martinelli, Basil Ruysdael, Joseph Schwarz, Antonio Scotti, Albert Spalding, Johannes Sembach, Carlos Sedano, Reinald Werrenrath, Efrem Zimbalist, Renato Zanelli, etc.

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On The Music Highway

MILTON ABORN is about to reorganize the Aborn English Grand Opera Company for a spring season in some of the larger cities. He will give the standard repertoire with new translations in English made by the late St. John Brenon. Carmen, Lucia, Mignon, and Rigoletto, also the Tales of Hoffman with a new text by Charles Henry Meltzer, will be sung. The season will start Easter week.

Amy Ellerman has been re-engaged for her fourth consecutive year as contralto soloist at the First Presbyterian Church, New York. She will be one of the soloists in the rendition of Verdi's Requiem in Brooklyn on March 15, and on April 25 will be soloist of the symphony concert at the Ithaca Festival.

Abby Morrison, soprano, recently left for Palm Beach, where she will be heard in concert.

An organ recital was given recently by Henry F. Seibert at Town Hall, New York. Mr. Seibert is organist of Holy Trinity Lutheran Church.

From January to April, the San Francisco Chamber Music Society is giving fourteen San Francisco concerts, three in Los Angeles, four in Oakland, two in San Rafael, three in Santa Barbara, and two in Palo Alto, besides twenty-one other appearances in Western cities.

At the Organists' Open Meeting in Town Hall, New York, on March 19, Marjorie Meyer, soprano, will sing Haubiel's Requiescat. Miss Meyer will also appear at the MacDowell benefit on April 14. Both of these concerts are under the auspices of the Washington Heights Musical Club.

A farewell New York concert will be given by Myra Hess at Aeolian Hall on April 1. Miss Hess will return from her Western concert tour late in March for her Boston concert on April 4.

Walter Mills, baritone, is giving a song recital tonight in the Rose Room of the Hotel Plaza, New York City.

Starting her Southern tour at Oxford, N. C., on March 4, Dicie Howell will also make appearances in Sumpter, S. C., and Gastonia, N. C.

The Philadelphia offices of Concert Management Arthur Judson are now situated in the Packard Building. Previously Concert Management Arthur Judson had had quarters in the Pennsylvania Building in Philadelphia.

The Stringwood Ensemble, a new chamber music organization making its New York debut at Aeolian Hall on March 2, will play Stravinsky's L'Histoire d'un Soldat.

Mrs. James Sibley Watson of New York City will lend her music room for a recital tonight of violin music by Renee Chemet, who will be assisted by Arthur Loesser, pianist. The event will be in the nature of a benefit for the Gramercy Music School Settlement.

George Perkins Raymond, American tenor, has been engaged to appear at a symphony concert in Plainfield on March 9 and for a recital in Garden City on April 4.

Muri Silba, pianist, has just returned from a tour on the Pacific Coast, where, among other engagements, she played three times the Chopin Concerto in E minor with the San Francisco Symphony Orchestra. She will give a recital in Town Hall, New York, on Sunday afternoon, March 22.

Ulysses Lappas, Greek tenor, will sing on March 4 at the Commodore Hotel, New York, and will leave immediately thereafter for Havana, where he will appear in two concerts.

Eduard Zathurezky, Czech violinist, will make his first American appearance with orchestra at the special concerts of the New York Symphony Orchestra at Carnegie Hall Thursday and Friday.

John Charles Thomas will return North in the early part of April. He has a number of concerts booked in and around New York. He will sail for Europe in May to commence rehearsals for appearances as leading baritone at the Theatre de la Monnaie, Brussels, Belgium, beginning August 1.

Martha Phillips, formerly a soprano of the Metropolitan Opera Company, will be heard in recital at Aeolian Hall tonight, with Giuseppe Bamboschek at the piano. Miss Phillips will sing songs by Brahms, a group of songs in Swedish, a Gretry aria, and a modern French group. The latter will be with harp accompaniment by Marie Miller.

The Little Symphony Orchestra, under the direction of Georges Barrere, has been engaged for a series of three concerts at the Scarboro (N. Y.) High School to be given on Friday afternoons, February 27, March 13 and 27.

The eighth and final Biltmore Musicale was held in the ballroom of the Hotel Biltmore, New York, Friday morning with a program provided by Anna Fitziu, soprano, Colin O'More, tenor, and Raoul Vidas, violinist.

Two recent concerts in Marion, Ohio, were those given by Efrem Zimbalist, violinist, and Yolanda Mero, pianist. Mr. Zimbalist's program included works by Handel, Hubay, Zimbalist, Grainger, Kreisler, and Bizet-Sarasate. Emanuel Bay was at the piano. Mme. Mero played Mendelssohn, Brahms, Chopin, Rachmaninoff, Debussy, Merkler, and Liszt.

On Saturday evening in Carnegie Hall, Boris Levenson, pianist and composer, will give his only New York concert of the season. Mr. Levenson will be assisted by other prominent artists.

Marguerite Ringo, American soprano, who has appeared with a number of orchestras and at festivals throughout the country, will be in the future under the exclusive management of the Concert Guild, William C. Gassner.

Having completed a series of engagements with the Federated Clubs down the Atlantic Coast, Clarence Gustlin, pianist-lecturer, is at present in Florida.

Helen Stanley, who sang recently the part of Fiora in L'Amore dei Tre Re with the Philadelphia Civic Opera Company, will be heard with the same company Thursday, when she sings the part of Mme. Butterfly.

On the following day Mme. Stanley is appearing in Norwich, Conn., in the Grand Opera Trio, of which Paul Althouse and Arthur Middleton are tenor and bass, respectively.

Edwin Hughes, American pianist, appeared at the Hotel Ambassador in New York on an all-American program under the auspices of the New York Matinee Musicale yesterday.

Florence Easton will sing at the concert to be given by the Haarlem Philharmonic Society at the Waldorf Astoria Grand Ballroom on April 16. This will be the first New York appearance by the soprano since the close of her season at the Metropolitan, February 3.

Arrangements have also just been made for her appearance as soloist at the Westchester Choral Society Music Festival on May 16.

Reinald Werrenrath returned to New York from a tour of the South and Middle West to give his second New York recital yesterday afternoon at Carnegie Hall. The American baritone included on his program a group of Danish songs, a group of modern German songs, a group of sea songs and a group of recent English and American songs.

John Barclay will be heard in Cambridge, Mass., tomorrow and in Princeton, N. J., Friday. These appearances are with Arthur Whiting.

His season with the Metropolitan Opera Company having closed yesterday, Mario Chamlee, American tenor, will start his concert tour on March 1. He will be busy with concerts on tour until his appearance at the Evanston Music Festival on May 27.

Maria Ivogun is now touring on the Pacific Coast, but will soon be on her way back to New York for her only New York recital of the season at Carnegie Hall on Saturday afternoon, March 7. This will be the ninth concert of the Wolfsohn subscription series, the tenth and final concert coming on March 28, when Mr. Josef Hofmann gives his second and last New York recital of the season.

Two early March engagements of Sophie Braslau are in Chicago on the first of the month, and in Des Moines on the fourth.

Concert Direction Annie Friedberg has announced that Josephine Forsyth will hereafter be under that management exclusively. Miss Forsyth is known for her programs called Unique Creations of Song and Poetry, of which she has composed both the music and verses, and which are given in costume accompanied by the harp and piano.

Another announcement from this same office is that Professor Donald Tovey, of Edinburgh University, will make an American tour under Miss Friedberg's management. Professor Tovey, known as composer, pianist, conductor, and lecturer, will make his first concert appearance in New York early next season at Aeolian Hall.

The soloist at the Community Musical Vesper Service of the Glen Ridge Congregational Church on February 1 was Caroline Neidhardt, violoncellist. The program, in which the church quartet and choir participated, was devoted entirely to Mendelssohn's music. Grace Bender was at the piano.

On March 1 there will be a program of ancient spiritual folk songs of many lands, and ancient music written for the harpsichord will be played by Frances Pelton Jones. The concerts are under the direction of Fay Simmons Davis, organist.

Frederick Millar, British basso, who made his debut in the Handel and Haydn Society's presentation of The Messiah in Boston on December 21 and 22, and who was afterward re-engaged for next season, followed this success with another engagement in that city. He sang there with the People's Choral Union in The Stabat Mater on January 25.

For the fifth free concert of the Sunday Symphonic Society, held in the Criterion Theatre, Sunday, February 15, Josiah Zuro, conductor, secured the services of Bernhard Steinberg, baritone and music critic, who sang Thus Saith the Lord from Handel's Messiah.

A feature of the concert was the performance of an orchestral suite by Frederick Stahlberg who composed the Musette of this work especially for Mr. Zuro's American Composers' contest. The three other parts of the suite, Lento, Menuet and Finale, were played by the Philharmonic Society, with Mr. Stahlberg directing his composition. It is his thirty-third opus.

George Copeland, concert pianist, who has not been heard in New York for several years, has recently returned from Europe and has signed a contract with The Actors' Theatre to assist with the production of L'Enfant Prodigue.

At the fourth concert of the Josef Adler Musicales on Friday, in New York, Clarence and Josef Adler will give a program of music for two pianos. The final program of the series will take place on March 24 with Kathryn Meisle, contralto, and Vladimir Dubinsky, cellist.

Mrs. George Lee Bready is giving a lecture-recital at the Ampico Studios, New York, on Wagner's Das Rheingold this evening. Mrs. Bready will play the music of the opera on the piano, and give the details of the story.

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Dohnanyi Leads and Plays His Own Works

State Symphony Devotes Whole Program to Hungarian Pianist, Composer and Conductor.

Ernst von Dohnanyi appeared as composer, conductor, and pianist at the concert given by the State Symphony Orchestra in Carnegie Hall on February 17. Two of the works on the all-Dohnanyi program, the Festival Overture and Ruralia Hungarica, were heard in America for the first time. The other numbers were the Suite, Op. 19, and his Variations on a Nursery Song, in which he appeared as piano soloist with Ignatz Waghalter leading the orchestra.

Writing of the Overture, Lawrence Gilman (Herald Tribune) stated that it "is a stunning score—engrossing in substance, admirably made, brilliantly effective" and that Mr. Dohnanyi "has achieved a brilliantly sonorous and stirring piece. . . . It is thrilling; it has superb moments." The other novelty Mr. Gilman found "a delightful and ingenious treatment of old Hungarian folktunes."

Olin Downes of the Times found the Overture "sonorous and imposing" and the Suite "always musicianly in the writing, often full of charm and in places reflecting the influence of Hungarian music." The former, according to the Post reviewer, is "a rousing but somewhat bombastic piece for double orchestra with an added brass section;" and the latter, native material used "freely and effectively.'

In the opinion of Herbert F. Peyser of the Telegram-Mail, the Festival Overture is "bright, beautifully written, and effective" and the Ruralia Hungarica has a "poetic fourth movement, but otherwise has much that is noisily trite." All of his work, according to Mr. Peyser, is written with "adroitness, aptitude and facile fluency."

The Sun writer felt that both works contained much beauty and would offer welcome relief on hackneyed orchestral programs. The reviewer in the World found "smooth strands of rich and sweeping melody" in the Overture, and national color, yet "the international character of all art" in the other composition.

Mr. Gilman thought Mr. Dohnanyi more than a good conductor; "he was assured, commanding, magnetic; a crafty builder of climaxes, with a vivid sense of rhythm and dynamics; a sense, too, of nuance and color." According to Mr. Peyser, his direction was "firm, confident and thoroughly resourceful," and his piano playing "a feat of dexterous and legitimate virtuosity." To quote Mr. Downes, he "distinguished himself" as a pianist, and, as conductor, "got more from his orchestra than its previous leaders." The Sun considered that he "achieved much success with the orchestra" and "gave a brilliant performance of the piano part." Both the World and Post commended him in both roles, and the former added that Mr. Waghalter and the orchestra "gave a sympathetic accompaniment." At its Sunday matinee concert, the orchestra, under Mr. Waghalter, played Mendelssohn's Scotch Symphony, Brahms' C minor Symphony and, with Percy Grainger as soloist, Cesar Franck's Symphonic Variations.

Photo by Mishkin

MISS MARJORIE MEYER

Tschaikowsky Operetta Opens

Natja, an operetta in three acts, with music adapted from the compositions of Peter Ilyitch Tschaikowsky by Karl Hajos, opened at the Knickerbocker Theatre, New York, on the evening of February 16. The reviewers, among whom was Deems Taylor, music chronicler of the World, were quite unanimous in praising the cleverness of Mr. Hajos in his work of adaptation.

Hutcheson Ends Historic Series

Ernest Hutcheson reached the end of his historical series of seven piano recitals with his concert in Aeolian Hall, New York, on the afternoon of February 14. The program was composed of works of recent composers, Ravel, Faure, Goossens, Medtner, Debussy, Ganz, Grainger, Ireland, Scott, Alkan, Franck, and Scriabine being included.

Three Violinists in One Concert

Three young violinists, Lilly Kass, Murray Feldman, and Ben Levitsky, appeared in a joint recital in Aeolian Hall, New York, on the evening of February 15. They were accompanied by Rex Tillson.

IN THE PUBLIC EYE

TO the ranks of able and successful young American artists who have received their entire musical education in this country was added another recruit when Marjorie Meyer, soprano, made her concert debut last spring in Aeolian Hall.

Miss Meyer is not only an earnest and capable young singer, but a well trained musician as well. When she was only seven years old, she commenced taking piano lessons with Paolo Gallico, with whom she studied for six years. Under the tutelage of Marie Miller, she also learned to play the harp. With this solid musical foundation, Miss Meyer started her vocal studies with Joseph Pizzarello, at the same time coaching with Elizabeth Schaup. More recently she has studied with Nicola Zan and coached with Frederic Persson, who now serves as her accompanist at public recitals.

In speaking with Miss Meyer, one is particularly impressed with her intense, withal modest, absorption in her work. Her sincerity was apparent as she spoke of the inadvisability of a young artist, starting out on her career, to think of nothing else but material success.

"Success is fickle," she observed. "It can overtake you or you can overtake it—or you can both miss one another. In the business world, the pursuit of success seems to be the most usual and logical course, and it is by no means inapplicable in the world of art. But, it seems to me that an artist who chases success just for its own sake, may find herself never attaining it. She is apt to become too intent on this one phase of her work, and thus lose her sense of proportion."

Miss Meyer is especially interested in the making of programs for her concerts. She told of the care with which she attempts to make selections that will balance artistically.

"I have tried to maintain in my programs a balance between the moderns and the older composers," continued Miss Meyer. "Beauty properly understood is not a thing merely of time or period. The composers of the last century were not necessarily better than those of today, and many were not so good." Her dark eyes were smiling.

"It seems to me very natural that modern audiences respond more readily to contemporary composers who write of things they understand in the modern idiom. When I started giving recitals, I didn't know how such composers as Goossens, Berg, Schoenberg, Bliss, and Milhaud would appeal to my audiences. They like them, and they seem to realize that it is not wise to disregard the man at our elbow and to look for beauty only in the graveyard!" K. K.

American Orchestra Heard

Under the auspices of the People's Institute at Cooper Union, New York, the American Orchestral Society gave its second concert of the season on February 15. Chalmers Clifton conducted a program consisting of Tschaikowsky's Fourth Symphony, Mendelssohn's Violin Concerto, with Ruth Kemper as soloist, and Borodine's Dances from Prince Igor.

FRANCES NASH

"A splendid pianist * * * recalled many times. Understands the true meaning of Chopin."
—*New York Telegraph, Feb. 2nd, '25*

"Showing the increased temperament and expressive capacity displayed in her November recital * * * audience of ample size."
—*New York Tribune, Feb. 2nd, '25*

"A well-conditioned, thinking pianist, to whom her task always seems a lovely art mission. Sonorously fine * * * tremendously earnest."
—*New York American, Feb. 2nd, '25*

"Plenty of mastery of the instrument's lights and shades and an abiding enthusiasm for the composer. * * * came off victorious."
—*Christian Science Monitor, Feb. 4th, '25*

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Pianists Praised in Chicago

Maria Carreras and Levitzki Among Recitalists; Zathurezky Makes Debut; Mme. Ivogun Heard.

Chicago, Feb. 16.—Mischa Levitzki, Maria Carreras and Dvora Dienstova gave piano recitals here during the week. Writing of Mr. Levitzki's concert, Mr. Rosenfeld asserted that "he has the greatest amount of refinement and the keenest sense of musical taste of any of the many great players that are now giving concerts."

According to Mr. Gunn, "for him the piano sang with a tone of unearthly beauty," and the Beethoven Sonata was a masterpiece played by a master. Mr. Hackett found him "one of those intended by nature to play the piano," and Edward Moore thought him "wholly admirable. Everything that he plays overflows with vitality."

Maria Carreras' program included old Italian dances transcribed by Respighi. In Mr. Hackett's words, Mme. Carreras "is an excellent pianist . . . She plays with appreciation for the music, brings good tone from the piano, and has a clean technique." Mr. Gunn referred to her as "a virtuoso and a personality" with a "facile technique" and "ample and beautiful" tone. She displayed a tone, wrote Mr. Rosenfeld, "which had volume and power, a digital dexterity that reproduced all the pianistic figures that Beethoven put into his pianistic work and an understanding of its musical message." Mr. Moore wrote that she "is evidently a personality," and possesses "skillfully developed powers and the magnetism to make them worth while."

Miss Dienstova's debut "displayed gifts that promise much in technique and music appreciation for her pianistic future," to quote Mr. Rosenfeld. According to Mr. Gunn, she played "with decision, with fairly accurate technique, with sturdy yet expressively varied tone." Edward Moore was impressed with her "sympathy and good taste," and Mr. Hackett wrote that Miss Dienstova "is a talented pianist with a sincere way of going about her work that is attractive."

* * *

Two violinists, Eduard Zathurezky and Leo Braverman, gave concerts here during the week. Mr. Gunn found the former, a young Czecho-Slovakian touring the United States for the first time, "a brilliant, virile player, with splendid tone, fine spirit, strong and vital rhythm and a music sense that adds to well proportioned interpretations the saving grace of poetic feeling."

As Mr. Hackett expressed it, "he is a good violinist. His playing is musicianly, with appreciation for the spirit of the music and firm grasp on its structural form." Mr. Moore, however, was disappointed in the concert, and mentioned the violinist's lapses of intonation.

Leo Braverman was assisted by Gordon Campbell at the piano at his recital. The violinist displayed "appreciation for the music and interpretative force," wrote Mr. Hackett, and "there was a variety of tone color and shading. He brought a tone of rich quality from his violin and his intonation was good."

* * *

The vocal artists of the week were Maria Ivogun, soprano; Mitchell Kushelevisky, Russian baritone, and Thomas Moore, Irish tenor. Mme. Ivogun who, to quote Mr. Moore, "does so many things in such an exquisite fashion," sang German Lieder with "a keen insight into their texts and styles, a comprehension of their moods that made every one of them a gem," according to Mr. Rosenfeld. This writer added that she sang "with vocal facility, a purity of tone, and a silvery, smooth quality." Mr. Hackett felt that her voice had "unexpected warmth of color in the middle register" in spite of her coloratura range at times, although at other times the tone was hard. Mr. Gunn joined in the general commendation.

Theodore Katz, violinist, appeared with Mr. Kushelevisky on Thursday. Leon Benditzky was the accompanist. Maurice Rosenfeld wrote that Mr. Katz showed "a rich, warm and expressive" tone as well as "ample technical facility and a style that is serious and well poised." The baritone, to his mind, "presented a vocal equipment which comprised a comprehensive range, both in the lower and higher register, a tone which has substance and quality, though it lacks resonance." The Tribune spoke of his fine voice, and commended Mr. Katz for taste and discretion.

Mr. Moore was assisted in his recital by Clemens A. Hutter, accompanist, and George Edward Sauve, violoncellist. According to Maurice Rosenfeld, "he displayed a very pleasing, high lyric tenor voice which he handled with musical intuition and intelligence, a clear diction, and a stage manner that is ingratiating."

EFREM ZIMBALIST
Is Making His First American Tour Since His Recent Trip to the Orient.

Opera Ends Boston Stay

Boston, Feb. 14.—The Chicago Civic Opera Company closed its two weeks' season Saturday night with a performance of The Jewels of the Madonna, sung by Rosa Raisa and Messrs. Lamont and Rimini. To quote Philip Hale of the Herald, "the specious brilliance of the music, the dramatic interest of the story, and the spectacle greatly pleased the audience."

The matinee performance was Pelleas et Melisande. Mary Garden, Maria Claessens, Helen Freund, Jose Mojica, Georges Baklanoff, Alexander Kipnis, and Antonio Nicolich made up the cast, and Giorgio Polacco conducted.

Philip Hale wrote that Mary Garden was the only real interpreter of the role of Melisande, "a strange, arresting, indescribably pathetic figure in life, in love, in death." Of Mr. Mojica as Pelleas, he wrote that "his youthful appearance, grace, personal charm" added to his "artistic sensitiveness" and "his reserve in bearing and gesture" fitted him particularly well for the role. Mr. Hale also commented that "Mr. Polacco and the excellent orchestra gave an inspired interpretation of the score."

Violist Plays With Chicago Orchestra

Lionel Tertis Is Soloist in Dale Suite; Stock Offers London Symphony.

Chicago, Feb. 16.—Frederick Stock's program at the concert of the Chicago Symphony Orchestra Friday afternoon was referred to by Edward Moore of the Tribune as "a melodic travelogue of Paris and London." It consisted of Vaughan Williams' London Symphony, Elgar's Cockaigne, Delius' Paris: A Night Scene, and part of a Suite for viola and orchestra played by Lionel Tertis, soloist.

According to Mr. Moore, the Dale Suite "is both pleasant to hear and difficult to play . . . but it is no work of genius." Karleton Hackett of the Post thought the music "melodic in conception, yet with a harmonic setting and rhythmic freedom in keeping with the modern spirit" and played by Mr. Tertis with a tone "rich and deep, but not veiled. There was clarity in every phrase because the image was clear in his own mind and his fingers responsive to his will. The melody was sustained with beautiful tone, and the bravura passages sent out with brilliance."

Maurice Rosenfeld wrote in the News that Mr. Tertis "displayed consummate mastery of the instrument and fine musical taste . . . he produced a rarely beautiful tone, which in the middle high registers of his instrument had a ravishing, exquisite quality, while in the middle lower ranges it poured forth a liquid tone that resembled the human voice." In the opinion of Glenn Dillard Gunn of the Herald-Examiner, although Mr. Tertis was "hampered by Dale's saccharine melodies," he "achieved miracles of technical display."

As Mr. Rosenfeld put it, Elgar's Cockaigne, "a most graphic tone picture," was played "with unusual verve by the orchestra." Mr. Gunn said that the London Symphony sounded "in Stock's illuminating reading, the masterpiece it almost is." The Delius work, according to Mr. Rosenfeld "has a vivid and rich orchestral coloring."

At the popular concert of the orchestra given under Mr. Stock's direction, Lincoln's Birthday was celebrated by starting the concert with America and closing with the Star Spangled Banner.

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RE JOHN McCORMACK

"Now at the Zenith"

"McCormack's voice is as beautiful and as resonant as of yore. Indeed, if anything, it should be said that he is now at the very height of his artistic powers. Luscious tones are heard and there are wondrous shadings that linger caressingly on the ear."
—*The Philadelphia Record.*

Philadelphia Hears Two New Concertos

Stravinsky and Ornstein Are Soloists With Orchestra; Reiner Is Guest Leader.

Philadelphia, Feb. 16.—Two composers gave first performances of their piano concertos here this week. Last evening Igor Stravinsky appeared as soloist with the Philadelphia Orchestra, with Fritz Reiner as guest conductor, in his new Piano Concerto; and Leo Ornstein's Second Piano Concerto was played by the composer with the orchestra, conducted by Leopold Stokowski, on Friday.

According to the Record, it was as interesting to watch Mr. Stravinsky play "as it was to hear his vital revolutionary music." The Public Ledger writer found the general style of the work that of a Bach concerto grosso, "brought extremely up to date." He added that "it is full of personality and has the merit of not being too long" and, as in other Stravinsky works, rhythm is emphasized over tonal beauty or dynamics. Stanley Muschamp (Inquirer) found the effect "of sounds that are dry and hyperrhythmical. At times there is a kind of brusque attraction to it."

The other novelty introduced by Mr. Reiner was Bela Bartok's Hungarian Suite, which, according to the Ledger, "is full of Strauss, harmonically, melodically and in orchestral effects, however, with a personal touch . . . the suite is an interesting and enjoyable work." The North American thought it "distinctly worth while."

The writer in the Record lauded Mr. Reiner for his "able conducting, which was especially skilful in the bewildering mazes of the Stravinsky Concerto." Mr. Muschamp commented that his directions would bring stronger climaxes "were the orchestra under his continual discipline." The writer in the North American hesitated to "form any real opinion" of the guest conductor on such short acquaintance, and the Ledger reviewer wrote that he was "a splendid conductor."

* * *

According to the Ledger, Mr. Ornstein's Concerto "is as free in form as it is radical in harmony, generally undetermined in tonality and by reason of the constant changes of meter virtually devoid of consecutive rhythm." This reviewer did not think the work "strikingly original," although, in places, the orchestration "is original and skillful." Mr. Ornstein, in his opinion, showed himself to be an excellent pianist in the course of the difficult composition and in the solo passages his tone was agreeable and his technique abundant."

To Linton Martin (North American) the composition seemed "a conglomeration of noise that seemed to have nothing to say, and said it as lengthily and loudly as possible." Mr. Martin thought Mr. Ornstein "a pianist of ability."

Stanley Muschamp wondered as he listened to the Concerto "what it is that has prompted such utterance." He said that this did not alone apply to Mr. Ornstein's work but to most of the music produced by the modernists.

Mme. Jeritza in Opera Farewell

Maria Jeritza made her last appearance of the season with the Metropolitan Opera Company in Tannhauser on February 18 before an audience of unusual size and enthusiasm, which demanded repeated curtain calls.

The only change in the cast was the appearance of Michael Bohnen as Landgraf for the first time. According to the Herald Tribune report, "like all of Mr. Bohnen's impersonations, this was an elaborately detailed and finished performance, dramatically vivid and imposingly sung."

Music in Springfield

(Continued from page 11)

Michael's Cathedral, a male choir of fifty, in which Terrence E. Sheehan is tenor soloist, is directed by the Rev. George Murphy.

For those who wish to pursue the study of music there are painstaking teachers who maintain private studios; and conservatories—the Springfield Conservatory of Music, of which Charles Mackay is director; the Turner School of Music, conducted by Arthur H. Turner; and the Springfield National Institute of Musical Art, headed by Frederic A. Hoschke.

Such, in the main, is the substance of Springfield's music fabric. It is preserved in part, and otherwise aided, by Springfield's newspapers—the Union, and the Republican. Willard M. Clark is music editor of the former, while Francis Regal, of the Republican, has long been identified with this branch of music work.

With a creditable array of music of many forms available in Springfield's City Public Library—through the beneficence of the late James A. Rumrill—and an abundance of books on music subjects, there is much accessible to the seeker after music knowledge.

The City of Springfield is not unaware of the value of contributing to music's development. Apart from the free organ concerts held in the new Municipal Auditorium, there is a disposition on the part of the governing body to aid in the cause. As Mayor Parker said to the representative for The Musical Digest who made this survey:

"Good music is essential to the welfare of the people."

Schola Hears Ernest Newman

A lecture on Musical Mannerisms of Favorite Composers was given by Ernest Newman, guest music critic of the New York Evening Post, last Wednesday at the home of Mrs. Marshall Field. Mr. Newman illustrated his remarks at the piano. This was the last of the series of lecture-recitals given by the Schola Cantorum.

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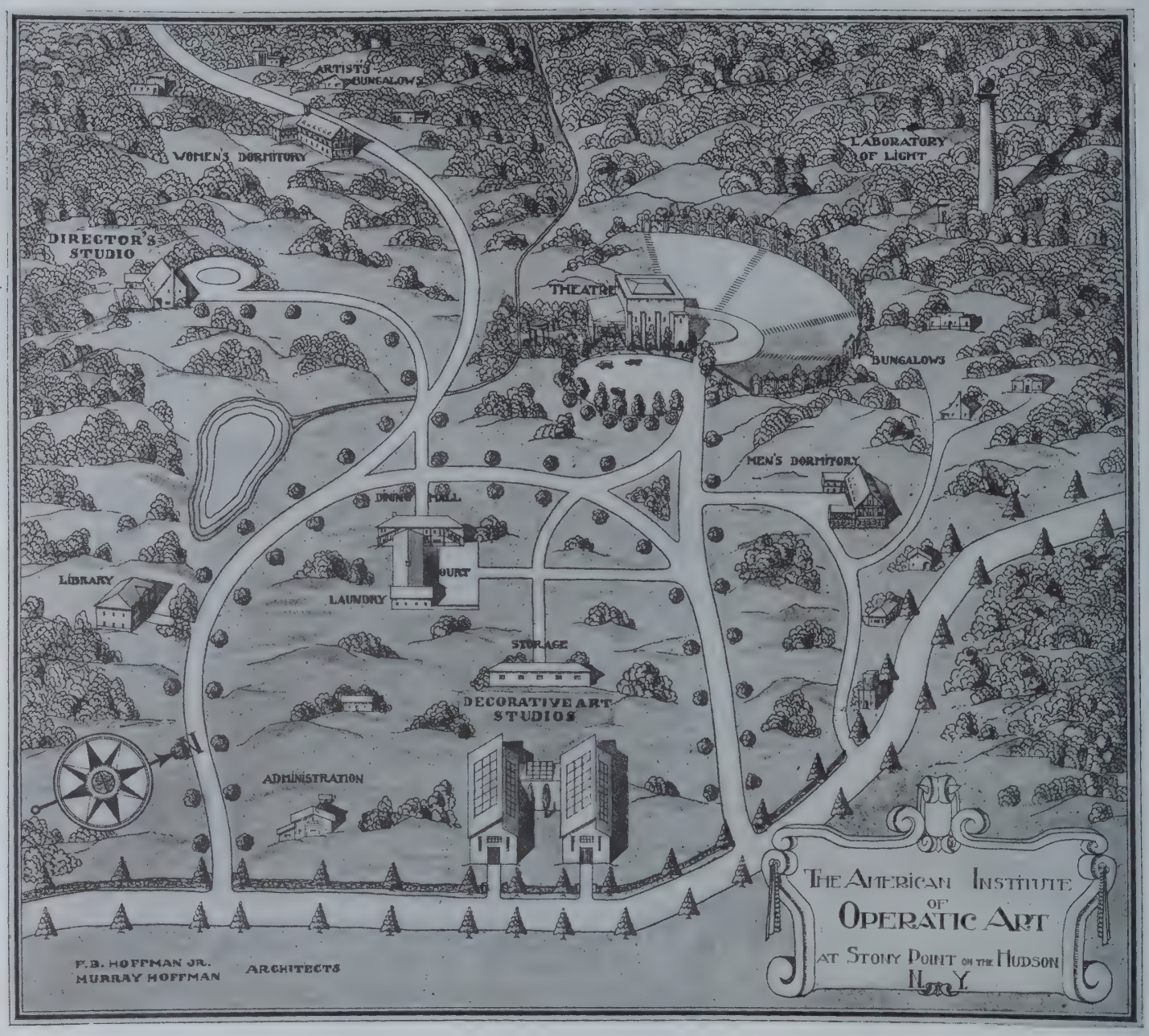

ARCHITECT'S landscape drawing showing arrangement of grounds and grouping of buildings at Stony Point-on-Hudson, the American Institute of Operatic Art, of which Max Rabinoff is Director General. This project, which has been quietly developed during the last eighteen months is now ready to begin active operations. Buildings are being pushed to completion and, under present plans, will be ready for occupancy in June. At that time the Institute's initial undertaking, the assembly and training of the first American National Grand Opera Company, with a cast of Americans, will be begun under recognized masters of the divers branches of Operatic Art. It is the purpose, in the late Fall, to have the first company make an extended American tour with a repertoire of American and foreign operas. The premiere of the American National Grand Opera Company is being planned for the One Hundredth Anniversary of the first appearance of foreign Grand Opera in America.

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Elena Gerhardt Sings in London

Notable Recitals Few; Arthur Rubinstein Plays With Queen's Hall Orchestra.

London.

The first week of February brought only one recital of note to the London concert halls—the first appearance for the season of Elena Gerhardt.

Mme. Gerhardt is one of the few recitalists who can safely go outside the small Wigmore or Aeolian halls to give her London concerts. On this occasion she chose the Queen's Hall for her reentry to the metropolis, and was rewarded by the presence of a large audience.

The usual encomiums followed the event. Her "Lieder singing" is "all but matchless of its kind," wrote Robin Legge in the Telegraph. "The program itself was a work of art. More than once was the great singer obliged to repeat a song or to sing some other, for it was clear that she was at the top of her own most glorious form, technically superb, achieving everything with the utmost ease."

Percy Scholes in the Observer held that Mme. Gerhardt "excels" in the compromises involved in great Lieder singing. He said: "She exhibits the musical 'grand style', the art of the long phrase, yet she has a care for the minutiae of the poet's thought. She is neither a dramatic reciter nor a vocal instrument, but enough of each to satisfy both poet and composer. A purist might say that the art of a Gerhardt is the art of making the best of a bad job. At any rate, she makes of the job a very beautiful best."

Similarly the Sunday Times: "In point of style, the singing of Mme. Gerhardt conveys all it ever did; possibly even more than ever."

With the mention of two symphonic events, an account of this week's important concerts comes to an end: the Queen's Hall Orchestra proceeded with its Saturday afternoon series, Arthur Rubinstein the soloist, and the British Women's Symphony Orchestra gave its second performance, showing a marked improvement in ensemble over its previous affairs. The cellist Guilhermina Suggia was the soloist here.

Deems Taylor's Through the Looking Glass suite is down for its first performance at the next Leeds Festival, it is announced—unless some one puts it on before October next.

John Coates, whose programs of Shakespeare songs have often been the subject of comment in this column, is to give a series of recitals in the United States beginning on April 23.

The Covent Garden museum of London musical relics has finally been made ready by Richard Northcott, librarian of that ancient institution, and will be open to public inspection on the occasion of the next reopening of the opera house. This is due on Thursday evening of this week, when the British Broadcasting Company will resume its series of radio symphony concerts with a Wagner-Berlioz program, under the direction of Bruno Walter.

P. L.

Paderewski Plays in London

London, Feb. 17.—Ignace Paderewski gave a piano recital last night to a capacity audience in Albert Hall. Nearly 10,000 persons were in the audience, which shouted its applause.

GILDA DALLA RIZZA
Was Protagonist in the Presentation of Louise at La Scala at the End of January.

Find Beethoven Song MSS.

Leipsig.—The original manuscript of a wedding song by Beethoven was found recently in the possession of Breitkopf & Haertel, his publishers. The manuscript, which was attached to another composition, was composed on the occasion of the marriage in 1819 of the daughter of Giannatanasio del Rie, head of the school attended by Beethoven's nephew.

All trace of the song had been lost until an employee of the firm happened to be looking over some of Beethoven's piano concerto manuscripts. The song was clipped to one of these concertos.

Dalla Rizza Sings in Louise at La Scala

Milan.

Louise was put on for the first time this season at La Scala on January 31. The opera of Charpentier enjoys a measure of popularity here, although many of the regular La Scala subscribers find it tiresome.

According to the reviewers of Il Corriere della Sera and Il Secolo, the performance found favor with the audience that was present to hear it. Gilda dalla Rizza, who had the title role, sang "beautifully," according to the Corriere, and created convincing moods as required by the story and the music, from the pathetic to the most dramatic or violent.

In Il Secolo it was reported that she disclosed histrionic talents which many actresses of the legitimate stage would be glad to display, and she rose to the heights necessary when the thickness of the orchestration in the score put her voice to the hardest tests.

The tenor Menescaldi phrased well and had especially clear diction, according to Il Secolo, and Il Corriere praised him in moderate terms for his singing. Signor Journet and Signora Casazza deserved the honors of the evening, was the opinion of the chronicler of the Secolo. They were well cast as the father and mother.

Arturo Toscanini was praised in the reviews for the clarity and perfection of detail with which he revealed Charpentier's score. F. C.

GRAVEURE

"The vibrant tones of Graveure's full voice, his exquisite 'mezza voce,' his breath-control and diction, make him a model for singers of worthy ambitions." *W. J. Henderson, New York Sun.*

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LEFF POUISHNOFF

Mr. Pouishnoff will return for a brief tour to cover January, February, March, 1926

The Dean of New York critics, Mr. W. J. Henderson (Sun) said in part:

"* * * this player effected his entry into New York "in a quiet and unheralded manner, but by his performance "he at once made it clear that he is one of the finest new "pianists heard in this city in a long time." * * * "No "finer piece of pianistic management of dynamics and tone "coloring has been heard in Aeolian Hall in many a day "than Mr. Pouishnoff displayed in the opening passage of "the concerts." * * * "As for his playing of the colos- "sal work throughout, it was, in short, a widely varied and "fine demonstration of rare musical talent admirably devel- "oped."

Mr. H. T. Parker (Boston Transcript) in the course of his observations said:

"Like to Mr. Kreisler or Mr. Paderewski seems Mr. "Pouishnoff—the virtuoso and musician who is also a culti- "vated man of the world."

For reprints of the American criticisms, programs, terms, etc., address

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FOREIGN MUSIC ACTIVITIES

Celebrate Birthday of Concerts

Thirtieth Anniversary of Santa Cecilia Series Is Feted With Program of Palestrina Music.

Rome.

The thirtieth anniversary of the public concerts of the Accademia di Santa Cecilia was celebrated on February 2. The date when these concerts commenced, February 2, 1895, marks the beginning of the career of symphonic music in Italy, it is generally considered, for the Augusteum concerts are a direct offspring of those early ones of the Academy. The gala concert was attended by leading musicians and social personages of Rome.

The program of the anniversary was exactly that of the first Santa Cecilia concert. It was made up almost entirely of a cappella compositions of Palestrina, including a Benedictus, two Madrigals, and two Motets. Thirty years ago Raffaele Terziani was the conductor; this time the leader was Ernesto Boezi. As thirty years ago a few organ pieces were interpolated, and the soloist on both occasions was Remigio Renzi.

President Speaks

Before the concert the president of the Accademia, the Count of San Martino, made a speech, discussing the various phases, many of them discouraging and difficult, through which the concerts passed from the time of their institution. At that time there was only one orchestral organization in Rome, that of the Sala Dante, which gave a number of concerts directed by Ettore Pinelli, and heard by a limited number of subscribers.

The president spoke also of the influence on the Santa Cecilia concerts of Nicola d'Atri and Alessandro Vessella, the latter the first conductor of the concerts of broader popularity, at the time when they were moved successfully from the Sala di Santa Cecilia to the larger quarters of the Teatro Argentina, then to the Costanzi, and finally to the Augusteum.

The Roman press devoted considerable space to praise of the Santa Cecilia concerts on this occasion, recording some of the high lights of their history, the performances of Mendelssohn's Walpurgisnacht, Verdi's Requiem, the Brahms Requiem, Gounod's Gallia, Saint-Saens' Deluge, the appearances of such conductors as Toscanini, Mancinelli, Mascagni, Mengelberg, and Nikisch, and of such soloists as Paderewski, Sarasate, and Kubelick. Incidentally it was reported with considerable approval that Paderewski, who last month played in recital in Rome, will return two seasons from now for another appearance at the Augusteum.

FEDERICO CANDIDA.

Stokowski to Lead for Guild

At the New York concert, March 1, of the International Composers' Guild members of the Philadelphia Orchestra, under the direction of Leopold Stokowski, will play Edgar Varèse's latest orchestral work, Integrales, which requires seventeen different percussion instruments. It will take four men to manipulate these instruments, which include suspended cymbal, side drum, tenor drum, string drum, castanets, cymbal, Chinese block, sleighbells, chains, tambourin, gong, tam-tam, triangle, crash cymbal, verges, bass drum and slap stick.

Other novelties at the concert will be Eric Satie's Le Piege de Meduse, Schoenberg's new Serenade for small orchestra and baritone voice, and Eichheim's Malay Mosaic.

Siegfried Wagner Leads in Dresden

Dresden.—The Dresden Philharmonic Orchestra was heard last month in Bayreuth, where Siegfried Wagner conducted a program of works by his father, grandfather and himself. His Die Heilige Linde was given its first performance.

Auction Composers' Manuscripts

Berlin.—At a recent auction here an autographed manuscript of Schubert's Einsamkeit was sold for 5,400 marks; two letters of Mozart to his father for 1,450 and 1,300 respectively; a Gluck letter for 3,700; and one from Beethoven for 2,450.

Melba's Memoirs in Preparation

London.—A book of reminiscences by Nellie Melba will be published in the early autumn.

Liverpool Sees Dress of Singer Aflame in Tristan

A SHOCK was given the audience at the British National Opera Company's performance of Wagner's Tristan and Isolde in Liverpool on the evening of February 17, according to a dispatch to the New York Evening Post, when Isolde's white robe took fire in the second act. Rosina Buckman was singing the role.

In the midst of the love scene she stepped too near a burning torch, and her fluffy dress burst into flames. The singer stepped into the wings, where her maid wrapped her in an overcoat, extinguishing the flames. She reappeared almost instantly and sang the act through with dress and stockings scorched.

John Lund Passes Away

Buffalo, Feb. 7.—John Lund, who came to America to be assistant conductor to Leopold Damrosch in his season of German opera at the New York Metropolitan in 1884, died here last Sunday. In 1886 he became conductor of the Buffalo Orchestra, and later was leader of the Orpheus chorus. In 1903 he left Buffalo to tour as leader of Victor Herbert operas, but returned eleven years later to continue his work as symphonic and choral conductor and composer. He is survived by his second wife and a son, Victor Herbert Lund.

Strauss Invited to Munich

Munich.—Richard Strauss has been invited as guest-conductor for the summer music-fest here. He will direct Mozart's operas at the Residenz Theatre and Wagner's at the Prince Regent's Theatre.

Messaline Sung in Bordeaux

Bordeaux.—A new opera by Isidore de Lara, Messaline, was well received at its recent presentation here at the Opera. The title role was sung by Nyza Bladel.

Play Zemlinsky Novelty

Prague.—A new chamber quartet by Zemlinsky, director of the German National Opera here, was given its first performance by the Buxbaum Quartet in Vienna recently.

Riots Interrupt Music At Two Vienna Concerts

The climax of the bitterness produced in Vienna music circles by the withdrawal of Richard Strauss from his post as director of the State Opera was reached on the evening of February 14, a special dispatch to the New York Evening Post reported. When Erich Wolfgang Korngold, young Viennese composer, stepped into the conductor's box to direct the performance of his one-act opera, Vimlanthe, a tumult broke out in the gallery. Cries and shouts against Korngold prevented him from commencing his music.

Deathly pale, Korngold was unable to continue with the overture and stood looking up at the gallery until part of the audience came to his assistance and with deafening applause drowned out the demonstration. Police arrested five ringleaders and restored order.

The demonstration against the young composer arose from the fact that his father, Julius Korngold, one of the most prominent Vienna critics, long has been the leader of the criticism directed against Strauss.

Young Strauss enthusiasts insist on interpreting Korngold's criticism of Strauss as due to a desire to make a place for his son.

Another riot of considerable proportions took place in a Vienna music hall the next day when Franz Schalk conducted Stravinsky's Sacre du Printemps with the Philharmonic Orchestra. His conducting also was interrupted several times by shouts and hisses from the audience.

At the close one man in the gallery cried, "Thank God it is over!" and numerous bravos greeted the remark.

Saturday at a general rehearshal of the same orchestra to which the public was invited, a veritable bedlam broke loose and it was impossible to hear the last part of the work. The incident recalled the first performance of a Schoenberg work in Vienna twenty years ago.

Mascagni Conducts in Prague

Prague.—Pietro Mascagni during a visit here in January conducted Verdi's Aida, his own Cavalleria Rusticana, and Leoncavallo's I Pagliacci at the German theatre. The composer also conducted the Czech Philharmonic Orchestra on January 21.

GEORGE PERKINS RAYMOND

AMERICAN TENOR

A Few Critical Comments From Which It Seems Evident That This Young Artist Is One of the Most Satisfying Tenors Among the New-Comers This Season

Erie, Pa., Times:

"To make the afternoon one of complete enjoyment, we had a soloist who fit into the picture as if he had been intended for the occasion. George Perkins Raymond, by name, a lyric tenor of fine voice, excellent stage presence and the finest kind of taste in program making.

"'Du Bist Wie Eine Blume' was sung with rare taste and great beauty of tone. . . . Mr. Raymond registered the biggest hit of any soloist we have yet had with the orchestra. . . . He has much to commend him—and not the least is his fine stage manner, coupled with a serious regard for the music he interprets."

Providence Evening Tribune:

"Mr. Raymond has a beautiful voice, unusually strong and virile for a tenor, and with a technique developed especially along the lines of tone shading. His diminuendos were excellent."

Providence Evening Bulletin:

"Mr. Raymond, who possesses a clear tenor voice of lyric quality, pleased his audience. He sang with ease, a splendid diction and artistic interpretation. Particularly pleasing were his delicate shadings and diminuendos, wherein his voice showed its sweetest qualities."

CERTIFIED THE MUSICAL DIGEST

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EUROPEAN NEWS AND VIEWS

Opera Refuses to Disband

Klemperer Succeeds Furtwaengler in the Latter's Absence in the U. S.; Lener Quartet Appears.

Berlin.

The Volksoper apparently does not believe in its own death. Already in October it was evident that this institution would be wrecked commercially. The crisis became acute in November. In December followed the declaration of insolvency. At last, at the end of January, the building had to be vacated. Now one can hear the sounds of the productions of a musical comedy company, where a short time ago Beethoven, Wagner and Verdi reigned. But the orchestra and the ensemble of the Volksoper declare that they will stick together even without money, without a building, and without leadership. Why, they did not say. How they will succeed in this attempt and how these artists will support themselves are also not mentioned. They can hardly expect that fried pigeons (about four hundred of them daily) will fly into their hungry mouths. They will not see that even the best of art has two unyielding enemies: want of judgment and over production. About want of judgment the Volksoper could not complain, and against overproduction there is only one remedy: less production.

Klemperer Substitutes

Through Furtwaengler's voyage to America the most important conductor's desk which Germany has to bestow, that of the Philharmonic Orchestra, became free for a few weeks. It was quite a matter of course that this place of honor was taken up for the time being by Klemperer. His talent had a splendid opportunity to display itself when he conducted the Pulcinella Suite of Stravinsky. What is this Pulcinella Suite? Mr. Pisling gives the answer: "Multiply the genius of Pergolesi by that of Stravinsky and the result is Pulcinella. The introductory Sinfonia has been taken from the G major Sonata for two violins and counterbass. A Siciliano, Scherzino, Tarantella, Toccata, Gavotte with variations, Menuett, and Finale are the rest of the jewels set by the goldsmith Stravinsky. The rhythms and melodies of the old master have been enriched at the hands of the modern Russian. The simple harmony remains largely untouched. If Stravinsky's weakness is melodic invention, in this composition it is bolstered by the genius of Pergolesi. Both the Russian and the Italian are one in the elegance of their manner of writing.

Lener Quartet Praised

In judging another event all the reviewers agree. That is, they all said that the Lener Quartet displayed itself a chamber music organization of the first class. Prof. Weissmann occupied himself at the beginning of his review with a discussion of a number of leading quartets. But the Lener Quartet he called incomparable.

"As high as one may place any of them the Lener Quartet is still up with the leader for the finish and perfection of its ensemble, for its brilliance, and for its capacity in the expression of the chamber music art. The group is governed by the wonderful tone of its leader, Lener, the first violin, and the other members reflect his excellence."

The three Lener recitals were enjoyed by audiences of especial distinction and style. The second program was especially interesting, for it included a concert of composition of Respighi which the Italian musician wrote especially for this string quartet. The consensus of the reviewers was that Respighi remains an excellent workman even if his ideas are not of the utmost originality.

Pianist Demands Fee

Sergei Prokofieff, Russian pianist and composer, was scheduled to appear in recital at Beethoven Hall last week. A considerable audience waited for him for an hour past the starting time of the concert, but he did not appear.

Meantime the pianist was sitting outside the hall in an automobile waiting for the management to give him his full fee before he would consent to play. Finally the managers gave in, and Prokofieff entered the hall to play before an audience whose ranks had been thinned out by impatience. The reason for his lateness filtered out, and was received not very pleasantly among music lovers in Berlin.

At any rate his recital was a marked music event. Prokofieff is a master of interpretation, especially in his own music. Dr. Schmidt wrote of his recital, "His playing is like his music: masterly, interesting, excellent in technique, but cold and unemotional. In his Sonata, Op. 14, he stirred his listeners with the Scherzo. Much less moving were his questionable Twelve Visions, Op. 32. It is a mistake for anyone, even Prokofieff himself, to play too much of his music consecutively, for the individuality of his style becomes too evident and too monotonous, and the lack of emotional color is distressing."

The piano recital of Katharine Goodson was presented under unfortunate circumstances. She was indisposed, and her playing was below her best standard.

Keussler Symphony Premiere

Gerhard von Keussler conducted the first performance in this world of his D minor Symphony a short time ago in Breslau. The newspaper reviewers did not gain the impression that the work was very original in style. Keussler is as much poet and philosopher as he is musician, but this versatility becomes a weakness when he confines his manner of expression simply to pure music. Always in his absolute music there seems to be something lacking, a thesis, a program, an explanation. There is much of a kind of spirit and considerable technique, but not much effective music.

The Berlin Philharmonic under Dr. Unger presented a novelty in the way of group of songs for orchestra by Curt Weil. They had little success with the reviewers.

ARTHUR KURSCHNER.

Otto Kahn Sails for Europe

Otto H. Kahn, banker and chairman of the board of directors of the Metropolitan Opera Company, sailed last week on the S. S. Duilio for a tour of Italy, Spain, France, and England. Mr. Kahn, who does not plan to return until the middle of May, said that his trip is partly for pleasure and partly for business.

Posthumous Work to Be Heard

Paris, Feb. 8.—The string quartet which Gabriel Faure finished a few weeks before his death will be given its first hearing during May by the Conservatoire.

Nice Hears New Hue Opera Founded on Ibanez Novel

Nice.

The second novelty of the current season at the Nice Opera was Dans l'Ombre de la Cathedrale, by Georges Hue. The book of the opera is by MM. Maurice Lena and Henry Farrare, and is adapted from the novel of Blasco Ibanez. The first two acts are a representation of the famous Claverias of the Cathedral of Toledo, and the scene of the third act is laid in the chapel of the Madonna in the Cathedral.

Charles Friant, tenor, appeared as the principal character, Manuel, a role which he created in the Paris Opera-Comique. Mlle. Viard sang the part of Sagrario, and Mlle. Tessandra was Tomasa. M. Velier as Mariana was as well received as the other members of the cast. M. S. Bovy was the conductor, and M. Cefail arranged the colorful Spanish settings.

Despite the conflicting reports that were circulated outside of Nice regarding the appearance of Ganna Walska in Butterfly, there was no doubt as to the impression which she made on the newspaper reviewers of the city. The commentators of Le Petit Nicois and L'Eclaireur were quite favorable, in regard to Mme. Walska's singing as well as her acting and general stage bearing.

R. S.

Aid French Music in Strassburg

Strassburg.—Through the efforts of the Groupe de Mai, founded by M. and Mme. Chevalier of the Conservatoire, Strassburg has been given the opportunity to hear concerts of French music. During the German occupation Strassburg heard nothing but German music.

Under the auspices of the Groupe de Mai, Maurice Ravel paid his first visit to this city during December, and his comic opera, L'Enfant et les Sortileges, will be given here in March.

City Takes Over Opera House

Berlin.—It has been announced that the city is to take over the Deutsches Opernhaus in Charlottenburg, which is bankrupt. The city government seized the stage properties in payment of its half million mark claim on the theatre's chief creditor. It will be known in the future as the Municipal Opera.

London Orchestra Coming of Age

London.—The London Symphony Orchestra will celebrate its twenty-first birthday on June 9. The organization, which is run on a co-operative basis, has established a trust fund to defray the expenses of its concerts.

Suk at Work on Symphony

Prague.—Josef Suk is working on the last movement of a new symphony, which he has named Von der Liebe.

Handel Festival for Leipsig

Leipsig.—It has been announced that a Handel festival will be given here June 6-8.

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THE STUDIO EASY CHAIR

LECTURE-RECITALS will be given by Herbert Witherspoon for the Ohio Music Teachers' Association on April 24, and for the Minnesota Music Teachers' Association on June 25.

Frederick Schlieder completed last Saturday a five day intensive course of lectures in Boston designed to illustrate the practical application of his principles for the teaching of harmony and composition.

Ernest Bloch's new Quintet for piano and strings was recently given its first presentation in Cleveland. It was played by artists of the Cleveland Institute of Music who are closely associated with Mr. Bloch. These were Beryl Rubinstein, pianist, and the Institute String Quartet, made up of Andre de Ribaupierre, first violin, Charlotte DeMuth Williams, second violin, William Quincy Porter, viola, and Rebecca Haight, cello.

Mary Williams, soprano, a pupil of Francis Rogers, has been engaged as soloist by the choir of the Parmly Memorial Baptist Church of Jersey City for the coming year. Lillian Schneider, soprano, another pupil, has been engaged as soloist by the Third Church of Christian Scientist of Flushing.

A musical and informal reception was given on February 13 at the Anna Tomlinson School of Music, Berwin, Illinois. Those appearing on the program were Helen Goulding, Isabel Wood, Robert Teeter, Marjorie Skinner, Mary Floyd, Katherine Becker, Madeline Whitbeck, and Frances Noland.

Early this month at the De Witt Clinton High School, New York City, three pupils of Buzzi-Peccia gave a song recital. They were Mary Boyle, lyric soprano, Margarete Bergen, contralto, and Lillian Rosen, coloratura soprano. Several songs by Buzzi-Peccia were on the program.

These same three artists, together with Leonora Oppenheim, broadcasted from Station WOR recently. Mr. Buzzi-Peccia received many letters of congratulation from the radio audience.

Frederic Lamond has been engaged for the faculty of the Bush Conservatory by President Kenneth M. Bradley. Mr. Lamond will start in his duties with the school on June 29 and, in addition to his private lessons, will give five interpretation classes during the summer school at the conservatory.

Howard Hanson (left), Director of the Eastman School of Music, and Albert Coates, Conductor of the Rochester Philharmonic Orchestra, Find the Musical Digest So Interesting That Neither Can Wait for the Other to Finish It, and So They Read It Together.

On the evening of February 26 a piano recital will be given in the auditorium of the Curtis Institute of Music, Philadelphia, by George Boyle, member of the faculty. The program will consist of works by Bach-Liszt, Bach-Busoni, Chopin, Debussy, and several works by Mr. Boyle, including his piano sonata. On the evening of February 28 Mr. Boyle will repeat this program in the concert hall of the Institute of Musical Art, New York, of whose faculty he is also a member.

At the Curtis Institute Mr. Boyle is teaching advanced students of the piano, while Mrs. Boyle is a member of the piano faculty also, and is in charge of students in the preparatory department. Mrs. Boyle teaches privately in Philadelphia as well.

Two series of faculty recitals have been inaugurated by the Institute, one series being held in the foyer of the Academy of Music and the other in the concert room of the Conservatory Department Building, Rittenhouse Square.

Mme. Charles Cahier, contralto, who is associated with Mme. Marcella Sembrich, Perley Dunn Aldrich, Horatio Connell and Mrs. Wood Stewart on the voice faculty of the Institute, opened the first series with her recital on Thursday, February 12.

Josef Hofmann, who is teaching piano at the Institute, and Carl Flesch, teaching violin, will give the second recital in this series, which will be held on March 5, and Horace Britt and Carlos Salzedo, teaching cello and harp respectively, will conclude the series with a recital on April 16.

The series of faculty recitals to be held in the concert room of the Conservatory Department were inaugurated Thursday evening, February 5, when Emanuel Zetlin gave a violin program.

Muriel Wilson, soprano, a pupil of William H. Rieger, has been engaged to sing in the Maine Festival.

The Delphian Society presented Robert Braun in an all Chopin program in the auditorium of the Braun School of Music, Pottsville, Pa., on February 16.

The latest development in preparation for the Music Week Association Contests for the present season is the organization in each district of a Contestants' Auxiliary. This Auxiliary will be made up of the 3,000 entries in the contests of last season, who will serve under the local District Chairman as an auxiliary to her present committee of prominent residents of the city.

The purpose of the Contestants' Auxiliary is to assist the District Chairman in distributing literature, in encouraging others in the district to enter the contests, and particularly to work for the development of better music and higher standards of musicianship in the home district.

The idea of forming this committee came from the contestants themselves as the result of their appreciation of the encouragement given them by the association last season when judges chosen from among the city's finest professional musicians journeyed to each of the forty-eight districts to hear the entries and give them constructive criticism.

Each contestant joining the Auxiliary in his district will be presented with a membership card and will then be an authorized representative of the Association working under the direction of his District Chairman.

In the case of orchestras and choruses the invitation is being sent by the District Chairman to the Director, who is to lay the matter before the members of his organization in the hope that each one of them individually will become a member of the Auxiliary.

The Director of the Association, Miss Isabel Lowden, in co-operation with the District Chairman, is now working out a definite program for the District Auxiliaries.

The present season's district contest opens in the Bronx, Queens and Richmond during the week of February 23, which week, with the week of March 2, will see the completion of the District contests in these three boroughs. The Borough Contest in each of these three boroughs will take place during the week of March 30. The weeks of March 9, 16, 23 and 30 will be given over to the District Contests in Manhattan and Brooklyn, their Borough Contests occurring during the week of April 27. The Interborough Contest for the final awards will occur in Music Week, May 3 to 9.

A violin recital by Frederick Brancher, director of the violin department of the Preiser School of Music of Chicago, was given recently at the school. Mrs. Preiser-Reasner accompanied Mr. Brancher.

Two pupils of Alexander Lambert, Vera Brodsky and Hannah Lefkowitz, made their debuts in a joint piano recital at Aeolian Hall, New York, on February 6. In concertos by Moskowski and Grieg Mr. Lambert represented the orchestral accompaniments.

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The Story of Wagner

The Autobiography of the Great Richard Describes the Composer's Human Career.

THERE may be more accurate, more detailed, more critical, more searching biographies of Richard Wagner than the one which he wrote himself (My Life, by Richard Wagner: the authorized translation reissued in a single volume edition by Dodd, Mead & Company, New York), and then again there may not be. Certainly there can be none which is more interesting, more crammed with fascinating anecdotes.

The idea has become more or less accepted that Wagner disguised himself in his autobiography, which is, of course, not a complete story of his life (it carries only as far as his fiftieth year approximately). That will always be matter for controversy, but it can never be controverted that My Life is not at least as absorbing a chronicle, especially for a lover of Wagner's music, as the life of any musician who has ever lived or been imagined.

The Richard Wagner of My Life is the Richard Wagner full of the passions and the energy which are reflected in his operas. His mind had endless capacity for enthusiasms, some of them of the most ingenuous sort. Now he was fascinated with a certain type of water-cure, now he was a passionate teetotaller, now he was seized with a zeal for social reform, now he became terrorized by the musical influence of the Jews, and so on and on. And always he was not content to keep his ideas within himself. He was the incessant propagandist, writing poems and papers, declaiming and arguing in favor of his many principles.

One wonders often when he had time to write his great music dramas, each with its thousand pages of complex musical score. The answer is that his enthusiasm for each of his works in turn was greater than any other zeal with which he could be seized, and his capacity for work was even equal to that. He wrote the libretto of the Meistersinger in thirty days, and the tremendous overture to that opera he sketched out quite completely within a day.

Wagner's life was a strange one. He was continually ill, always moving from place to place, almost never happy in his family life until his later years. These were all manifestations, without a doubt, of his incessant restlessness. He had the energy of a youth until late in his career. He tells a delicious story of one night during his stay in Zurich when he was well into his thirties:

"Once when Professor Ettmuller, the Germanist and Edda scholar, had been invited to listen to a reading of my libretto of Siegfried and had been led home in a state of melancholy enthusiam, there was a regular outburst of wanton spirits among those who had remained behind. I conceived the absurd idea of lifting all the doors of the state official's house off their hinges. Herr Hagenbuch, another servant of the state, seeing what exertion this cost me, offered me the help of his gigantic physique, and with comparative ease we succeeded in removing every single door, and laying it aside, a proceeding at which Sulzer merely smiled good-naturedly."

These ebullitions of sheer spirit were frequent. At the time of the revolution in Vienna Wagner was tremendously moved to see the youthful idealists of the educated classes working side by side with the laborers. Immediately he inscribed a poem on the subject. He adds, "This I sent to the Oesterreischen Zeitung, where it was printed in their columns with my full signature."

As a man of thirty-seven he was riding to Venice with a friend. "As we were looking from the railway dike at Venice rising before us from the mirror of the water, Karl lost his hat out of the carriage owing to an enthusiastic movement of delight; I thought that I must follow suit, so I threw my hat out; consequently we arrived in Venice bareheaded."

Incidents of the kind are characteristic of the impulsive disposition of the man. His versatility of temper at times reached tragi-comic heights. At the time when he was immersed in the writing of the music of the Rheingold and the beginning of the Walkuere he was suffering continually from erysipelas and headaches; he was at the moment enthusiastic about the philosophy of Schopenhauer, which he propounded and read with gusto; he was reading the novels of Walter Scott with great enjoyment for recreation; he was cast into an agony of anxiety by the fatal sickness of his pet dog, and cared for him and finally buried him with genuine love and grief.

Such was the life of Wagner. He was continually annoyed by petty disturbances which seem ludicrous now, but which make it plain why he several times in his career was on the verge of seeking solitude and inactive quiet in South America, in the Swiss mountains, in Asia Minor—anywhere. When he was in Paris once the engineers and workmen of Louis Napoleon who were beautifying the city by straightening its streets cut a great excavation right before his doorstep while he was away from home. He returned and found himself exiled. Wherever he went he was annoyed by amateur musicians who interfered with his composition. In one residence he was fighting to overcome the annoyance of several pianists, when suddenly a flute-player commenced his practice. Wagner moved in disgust.

There are many touching incidents related in his story. Perhaps the most thrilling was the occasion of the first performance of Lohengrin grin in Weimar, an occasion from which he was absent. He writes, "We (his wife Minna, who had just begun to show symptoms of heart disease, and himself) spent the evening, while the first performance of Lohengrin was taking place in Weimar, in Lucerne at the Schwan inn, watching the clock as the hands went around, and marking the various times at which the performance presumably began, developed, and came to a close."

Wagner's career was hard. His recital of the Paris struggles and the difficulties which he encountered in getting Tristan produced for the first time leaves no doubt as to that. Gradually and relentlessly he began to get his due. He could hear his music played in public places in all the far cities which he happened to visit. His name became known, his opponents began to be more and more discredited. It is at that time that his fascinating story, My Life, comes to an end.

Photo by Elzin

MME. MARIE RAPPOLD

Has Been Selected for the Cast of Frank Patterson's Opera, The Echo, When It Will Be Given for the First Time Next June in Portland, Oregon.

A SONG OF DEVOTION, for chorus and soli, is an arrangement by Melchiorre Mauro-Cottone of Mendelssohn's First Organ Sonata. It is published by the H. W. Gray Company, New York. The arrangement consists of doubling with musical discrimination the voices of the organ composition with a chorus of four parts and a group of four soli. The text of the organ sonata is retained as accompaniment.

Also published by H. W. Gray is a Lenten Cantata by Leroy M. Rile, Golgotha. It is a meditation on the Seven Last Words, and is scored for four part chorus with soloists, accompanied by organ.

Concerning the mention of Edgar Stillman Kelley's Alice in Wonderland choruses (Oliver Ditson) last week in the New Music section of The Musical Digest, the composer writes, "Permit me to say that these choruses were written (at the suggestion of friends) to introduce various numbers of my orchestral suite, Alice in Wonderland. This series of pantomiming pictures was composed for the Norfolk Festival in June, 1919, and has been played by some of our leading orchestras. While the choruses are supposed to be explanatory of the suite, they are intended also to be used separately. This explains what and why they are, and will also serve to show that my work antedated by some years the similar suite of Mr. Deems Taylor, instead of following it, as your article implied."

Humpty Dumpty Vocal Exercises by W. Warren Shaw are a new issue in the Scholastic Series of G. Schirmer. Mr. Shaw has set to music with pedagogical purpose forty-five familiar jingles. Mr. Shaw intends these to be exercises for vocal students and to be songs for children in the nursery too. The melodies are planned in a manner which will give fundamental and varied exercise to the young singer. For the vocal student of comparatively mature years there is included the benefit of the practice in the articulation of the various sounds in the texts of the songs.

Mr. Shaw's introduction considers in sane and straightforward fashion some of the fundamental facts concerning voice placing, breath control, and singing in general.

Peasant Orchestra Arrives

On the S. S. Aquitania, which arrived in New York from England on Tuesday was the Polish Peasant Symphony Orchestra, consisting of forty-five musicians of peasant origin in Poland. They will go on a concert tour here.

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Giovanni Gallurese Has Its U. S. Premiere

Italo Montemezzi, Composer, Present at the Metropolitan Performance.

Italo Montemezzi's Giovanni Gallurese was given its first production outside of Italy by the Metropolitan Opera Company on Thursday evening. The first opera composed by Montemezzi, it was first presented in Turin in 1905 where Tullio Serafin conducted it, as he did last night. The composer himself was present and was called before the curtain.

According to Olin Downes of the Times, "it is an early and relatively unformed opera, frank in style, but usually undistinguished and weak in invention. Its interest is not inherent, but is due to the beautiful masterpiece which it preceded." Lawrence Gilman (Herald Tribune) found it a "tedious and commonplace" work, with an "undistinguished" harmonic and melodic texture.

W. J. Henderson wrote in the Sun that, "in spite of a banal libretto it contains much good and some beautiful music," and the work as a whole "is of a creation admirable in general construction, but as yet unformed in style, brilliant in spots, seldom weak or tremulous, and luxuriously vocal."

Deems Taylor of the World agreed that it had a commonplace libretto and added that "the music does not fit the libretto in the only sense that would make it effective." In the opinion of Pitts Sanborn (Telegram-Mail), the first act is the strongest; "the composer's driving force, his skillful handling of the orchestra for the heightening of dramatic effect, and more than a hint of the fine harmonic feeling that distinguishes his later scores support strongly the swelling lyric phrases of the voice parts." Ernest Newman of the Post wrote "It is simply negative music."

In the words of Mr. Taylor, Mr. Serafin "gave a splendidly vitalized reading of the score" and Mr. Gilman hailed him as "the true star of the performance . . . whose conducting was electrifying in its power, its rhythmic and dynamic flexibility, its pervasive mastery and verve and authority." Pitts Sanborn commented that the opera has the benefit of Mr. Serafin's "cherishing care and vitalizing energy," and Ernest Newman said he steered it "safely over the thin places in the ice."

To quote Mr. Downes, "the performance was principally conspicuous for the vivid and emotional portrayal" of Maria by Maria Mueller, who was "a dramatic reality." He also wrote that Lauri-Volpi "sang at the top of his voice music that often deserved no better treatment;" that Giuseppe Danise was in keeping with the character; and that Angelo Bada "provided one of the few effective moments by his taunting of the Rivegas."

The features of the evening, according to Mr. Gilman, were "the singing and acting of that admirable artist, Angelo Bada, in the small part of Bastiano; the ingratiating beauty and charm of Miss Mueller as Maria (though why, oh why, will she never stop smiling in her love scenes?); and the unaffected and manly Mr. Lauri-Volpi."

Mr. Taylor reported that Mr. Danise "was vocally good" and that Miss Mueller "sang with skill and sincerity but without much forcefulness;" and that Mr. Bada "as usual, turned a 'bit' into an achievement."

Miss Mueller was commended by Mr. Newman, and by Mr. Henderson for her work. Mr. Sanborn said that she had "the charm of youth and a fresh voice." Mr. Henderson was another to laud Mr. Bada for his excellent work. In the cast were also Giovanni Martino, who was commended by Mr. Henderson, Millo Picco, Adamo Didur, Vincenzo Reschiglian, Pompilio Malatesta, and Merle Alcock.

The ballet, led by Rosina Galli, the chorus, and the ensembles all came in for laudatory comment.

ITALO MONTEMEZZI
Was Present at the Metropolitan Opera Premiere of His Giovanni Gallurese on Thursday Evening.

Second Recital by Girl Violinist

Florence Stern, sixteen-year-old violinist, gave her second New York recital at Town Hall on February 12. To quote the Sun, Miss Stern had the "able assistance" of Joseph Adler at the piano. This reviewer found that Miss Stern again proved herself "a player of natural gifts, not yet fully developed." The World chronicler thought she played with "poise and technical security that justifies even earlier promises."

Lea Luboschutz Plays Again

In her second New York recital this season at Town Hall on February 6, Lea Luboschutz, violinist, "repeated and emphasized" the impression "of marked talent and power" (according to the Herald Tribune reviewer) made at her first American recital. Other writers agreed that she confirmed the excellent impression she had first made.

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Lines o' News AND Chatter

American composers with creditable opera scores may assemble outside New York's Metropolitan Opera House. The line forms where such lines usually form.

* * *

Even the robust Charlie Hackett could not resist successfully an attack of influenza. But the tenor is up and about again, after a week in bed, and will rejoin the Chicago Opera forces.

* * *

Max Rabinoff, of the American Institute for Operatic Art, expects to sail soon for Europe.

* * *

St. Louis Symphony patrons witnessed the conducting abilities, last week, of Howard Hanson, when he presided over the first performance in the Missouri city of his symphony.

* * *

Out in Portland, where a symphony society is growing—ambitiously and otherwise—they are in search of a fine conductor. Theodore Spiering has been invited to appear there as a guest leader.

* * *

Chattanooga is preparing for the second visit of the Chicago Opera Company. That progressive Tennessee city is becoming musically alert.

* * *

Mme. Amelita Galli-Curci has gone with her husband, Homer Samuels, to her home in the Catskills for a few days rest prior to starting on a tour which will take her to the Far East. The prima donna was ill during the final two weeks of her Metropolitan Opera engagement.

* * *

That Round-Table at Keen's Chop House is a lively affair. Some of the best known musical folk in New York gather there every Monday noon—and there are always some interesting discussions.

* * *

It was astonishing—during the reception and dance given a few evenings ago by Alma Gluck Zimbalist for her niece, Miss Joseffa Hofmann—to see how many musicians will insist on dancing out of time.

* * *

Are you entered in the Brunswick's music memory radio broadcast contest! Blanks at your nearest dealer; broadcasting every Tuesday night—until further notice.

* * *

The Victor, it is understood, is about through with its experimental broadcastings. Mme. Toti dal Monte and Giuseppe de Luca are the artists announced for the next Victor affair.

* * *

Lines-o'-Newser extends congratulations to Mme. Fannie Bloomfield-Zeisler, on the eve of her golden anniversary as a professional pianiste.

* * *

Will Clark Shaw, Forrest Lamont, and Harry Beattie (of the Chicago Opera Company) kindly report on the progress of their California oil-well? If it pans out, Sam Insull need not go outside his organization to find the wherewithal to meet the annual deficits. A thosuand barrels a day will keep the creditors away.

* * *

Leo Ornstein is no longer the "wild man" of composers. He seems to have become the "big man," judging by the notices his piano concerto got at its first presentation in New York . . . with the composer playing it at a Philadelphia Orchestra concert.

By the way, does Leo attend, we wonder, any of those affairs which are taking place so regularly in New York's concert auditoriums? We mean the programs offered by ultra-modernists who have a fondness for milk-bottle music and such.

* * *

Twenty dollars a ticket was gotten by some speculators for seats to the farewell appearance, this season, of Mme. Jeritza at the Metropolitan.

* * *

That very day Manager Francis Coppicus received a newspaper clipping from one of his local manager clients, with a note pointing out the fine publicity he had secured for the soprano for her approaching appearance in that city in concert. It showed a photographic reproduction of Mme. Jeritza, beneath which was printed an Associated Press dispatch touching on the little difference between the diva and Beniamino Gigli in that now memorable representation of Tosca.

* * *

Back to the Hurok managerial fold will go Max Endicoff. He has been active as personal representative for the past two seasons—having left Mr. Hurok for that purpose.

* * *

Incidentally, the Hurok offices are to be moved from New York's Aeolian Hall to the Manhattan Opera House, which is having its attractions booked by this management.

* * *

Dusolina Giannini will depart shortly for Havana to fill concert engagements. This young soprano is doing a bit of traveling.

* * *

So, too, is John Charles Thomas, whose engagements will keep him away from New York town until early April.

* * *

After hearing Giovanni Gallurese, at its American premiere, we must confess to a preference for the composer's L'Amore dei Tre Re.

* * *

Yes, and we are also of the opinion that there are an even dozen of American operas better deserving of a chance at the Metropolitan.

* * *

An heir—or an heiress—is expected shortly by Maestro and Mrs. Giorgio Polacco.

* * *

Another few weeks music cricketing for Ernest Newman, then the distinguished English writer will depart his New York Evening Post desk and sail homewards.

* * *

Across the river Herbert J. Braham has been accomplishing such fine things with the Brooklyn Orchestral Society that two hundred of his admirers brought him over to Sherry's Wednesday night where much finc food was served . . . and after the feasting Giuseppe Bamboscheck, Judge Frank E. Crane and Thomas L. Leeming made congratulatory speeches.

* * *

Anna Marie Tennant, who writes about things musical for the Springfield (Ohio) News, sings and plays the piano. She is the originator of a "pianologue cycle" which she has been giving on several programs out in the Buckeye State.

* * *

Mrs. C. B. Klingensmith and Mrs. Austin Gillen, of the Youngstown Monday Musical Club, are in town listening things over.

Impartiality
Fairness
The Facts

The Musical Digest

Lully and
the Paris Opera
See Page 5

VOL. VII. NO. 20 (Published Weekly) NEW YORK, TUESDAY, MARCH 3, 1925 (Copyright, 1925, by MUSICAL DIGEST, Inc.) 15 CENTS A COPY

Edward Johnson, American tenor, has begun his season with the Metropolitan Opera Company. The high point of his appearances there this year will be reached in the coming revival of Debussy's Pelleas and Melisande, in which he will sing the role of Pelleas.

Bulletins of News

The Chicago Civic Opera Company, which is on tour at present, is presenting Boris Godunoff this afternoon and Tannhaeuser tonight in Dallas, Tex. Tulsa, Okla., will hear La Gioconda tomorrow and Boris Godunoff the day after, and St. Louis will hear Gioconda Friday and Mefistofele and Tannhaeuser on Saturday. On Monday, Mefistofele will be produced in Cincinnati.

Washington, Feb. 26.—As a part of the inauguration festivities in Washington, D. C., Aida will be presented (in Italian) at the New Auditorium Tuesday evening by an American cast which includes Frances Peralta, Jeanne Gordon, Hunter Kimball, and John Charles Thomas. Jacques Samossoud will conduct.

The Musical Digest is informed that the Chicago Civic Opera Company's prospectus for next season will include the announcement of revivals of Xavier Leroux's Le Chemineau and Maurice Ravel's L'Heure Espagnole, and the premiere of a new American opera by a Boston composer whose identity will be disclosed shortly.

Chicago, March 1.—Mrs. Herbert Johnson, wife of the business manager of the Chicago Civic Opera Company, who has not been in good health for some time, is undergoing treatment in the Johns Hopkins Hospital in Baltimore. It is expected that Mrs. Johnson will remain in the hospital for several weeks.

Chicago, February 28.—A contract has been signed whereby the ninety-two members of the Chicago Symphony Orchestra will receive salary increases of $5 a week with a minimum of $80 and a maximum of close to $200. Extra men who play two or three concerts a week with the orchestra were given increases from $50 to $55.

Walter Henry Rothwell, director of the Philharmonic Orchestra of Los Angeles, has been engaged to conduct the performance of Frank Patterson's The Echo which will be produced at the biennial of the National Federation of Music Clubs in Port'and, Ore., in June, with a cast including Marie Rappold, Forrest Lamont, and Lawrence Tibbett.

Stravinsky's Petrouchka will be revived at the Metropolitan Opera on March 13. Tullio Serafin will conduct, and the cast will include Mme. Galli and Messrs. Bonfiglio, Bolm, and Bartik.

Lawrence Tibbett, American baritone, will give his first New York recital since he has been appearing with the Metropolitan Opera Company, at Carnegie Hall on Monday evening, March 16.

Smallens Re-engaged for Philadelphia Civic Opera

PHILADELPHIA, Feb. 27.—Alexander Smallens has been re-engaged as musical director of the Philadelphia Civic Opera Company for two more seasons, according to an announcement made by Mrs. Henry M. Tracy, president of the organization. Ten performances will be given under Mr. Smallens' direction next season from November to April—Aida, Jewels of the Madonna, Faust, Cavalleria Rusticana with Pagliacci, La Navarraise with Gianni Schicchi, Carmen, Rigoletto, Samson and Delilah, Tosca and Tannhaeuser.

Hageman May Lead Los Angeles Opera

Invitation Is Extended and Contract Ready to Sign.

Negotiations are pending between the Los Angeles Grand Opera Association, of which Judge Benjamin F. Bledsoe is president, and Richard Hageman of New York, looking towards the engagement of the latter to be the first conductor of the fortnight of performances to be given in the southern California City. The contract is now ready to be signed. and was sent by Mr. Hageman last week to Business Manager Merle Armitage, who is in Los Angeles.

"The execution of the document may be expected shortly," said John T. Adams of the Wolfsohn Bureau (which has been commissioned to book artists for the Los Angeles Association). This will insure to the Western organization an opera conductor who has served both the New York Metropolitan and the Chicago companies. Following is a list of Los Angeles citizens who thus far have enrolled as founders of the association:

Lewis W. Andrews, Franklin E. Rising, J. C. Stubbs, Louis Nordlinger, E. Avery McCarthy, Jacob Steinberg, Mina Hershey, Wetherby-Kayser Company, Dr. Granville MacGowan, Mrs. F. W. Davey, Mrs. W. H. Russell, Mrs. W. L. Honnold, Mrs. Hugh Livingstone Macneil, W. H. Anderson, J. Marcel Annechini, A. N. Kemp, Samuel M. Newmark, John E. Marble, Lowell Frost, Walter T. McGinley, Clara Baldwin Stocker, C. C. Mangenheimer, Myron Hunt, Mrs. William Lee Wollett, Mrs. Norman Bridge, Mrs. Arthur Wright, Mrs. Walter P. Story, Mrs. J. Stuart Blackton, Judge B. F. Bledsoe, O. A. Vickrey, Harry Halderman, W. F. Peterson, Mrs. C. R. Stephens, Harold V. Spencer, Joseph B. Dabney, Louis M. Cole, Fletcher Ford, A. S. Bridges, Queen N. Boardman, Mrs. J. H. Norton, C. E. Doheney, Lois Allen Wrenn, Roland P. Bishop, Clair Woolwine, Mrs. James W. John, P. H. Booth, P. A. English, C. F. Rosecranz, J. M. Hixon, S. M. Haskins, R. T. Burge, Charles F. Stern, Mrs. R. D. Shepherd, George Leslie Smith, Mrs. E. A. Bryant, E. H. Furman, Anna F. Doolittle, Mrs. Enoch Pepper, Edward H. Uhl, W. A. Clark, Jr., Bishop Cantwell, Mrs. C. H. Crawford, A. S. Gibbs. Mrs. Oscar Trippett, Arnold Faerber, Harvey S. Mudd, Secondo Guasti, Dr. F. M. Pottinger, M. H. Whittier, F. E. Woodley, Harry Culver, William G. Kerckhoff, W. I. Hollingsworth, John S. Cravens, Guerney Newlin, S. W. Mudd. J. E. Coon, Judge E. M. Ross, Harry R. Callender, Mrs. Emily Benedict, G. Allen Hancock, Salvatore Monaco, Walter R. Simon, Mrs. W. C. Brown, Fred E. Keeler, Sherman Clay & Co., James T. Fitzgerald. L. D. Stale, Paul G. Hoffman, Robert I. Rogers, Dr. Kendall P. Frost, West Hughes, Mrs. E. J. Fleming, J. Dabney Day, Irving H. Hellman, Mrs. Lillie N. McCuster, William M. Garland, Mrs. Fred H. Bixby, Edward C. Harwood, Llewellyn Bixby and Mrs. Nettie Case.

Louisiana Educators Prepare Constructive Plan for Convention

Sessions to Cover Two Days Will Begin March 20 in Baton Rouge.

DRIVE FOR MEMBERS

Baton Rouge, La.—Preparations are being made here for the annual convention of the Louisiana Music Teachers' Association, which will open its session of two days on March 20 next.

Officers of the association realize the need to carry forward its purposes, and to that end there will be efforts made to increase the membership. Interest in the future of this body has been shown in the care devoted to the program. It is representative of music education needs of today, and there are papers to be read which disclose wisdom in the choice of the subjects—one of which is "The Music Newspaper and Magazine," which the association believes is being staunchly sustained by The Musical Digest. Following is the program complete:

Friday, March 20, 9:00 A. M.

Registration — Department of Music — Louisiana State University.

9:30 A. M.

Address of Welcome—Colonel Thomas D. Boyd, President of L. S. U.

Response—Mrs. J. H. Pumphrey of Gibsland, First Vice President of the L. M. T. A.

Vocal Solos — Miss Julia Morse, Department of Music, L. S. U.

10:30 A. M.

PIANO CONFERENCE

Mrs. W. A. Poche of Donaldsonville, Presiding.

Bach, the Master Musician — Miss Elma Werner, Department of Music of the State Normal College, Natchitoches. Miss Werner will illustrate her talk at the piano.

Playing in Public—Mr. Walter Goldstein, Department of Music, Newcomb College, New Orleans.

12:00 NOON

Chamber Music by the Louisiana State University String Quartet.

Afternoon Session, 2:00 P. M.

VOICE CONFERENCE

Miss Julia Morse, L. S. U., Presiding.

Some Vocal Problems — A Round Table Discussion open to all musicians present. Mr. Leon Ryder Maxwell of Newcomb College, President of the Music Teachers' National Association, will lead the discussions.

2:15 P. M.

National Music Week—

The Musical Newspaper and Magazine—

4:00 P. M.

The Louisiana State University Semi-Chorus—H. W. Stopher, Director.

8:00 P. M.

Concert by the Louisiana State University Orchestra—H. W. Stopher, Conductor.

Saturday, March 21, 9:00 A. M.

CREDITS CONFERENCE

The Louisiana Music Teachers' Association and School Credits for the Outside Study of Music by High School Pupils.

The Mississippi Plan for Accrediting the Study of Music Outside the School Room—Miss Minnie B. Austin, President of the Mississippi Music Teachers' Association, and Chairman of the Mississippi Accrediting Commission.

The State of Louisiana and the Music Teacher.

10:00 A. M.

BUSINESS MEETING

2:00 P. M.

Music in the Louisiana State School for the Blind—Professor W. B. Clarke, Director of Music.

Music in the State Rallies—Professor H. W. Stopher, Director of Music, Louisiana State University.

Songs by the University Quartets.

Music in the State University—Miss Carrie R. Wallace, Department of Music, L. S. U.

Singing by the L. S. U. Glee Club—Prof. H. W. Stopher, Director.

4:00 P. M.

Meeting of the newly-elected officers and parish representatives.

Beethoven's Ninth Is Given in Philadelphia

Damrosch Is Conductor; Stokowski Leads Novelty and Casals Is Heard.

Philadelphia, Feb. 24.—Two symphony concerts, a cello recital by Pablo Casals, and entertainments by the Philadelphia Music Club, the Matinee Musical Club, and the Women's Symphony, contributed to the musical activities of the past week here.

The New York Symphony Orchestra was conducted by Walter Damrosch in his last appearance here of the season. There was but one number on the program, Beethoven's Ninth Symphony, with the choral parts sung by a local chorus made up of members of the Matinee Musical Club and the Glee Club of the University of Pennsylvania. It was, to quote the Record, a "memorable performance."

The soloists were Ruth Rodgers, Helena Marsh, Charles Stratton, and Fraser Gange. According to the writer in the Public Ledger, "the symphony was beautifully played and interpreted most interestingly by Dr. Damrosch. The chorus was magnificent in the fresh youthful quality of the voices, the enthusiasm of the singers and the perfect manner in which they had been trained by Mrs. Helen Pulaski Innes." Other writers joined in praising the concert. Mr. Damrosch was presented with a wreath by Dr. Herbert J. Tily in commemoration of his fortieth anniversary as director of the orchestra.

The novelty offered by Leopold Stokowski on the all-Russian program at the concert of the Philadelphia Orchestra on Saturday was Prokofieff's Scythian Suite. Linton Martin of the North American wrote that "the music, while entirely unconventional, is always intelligible" and spoke of the "bizarre orchestral coloring in which the dissonances have both rhyme and reason, and much dramatic contrast of mood and idea."

Stanley Muschamp (Inquirer) commented that, as the Suite harks back to a race of people who were all that was rough and crude, the composer "has made music singularly appropriate." The Ledger writer admired some of its "remarkable tonal coloring," but found the composer still under the influence of Debussy and Moussorgsky in spite of the originality of orchestration.

Pablo Casals' recital on Saturday was received by the reviewers with the customary enthusiasm following a concert by this cellist.

According to the North American, it was "the most perfect demonstration of the ideal balancing of the intellectual and emotional in music." The Inquirer reviewer joined in the praise of this "sincere artist" and the writer in the Ledger remarked on the "exquisite taste" with which he performs each piece. The Record chronicler wrote that "he held his audience entranced by the beauty of his interpretations and the rare power of expression he possesses." The writer also congratulated Edouard Gendron, assisting pianist, for his "exceptional skill in accompanying."

Johnson Applauded In Romeo and Juliet

Queena Mario Well Received in Philadelphia; Maria Mueller Makes Debut.

Philadelphia, Feb. 26. — The two most recent productions here by the Metropolitan Opera Company were Romeo and Juliet last week and La Boheme on Tuesday evening. In the former Edward Johnson was heard for the first time this season in Philadelphia, and in the latter Maria Mueller made her debut.

The cast of Romeo and Juliet included, besides Mr. Johnson, Queena Mario, Leon Rothier, Henriette Wakefield, Raymonde Delaunois, George Meader, Giuseppe de Luca, Millo Picco and William Gustafson. Louis Hasselmans conducted and "made the score glow with beauty through his sympathetic conducting" (Linton Martin).

In the opinion of the Record reviewer "there is probably no better lyric tenor before the operatic public" than Mr. Johnson, who "measures up to the highest standards." Mr. Muschamp said he was romantic in bearing and sang the music fluently, and Mr. Martin praised him for singing "with artistry and ardor." The Ledger writer also commended him, and the audience called him to the curtain often with insistent applause.

The Record writer found Miss Mario "slender of figure, with a rare gracefulness and with a voice of utmost loveliness. . . . Her middle register is quite as beautiful as her fine higher voice and her coloratura work was charming." Mr. Muschamp thought her a "good looking Juliet," who sang the music acceptably. According to the Ledger, "her vocal work grew better as the opera progressed." Mr. Martin said she brought sincerity to her acting and that her singing was better in the lyric passages than in the coloratura Waltz Song. She, too, was well received.

Of others in the cast Mr. Rothier received particularly good comment. As Mr. Muschamp put it, he was "traditionally effective."

* * *

In Boheme, according to the Public Ledger reviewer, Mme. Mueller "fairly swept the audience off its feet by the superb quality of her voice, which is one of the really great vocal instruments of the operatic stage."

This writer also praised her technique and her "tonal expression of any shade of emotion." Linton Martin of the North American asserted that "seldom has Mimi been sung with more compelling loveliness, for Mueller combines exceptional volume with caressing color of tone and admirable phrasing . . . she acts with sincerity and charm." According to Stanley Muschamp (Inquirer), Mme. Mueller has a voice "of beautiful quality and sings most agreeably" and is "an artist of fine talent." The Record commended not only her "agreeable presence and acting ability," but her "voice of great power and beauty," which she uses "with the surety of a trained artist."

In the opinion of the chronicler, Beniamino Gigli had never before sung better, and the writer in the Ledger wrote that "it is unnecessary to speak of the consummate vocal art of Mr. Gigli. . . . He was in superb voice." Mr. Martin referred to him as "golden voiced" and said his "beautiful tones found abundant scope" in his music, and he "seemed more spontaneous histrionically." Mr. Gigli's efforts were also praised by Mr. Muschamp.

Linton Martin noted that Louise Hunter as Musetta acted vivaciously and sang "adequately," while Mr. Muschamp commented that she "showed quite the right spirit in her playing and singing." The Ledger enthused over her as "the best Musetta the Metropolitan has presented here in a long time. She has a voice of exceptional register, evenness and flexibility, is charming in stage appearance and is apparently a natural actress." The reviewer in the Record agreed that Miss Hunter was excellent in the role.

Metropolitan Opera Bill

WEDNESDAY

Romeo and Juliet—with Mme. Bori and Messrs. Johnson, de Luca, Rothier, and Didur; Mr. Hasselmans conducting.

THURSDAY

Die Walkuere (matinee)—with Mmes. Larsen-Todsen, Rethberg, and Branzell; and Messrs. Laubenthal, Whitehill, and Gustafson; Mr. Bodanzky conducting.

Pagliacci and Coq d'Or (evening)—the former with Mme. Mario and Messrs. Martinelli and Danise, and with Mr. Papi conducting; the latter with Mmes. Sabanieva, Ryan, Alcock, Galli, and Rudolph; and Messrs. Didur, Bloch, Kosloff, Bartik, and Bonfiglio; Mr. Bamboschek conducting.

FRIDAY

Rigoletto—with Mmes. de Hidalgo and Gordon; and Messrs. Lauri-Volpi, de Luca, and Mardones; Mr. Serafin conducting.

SATURDAY

Lohengrin (matinee) — with Mmes. Mueller and Branzell; and Messrs. Taucher, Schorr, and Bohnen; Mr. Bodanzky conducting.

Falstaff (evening)—with Mmes. Bori, Telva, Mario, and Howard; and Messrs. Scotti, Tokatyan, and Tibbett; Mr. Serafin conducting.

MONDAY

Giovanni Gallurese — with Mme. Mueller and Messrs. Lauri-Volpi, Danise, and Martino; Mr. Serafin conducting.

Maier and Pattison Appear in Detroit

Detroit, Feb. 24.—Guy Maier and Lee Pattison, ensemble pianists, were the soloists at the concert last Thursday of the Detroit Symphony Orchestra, conducted by Ossip Gabrilowitsch, in C. P. E. Bach's Concerto in E flat major and the Concerto Pathetique by Liszt. Two other features of the program were the first performance in America of Herman Hans Wetzler's Visions, conducted by the composer, and Victor Kolar's In Memory of a Friend, composed after the death of Victor Herbert.

According to Charlotte M. Tarsney of the Free Press, the Messrs. Maier and Pattison "added immeasurably to the magnificent impression they have already created here," and W. K. Kelsey (News) wrote that "again they displayed that remarkable union of soul and technique." Ralph Holmes of the Times commented on their display of "double keyboard virtuosity" and said the Bach received a performance in which the soloists and orchestra "were in happy accord."

Mr. Holmes found Visions a work of "gigantic proportions," proving the sincerity of the composer as well as his "facility of expression." He added that Mr. Wetzler "wielded the baton with authority." It was a "bewildering" work to Mr. Kelsey, "rich and rare in the matter of noise, and considerably less in the way of music." Miss Tarsney found that the composer showed "a fine sense of structure, broad knowledge of orchestral timbres and excellent ability to create the mood desired. The work is highly complicated, too much so to be completely grasped at one performance."

This writer found "fervor and genuine feeling" in Mr. Kolar's work. It "adds further laurels to the repute of our orchestra's assistant conductor," wrote Mr. Holmes, and Mr. Kelsey thought it an "impressive" composition.

Washington Heights Club Concert

Michael Anselmo gave a violin recital under the auspices of the Washington Heights Musical Club in Aeolian Hall, New York, on the evening of February 22. "His playing showed a notable advance from earlier in the season," reported the reviewer of the Herald Tribune, "with a full round tone preserving its quality in rapid passages, and thorough technical competence."

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Howard Hanson Leads Symphony in St. Louis

Rudolph Ganz Returns to Post; Percy Grainger Plays Grieg Concerto.

St. Louis, Feb. 25.—A guest conductor, a "first performance," and a soloist featured the twelfth concert of the St. Louis Symphony Orchestra, Rudolph Ganz conductor. Howard Hanson, director of the Eastman School of Music, led the orchestra through his own Nordic Symphony, and Percy Grainger was soloist in Grieg's A minor Concerto.

Richard Spamer, of the Globe-Democrat, asserted that Mr. Grainger again proved himself a "true poet of the keyboard, a pianist by the grace of inspiration and musicianship." According to Richard L. Stokes of the Post-Dispatch, he has developed the "brilliance and poetry" of this Concerto until his is "the ablest and most authoritative exposition" in the world. The rule against encores was broken following insistent recalls from the audience.

Mr. Hanson's Symphony, to quote Mr. Stokes, "a work of spacious dimensions, proved a rugged, virile and eloquent outpouring of tone, though lack of contrast" gave the impression of a single mood. "His dynamic, full-bodied and rich-hued music excited the large audience," continued this reviewer, who added that the young conductor and composer "has the personal impact, the oratorical nervous force and at least the technical beginning of a distinguished orchestral leader. Vitality and conviction radiated from his presence, and the orchestra . . . responded with inspiration."

In the opinion of Blanche Furth Ullman of the Star, "both as a composer and conductor, Hanson scored a remarkable success. . . . As conductor, Hanson is dynamic, magnetic and compelling." Mr. Spamer wrote that the Symphony "created a genuine sensation yesterday, first by its intrinsic worth, then by the high pitch of nervosity with which the composer conducted, and lastly by the splendid subjection of the orchestra to his direction." Mr. Hanson was recalled four times by the audience, and, to again quote Mr. Spamer, "by this presentation of his Nordic Symphony, he laid a local foundation of expectation of better and yet better things from this new American composer."

Mr. Ganz conducted Saint-Saens' The Deluge in which Concertmaster Gusikoff appeared as violin soloist. According to Mr. Stokes, he played "with sparkling zest and succulent beauty of tone." He was commended by other chroniclers.

Wanda Landowska, harpsichordist, was the soloist with this orchestra on February 13, and the week previous Carl Flesch, violinist, appeared. At this latter pair of concerts Frederick Fischer conducted in place of Mr. Ganz, who had a slight attack of influenza. At the Sunday popular concert, John Corigliano, violinist, was soloist and received commendatory press notices.

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Mlle. Boulanger Makes Her Debut in Boston

Plays Copland Composition With Orchestra; People's Symphony Appears.

Boston, Feb. 25.—Nadia Boulanger, French organist, made her first appearance here Friday as soloist with the Boston Symphony Orchestra, Serge Koussevitzky conducting.

The two novelties played by Mlle. Boulanger were Aaron Copland's Symphony for organ and orchestra and For the Funeral of a Soldier by her sister, the late Lili Boulanger. Other numbers played were Mozart's Eine Kleine Nachtmusik, a Concerto for organ and orchestra by Handel, and Liszt's tone poem, Tasso.

Philip Hale of the Herald said Mlle. Boulanger played "with technical skill and as an accomplished musician." According to Warren Storey Smith, there were in her performance "the workings of a forceful personality and the skill of the virtuoso." The Globe reviewer commented that the soloist proved herself "an admirable organist and a superb musician." In the Transcript, she was lauded as "an organist of distinction" and "a musician of rare attainment."

The Copland Symphony was received with applause and some hissing. In the Globe it was referred to as "original and powerful music" and the composer praised for "a great gift, which may turn out to be real genius, and is certainly talent of a rare and high order." Mr. Hale wrote that the music "is definitely planned and gives proof of the composer s talent. It is an honest work, this symphony. . . ." In Mr. Smith's opinion, there was "a dearth of salient musical ideas" in the work, although he found "striking measures . . . dynamically brutal." The Transcript writer considered it a "masterpiece of logical formal construction, of adroit juxtaposition and successive evolution of moods" but questioned the value of writing it the language that he uses.

According to Mr. Hale, the composition by Lili Boulanger (which was composed when she was seventeen) "is a majestic lamentation, epic in its grief." The Globe writer considered it "pathetically and simply eloquent." Effective and eloquent were the adjectives applied to the work by the writer in the Transcript. In spite of the youth of the composer, Mr. Smith felt the piece was "relatively characterless."

At the fifteenth concert given by the People's Symphony, conducted by Emil Mollenhauer, the soloist was Ethel Woodman, contralto. The program included Beethoven's First Symphony, Saint-Saens' Night in Lisbon, and Strauss' Don Juan. Both soloist and orchestra received commendation from the newspaper reviewers.

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MISS ANNA FITZIU
Soprano, Sang at the Last Concert of the Biltmore Hotel Series in New York.

Elsa Alsen Appears in Fourth Settlement Concert

The fourth of the series of artists' concerts under the auspices of the Music School Settlement Association was given by the State Symphony Orchestra, Ignatz Waghalter conducting, with Elsa Alsen as soloist.

Mme. Alsen sang Elsa's Dream and the Liebestod, and the orchestral numbers were the Rienzi Overture and excerpts from Lohengrin, Tannhauser and Die Meistersinger. The World reviewer spoke of the limitations of the concert stage with which "the lustrous, warm and compassionate quality of this voice" had to cope, but added that "even under these handicaps, however, her singing has an ample resonance and a noble moulding of phrases which is a joy to the ear."

The writer in the Sun did not find Mme. Alsen in her best form in Elsa's Dream, but thought that she was more herself in the later song. According to the Herald Tribune writer, she sang "an amply dramatic Liebestod last night, her clear, sustained notes having ample power in its climax." To quote the Telegram-Mail, "the great golden voice of Mme. Alsen" improved as the evening advanced. The Times reviewer said that "her voice, which is on the operatic scale, rang through space with dramatic power and effect."

Arthur Bliss Guest Leader in Los Angeles

Conducts His Compositions; Helena Marsh Assists at Popular Concert.

Los Angeles, Feb. 20.—Arthur Bliss, English composer, appeared as guest conductor with the Philharmonic Orchestra Friday in his Melee Fantasque and in a group of melodies by Purcell, orchestrated by Mr. Bliss.

According to Bruno David Ussher of the Express, Mr. Bliss' Melee is "modern in melody, harmony, quick changes of time, uneven phrases, but strikingly uniform in the spirit of the title . . . it is a compelling opus." The Daily News found his composition "ultra-modern, throbbing with a wild, unusual rhythm. The idea for this is happily conceived and brilliantly expressed. Mr. Bliss is a masterful conductor and a master of orchestrion."

The writer in the Examiner considered the Melee "a vividly colored, sophisticated, ultra-modern fantasy . . . Mr. Bliss showed skill as a conductor." Bertha McCord Knisely wrote in the Record that Mr. Bliss "is one of those wholesome poets apparently imbued with the rhythmic urge of the great natural world" and that his arrangement of the Purcell pieces is "pleasant enough surcease from modern bedlam."

In the opinion of Carl Bronson of the Herald, the guest proved to be "a fervent and graceful conductor and knows how to point his own scores," and his work is "a very intricate piece of scoring, and one in which he chose his colors at random and yet with great skill."

Helena Marsh, contralto, was the soloist of the eighth popular concert played this season by the Orchestra, under Walter Henry Rothwell's baton, last week. Carl Bronson reported that Miss Marsh "made a very warm impression with her excellent singing and rather unusual voice" and commended the "satisfying depth and beautiful poise" with which she delivered the aria from Gluck's Orieo.

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The Musical Digest will seek unswervingly to serve only the best interests of music. It will build up; it will support steadfastly musical progress and just reform; it is pledged to the cause of whatever is musically meritorious in both composition and interpretation, regardless of nationality; it will stand firm for justice; it will belong to no musical "party" or "movement," but remain independent.

Modern Meowings

With every desire to grant reasonable freedom to the modern composer, The Musical Digest views with occasional wonderment the music of various character that is being written by members of those societies which, in their New York concerts, present that music for public hearing.

Tolerance is a worthy attribute; but at times, during the current music season, it has been twisted and bent by some of the sounds put forward as worthy of serious consideration. There have been moments when the most benignant listener must have wondered whether the composer was really in earnest, or whether he was testing the gullibleness of those auditors who, for the sake of art progress, attend performances of music which it is known will be of an iconoclastic nature.

After the most recent bizarre program of the League of Composers the conclusion was doubtless reached by some folk that our futuristic-composers are a few hundred years ahead of their time. There may possibly be something in these works which the average mortal of today fails to appreciate. Perhaps their melodic invention, and their dissonance which forms the harmonic (?) portion of the fabric, is too good for the majority who have been brought up on Bach, Beethoven and Brahms. In that case, it is a pity that those who have long loved Schubert and Schumann, and who turn approvingly upon the music of Mozart and Haydn and Weber, fail to discover in those musicians so much that is trifling (judged by the disregard for their form and style which these futuristic idol-smashers exhibit).

It may be that milk bottles can be employed to some fitting music purpose. It is possible that clanking chains, and the rattling of tin pans have places in a piece of music designed to be descriptive. But The Musical Digest doubts it. After patient waiting, and careful analysis, the conclusion has been reached that many of the weird-sounding compositions which have been thrust upon the New York public during the past year or two are the products of a false estimate of musical sounds.

If these fantastically inclined composers imagine that they are contributing anything of permanent value to music literature they are deceiving themselves.

If they believe that they are aiding in creating a new idiom, they have missed their calling.

If they nurse the idea that their wild-and-woolly sounds (ineptly classified as music) disclose a scrap of originality then they have passed from music normality into the realm which leads to music chaos.

The world has been passing through a disordered stage during the past ten years. It has not yet emerged completely from that stage. But it soon will, and when it does the greater portion will have no time and no desire for idiotic sounds which are mislabeled "music."

. . . TEMPO RUBATO . . .

NEW YORK is learning to hiss music which it does not like. More than one of the novelties offered this season at symphony concerts have been audibly disapproved, in at least two cases in the presence of the composers themselves. Abroad the tradition of the concert hall is different. Near-riots are not infrequent in Paris auditoriums when moot music is played. This has always been so. The early performances of Tannhaeuser in that city were greeted with such noise that at times the music could not be heard at all!

THERE is a good story told about Verdi in this connection (I am indebted for the details to Mr. Fritz Reiner, versatile leader of the Cincinnati Symphony Orchestra). One day during the time when enthusiasm in Italy for his new opera, Aida, was at its height, the Italian composer received a letter from a stranger. "Some days ago," the man wrote, "I went to Parma to hear this much-touted opera of yours. One-half hour before the rise of the curtain I was in my seat, N. 120. I had great expectations regarding Aida. During the performance I admired the mise-en-scene, heard the singing of the various fine artists with much pleasure, and paid careful attention from the beginning to the end in order to miss nothing.

"After the opera was over I asked myself whether it had satisfied me. In all honesty I had to reply in the negative. I returned to my home in Regio. On the way I kept my ears open to hear what others had to say. The consensus, without a doubt, was that here was indeed a great masterpiece. Thought I, I must be wrong.

"I decided therefore that I must hear the opera again."

VERDI'S frank correspondent went on to describe his difficulties in getting in to hear the second performance. And his verdict: "There is nothing in this opera which is capable of arousing any sort of enthusiasm. When it has been played two or three times more, it will be put aside and remain forever forgotten in the dusty archives of some busy theatre.

"Now then, dear Verdi, you can hardly have any idea how discontented I am to have spent this much money, especially since I am the member of a large family which is much in need of funds. Sometimes the sum appears to me in my dreams and troubles me frightfully. I demand therefore that you return to me the sum of thirty-one lire eighty expended as follows:

"Fare to the theatre	L.	2.60
Fare on return	L.	3.30
Theatre tickets	L.	8.00
Very bad supper at the station	L.	2.00
Total	L.	15.90
Second performance	L.	15.90
Grand Total	L.	31.80

"I think that you will relieve me of my regrets, and in expectation thereof I thank you from the bottom of my heart,

"PROSPERO BERTANI."

WHEREUPON Verdi wrote to his agent, Ricordi, "To spare this poor fellow his horrible dreams, please see that he is paid this bill. However . . . pay for his supper? Certainly not! He should have had his supper at home."

When the bill had been paid Verdi received from Signor Bertani a receipt: "The undersigned has received from Maestro G. Verdi the sum of twenty-seven lire eighty in Italian money in return for expenses undertaken in hearing two performances of the latter's opera Aida, the composer finding it just that I should be reimbursed since the opera was not to my liking. At the same time I promise faithfully not to go to hear any of the new operas of Maestro Verdi unless I am prepared to undergo the expense entirely myself, regardless of what my judgment may be concerning the merits of the same. In good faith,

"PROSPERO BERTANI."

I WAS in Carnegie Hall last Wednesday evening when a certain piece of music was being played. During the fourth movement of the symphony in question I said to myself, "That is pure Strauss. It is Till Eulenspiegel being hung."

A few minutes later I said again, "This is pure Wagner. It is the fire music from Die Walkuere."

Two dead steals, one might imagine. The music which was being played was Hector Berlioz' Fantastic Symphony. It had its first performance in 1830 when Richard Wagner was a rather wayward youth of seventeen, and when Richard Strauss was thirty-four years short of being born.

Finding the forebears of musical styles and ideas is fascinating until it gets to be an obsession. Then it is a nuisance. Often it is disillusioning, one must admit. Incidentally when I heard the cadenza on a G string which commences Ravel's new violin piece, Tzigane, I thought of this as an original and fascinating musical idea. Alas, it too has a musical father (not to say twin brother). One need search no farther than Strauss' Don Quixote (the cello solo in the fifth variation) to find the next of kin.

IN reporting the progress of music a great deal is said about refreshed technique in composition and about new devices in orchestration. Very little is said about new ways of building halls.

In the auditorium of the future I think that the cheap seats will no longer be up in the air. It is going to be discovered shortly that the best place from which to hear symphonic music is the gallery. Especially does this seem to be true of modern music, most of which is built on a large scale for great combinations of instruments. The blending and balance of parts are not likely to be nearly so good down below as they are up high.

Of course it may be necessary to build the hall of the future into the ground instead of on top of it. In that way the higher priced seats will be kept near to the street, and those who pay less will still have the pleasure of climbing some flights of stairs, this time after the concert, not before.

THE hall of the future will be improved in another way. It will be built in such a manner that the voices of the managers will not boom through the house as they stand in the corridors outside the doors and discuss res publicas during their concerts. That, of course, is looking a long way ahead.

ALEXANDER FRIED.

Lully and the Paris Opera

He Did Not Found the Famous French Institution Although His Work Was Important in Its History.

By IRVING SCHWERKE

THE fiftieth anniversary of the present Paris Opera was elaborately celebrated at the beginning of this year, the actual date of the anniversary falling on January 5. The occasion naturally turned the attention of music lovers to considerations of the history of the Paris Opera and of the importance of the work of the composer Lully, who is generally believed to be the founder of that opera. In practically all treatments of the subject Lully is over and mis-rated, both as to his effect upon the art-form known as opera, or lyrical tragedy, and the part he played in the establishing of the famous home of music whose half century in the edifice it now occupies has just been feted.

Some writers even assert that Lully invented opera, but assertions of that nature do not merit passing attention, since opera existed long before Lully did. Opera, or at least the product that has evolved and come down to us, originated in Florence about 1589. Every evening the house of Jean Bardi, Count of Vernio, was the meeting place of a group of poets, musicians and other intellectuals, among whom were Jacques Corsi, Octave Rinuccini, Jacques Peri, Jules Caccini and Vincent Galileo, one of whose objects was to reproduce "the musical declamation which they believed to have been characteristic of the representation of Greek tragedy." The first "score" that was produced as a result of the researches and theorizings of this band was "the episode of the death of Ugolin, the music of which was composed by Vincent Galileo, father of the immortal philosopher." The composer sang the vocal part, accompanying himself on the viola.

This work, as well might be suspected, created a sensation, for in those days as in these, whatever was distinctly new had a strange power. It was followed by two compositions of Emilio del Cavaliere, Il Satiro and La Disperazione di Fileno, which were given in 1590 before the Duke of Tuscany. What usually is classed as the first opera, Jacopo Peri's Dafne, was privately performed in the Palazzo Corsi, Florence, in 1597, while Peri's Euridice (1600), written for the marriage of Henry IV. of France with Maria de Medici, is said to have been the first opera ever produced in public.

With the coming of Monteverde opera was put on an enduring basis. This composer's Orfeo showed marked advances in dramatic expression, in instrumentation and in rhythm and was larger and freer in melodic line than the restrained recitative of his predecessors. Monteverde also caused each personage to be accompanied by certain instruments which seemed to be identical with the nature of his character and with the sentiment or feeling he had to express, an art form that is, by the way, supposed to be essentially modern. Monteverde is the real founder of the musical tragedy, "mythological in form, purely human in substance"—the musical tragedy that Gluck, many years later, desired to restore without knowing that he had had such a forerunner. Orfeo was produced in 1607, and opera had therefore been established twenty-six years before the birth of Lully.

Reproduced from La Revue Musicale

JEAN-BAPTISTE LULLY

Going more deeply into the history of opera, the first form of the modern music-drama is traceable back to the high mass, in which are already found recitatives, dialogues, choruses and even a sort of hieratic chorography. Later came the liturgical drama and the mysteries, the latter being given in special theatres outside of and often removed from the churches and performed by the laity. In the mysteries, however, music played only an intermediate role, and whatever there was of music was in most cases reproductions of the songs of the common people.

It should be definitely stated that the Paris Opera, and hence French opera, was not founded by an Italian, but by Frenchmen. Lully, who rejoices in a glory that does not belong to him, placed French opera on a firm footing and did much towards assuring it of a future, but he did not institute it, that work having been done by others.

Many decades before Italian opera crossed the French frontier the taste for brilliant spectacles, luxurious representations, princely fetes, ballets and masquerades was highly developed in France, an illustrative example of which is the famous farcical show of savage men, given in 1392 in the Hotel de la Reine Blanche, in which performance "the dancers wore costumes of flaxen material soaked in rosin, which caught fire and provoked the terrible conflagration in which Charles VI. lost his reason."

Towards the end of the Sixteenth Century the French court ballets were in lively bloom, and it is the traditions of these dances, "noble or comic, their scenic splendor and marvelous stage machinery," that Lully for the most part continued. Parallel to the flourishing of the court ballets there was a movement (called humanist) to more closely unite music and poetry. This movement culminated in the privilege granted to Jean Antoine de Baif and Joachim Thibaut de Courville in 1570 "to establish an Academy of Poetry and Music." The Academy was created, but its life was of short duration, for it ceased to exist about 1584. It was not without importance, however, for in spite of the fact that it never gave a thought to music-drama Baif participated in the effort of the artists who were preparing the way for opera. The chief merit of Baif is that he directed attention to the poetry of song and towards the enhancement of the value of the word.

At the beginning of the Seventeenth Century France possessed all the materials necessary to constitute an opera, but the prevailing love for ballets kept out of France all other species of musical theatricals. This period was the apotheosis of the poetic dance, and principal among those who produced these dances during the first half of the seventeen hundreds were Pierre Gudron (1565-?), composer of more than fifteen ballets; Antoine Boesset (1585?-1643), author of twenty-four ballets; Bataille (?-?), co-composer of Le Serieux et le Grotesque and Le Ballet de la Bouairiere Billebahault; Boyer, Vincent, Moulinie, Cambefort, Chancy, etc. Under the influence of the poet Isaac de Benserate (1612-1691) the ballet was transformed and elevated to a higher artistic plane, for through him it assumed an almost purely literary character.

Mazarino (1620-1661), Italian cardinal and prime minister after Richelieu, introduced opera into France. As early as 1647 he had Rossi's Orfeo presented in Paris. It was successful, but this new style of composition failed to take root, due to the popularity of the court ballets. With the ten or twelve presentations (1659) at Issy of the Pastorale of the Abbe Perrin and M. Cambert Paris seemed to be on the eve of the creation of an opera, but Mazarin died and, deprived of his protection, Cambert and Perrin were soon overlooked and neglected.

In 1660 another operatic tentative took place. Cavalli, an Italian composer, had his Serse given before the court at the Louvre. It must have been a strange spectacle—the taste of the French was not yet ready for opera, and to effect a compromise in favor of that liking danses (music by Lully) were performed between the acts. Regardless of the unflattering success of Serse, its composer tried again. This time it was upon the occasion of the inauguration of the concert room of the Tuileries, February 7, 1662, when Cavalli's Ercole amante was presented, a ballet by Lully between the acts, and Louis XIV. appearing "en Soleil" in the grand finale.

Naturally Cavalli and the other composers of the epoch who had the well-being of opera at heart were prone to be discouraged and greatly discounted the ability and willingness of the French to recognize the merit of foreign artists and art. But the unhappy experiences of such workers as Cavalli were instrumental in preparing the way for the creation of a French public opera, and on the 28th

(Continued on page 23)

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Within the next two or three years, in response to widespread demand, Graveure is due to open in Europe an Institute solely for the dissemination of his methods and principles.

He has already been invited to do this in a half-dozen of the European capitals, among them, Berlin, whence he has received recently a request to lecture on his vocal method at the Hochschule fuer Musik (the Conservatory of greatest musical importance in Europe).

This means that ere long it will be necessary for American students desirous of studying with Graveure to make a long and necessarily expensive trip over seas. Scores have obviated and are obviating this by studying with this master on the occasions of his yearly visits to California.

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PIERRE KEY'S OBSERVATIONS

IT MUST have impressed the alert-minded music folk of our country—the tension and unceasing urge of this present day, which has a whirlpool-like effect upon the majority of the professional musicians who cannot, in their activities, escape being drawn into its midst. They may keep clear for a time of the most violent part of this "whirlpool" (which is no more and no less than the drive of competition), but sooner or later these souls are sucked from the whirpool's edges towards the center of the churning. Almost unconsciously they partake of the nature of the Thing itself: becoming one of numerous others who are compelled, for self-preservation's sake, to key themselves to a high nervous pitch.

You will discover, if you are at all observing, the taut bodies of these music folk as they come and go in the music arteries of this country. The oft-strained faces also. And all this is revealed too by those persons who do not themselves actually make music for a livelihood but who contribute in some fashion towards keeping it alive: the managers, if you please, and the rest of the fabric which seems essential to the art of today.

That tension has gripped us all . . . those of us even who contemplate in the privacy of home or office that it is the others who are most affected. We go smashing onwards, with little of that relaxation which helps a somewhat accurate estimate of each situation which passes in the long review of any music season.

WHAT IS IT that has wrought such a change in the music world? Such a change in the conditions that prevailed two decades since? For there has been a change; a sweeping, drastic alteration in the scheme of the profession and in the attitude of most of those identified with it.

A thoughtful musician analyzed the matter for me the other day. He has a philosophical turn of mind in which there is just the right proportion of a sense of humor. It was late of a Saturday afternoon, and we were seated comfortably in a New York apartment sufficiently removed from the overwrought thoroughfares to permit a somewhat calm survey.

"We cannot stop, it seems," remarked this musician. "We have enough ability to send us forth upon our music pilgrimages; and thereafter it develops that to survive we must do, to an extent at least, what the others do.

"The commercial spirit is largely responsible. We may recoil from it, but eventually there is no escape from absorbing a certain amount of that quality—a quality which isn't helping overmuch to make our art or the public's discernment of art what it should be.

"There is a phrase which once could be heard rather frequently: Art for art's sake. Nowadays it often is art for the dollar's sake. Not invariably, of course. Exceptions are to be found, as in everything. Ideals do prevail. And conscientiousness in the degree which leads to outstanding achievements. Yet the majority of our musicians and those linked with them in advancing their interests seem to be governed very largely by the eminently practical. I do not blame them. It is no more than the times compel, which is such a pity."

"OUR MODERN LIFE is chiefly responsible. The world has progressed in the last twenty years . . . and very rapidly during the past ten. Science and invention have done their part; and then there was the world war, and its aftermath.

"Abnormalcy seems to have become normalcy. It costs so much more to live that we appear to have lost sight of the value of the dollar. Prices climb, then hold momentarily and climb again. Social conditions are constantly at work, and we are influenced by their ebb and flow. And all the while there goes on the struggle for existence, and the imperative consideration for the future.

"It is impossible to foretell whither it is all to lead. The press is filled with records of nations struggling with one another . . . for their individual preservation. Labor makes demands; capital contests those demands. One class insists that it is not receiving its rights; and so it goes.

"Vast sums of money are being accumulated by certain fortunate individuals; and vast sums, too, are being expended for the betterment of the people.

"I will not say that the masses are no better off than they were prior to 1914. A considerable percentage undoubtedly enjoys more than it once did. We have our humanitarians; our great men and women. Hearts continue to beat for others, and organization is providing help for many who never before now experienced such help.

"WHAT IMPRESSES me most," said my informant in that deliberately measured speech of his, "is the seeming inability of the world to settle down to a less strenuous pace in the conduct of life. The people appear to be driving onwards with feverish haste, and with too little thought for what that haste must ultimately demand in human payment.

"I know I shall have pointed out to me that labor has shorter hours and better working conditions; that we in this country are richer materially than we ever have been; that more leisure prevails. But that doesn't appear to have lessened the nerve-strain which one finds at every hand. The tense bodies, the anxious faces, the uncertainty of the many in their security of their future.

"Take music. We have more of it, probably, than ever. More interest is being shown in it, more money being put into music. Still, the number of professional musicians who can contemplate the approaching season with no concern for the outcome is not large. In this country one may find hundreds who are wondering when, for them, the tide will turn.

"I do not mean to paint a black picture. Rather is my purpose to consider what is. For consideration of facts, though some of them be unpleasant, is generally best in the end. It enables us to proceed for our best good.

"EVENTUALLY the pendulum will swing back as it should. Before a great while, I firmly believe, this tension will gradually relax. There will come a clarification of what is now a trifle muddled. Then matters will go forward as never before.

"One way to help will be for all of us who can to go more slowly. We have been intent upon gaining objectives in a space of time far too short for those achievements. One crying need of the moment is greater patience. Art cannot be acquired without the taking of pains and the devotion to it of much time.

"I am of the opinion that we are on the threshold of a forward movement in the world of music. We have been going through a period of evolution which was doubtless necessary to the reaching of ends which will benefit the deserving. That period, if my estimate be not at fault, is nearly concluded.

"Merit must finally be recognized. And fineness usually manages to stand out from the alloy. So there need be no feeling of permanent discouragement. We may discover procedure as different than it formerly was; but one needs only to analyze it and be governed by it.

"For there is a bright ray in the music sky: It is that ability and sincerity and integrity are finding their places. And we are to have more of each, as the years come and a deeper recognition by the people of their worth.

"The next few years are likely to be fruitful ones for those in the profession who have striven for right standards. The world is acquiring a keener sense of discrimination; and presently it may begin to tire of the too-sensational, and of what is not real. Optimism and faith are two qualities that we all need to exercise. And the more we do so, and the greater the number of those who stand thus with us, the quicker will come results.

"Tomorrow is not so far off. It will have arrived almost before we know it; and I am convinced it will be a radiant tomorrow."

FROM Monte Carlo comes news of the reported success there of the opera Fay-yen-fah, the music by Joseph Redding set to a libretto written by Templeton Crocker. Both men are Americans, and residents of San Francisco, California.

If the cabled accounts reflect accurately the consensus of competent opinion there is cause to congratulate these gentlemen, and to shout a bit for the recognition of our creative talent. The work is in a prologue and two acts, and was first presented in California, in private.

The story runs thus:

With a background of Oriental color and folklore Fay-yen-fah passes in a prologue and two acts. It tells of the coming to grief of the Foxgod, symbol of unhappiness, and of the youth Shiunin, who violates the law, "There shall be no unhappiness here on catching sight of boyhood love, Fay-yen-fah." Immediately the Foxgod, who has been imprisoned in the earth a hundred years for offending the supreme being, bursts forth into one day's liberty promised him if ever anyone defied his sombre reign. Later Shiunin tries to abduct Fay-yen-fah, is condemned to death, but saved by his sweetheart.

At the height of the festival a stranger appears, claiming he is the envoy of the Emperor and wishes Fay-yen-fah in marriage. He kisses her, she falls dead—he is the Foxgod. China prays for release from the dreadful spell and the curtain goes down on the forms of Shiunin and Fay-yen-fah embracing in the other world.

IT IS to be hoped that Fay-yen-fah is musically and textually fine enough to help in the forward movement now going on in behalf of Americans engaged in writing opera. What is needed is a substantial success . . . from the standpoint of strict merit no less than in relation to popular appeal.

Mr. Redding's gifts are well known. Less well known is the writing ability of Mr. Crocker, though he has friends and acquaintances who have put themselves on record regarding his creative resources. He is one of the officers of the recently-formed American Institute for Operatic Art, and has long been a patron of what is deserving in all the arts.

Perhaps Mr. Gatti-Casazza, of the New York Metropolitan, will interest himself in examining a score of Fay-yen-fah; and should it impress him he will now have an opportunity to produce an American opera—which the Metropolitan has not undertaken in several years.

WITH its current season approaching a close, the New York State Symphony Orchestra appears to have relaxed somewhat in both vigilance and effectiveness. I refer to the members of that organization. They are paid, as most people know, by the performance. Likewise the extent of their permanent employment with the State Symphony is not as certain as that found in those established symphony bodies which are backed by substantial monetary guarantees.

But if the State Symphony expects to continue, its playing members should guard carefully such prestige as they have won. There is no excuse for any display of lack of interest. Such spirit, if indeed it does prevail (and such was the opinion of one or two New York music reviewers for the daily press in their comments on last Wednesday's concert) surely will not help patronage for the season to come.

The future of the State Symphony is dependent largely upon support other than comes from the public, since the attendance is not yet sufficient to cover expenses. Smaller numerically in personnel than those distinguished orchestras which supply most of the symphonic music for New York, this newer one should strive to the uttermost to make the most of its opportunities. Unless devotion and enthusiasm are plainly apparent during the concerts given the State Symphony may discover how essential both are in gaining a loyal following.

MME. GANNA WALSKA appeared as Cio-Cio-San in a Berlin Volksoper performance of Madama Butterfly the other evening, and the United States newspapers carried brief accounts of the affair which had to do mostly with the singer's costumes.

"Her acting was more favorably received than her singing," was one phrase appearing in the New York Times story. A little farther along one read: "Her marvelous costumes and genuine Japanese style created a great sensation."

It is understood that Mme. Walska purposes appearing in the same role in Nice. Her persistent quest for operatic recognition does not abate; and she manages to get into the columns of the press whenever she participates in a performance. What progress Mme. Walska has made vocally during the past year and a half is not known to the writer, and none of the commentators reviewing her efforts for the American reading public touches upon that subject.

THE CRITICAL SCALES

Munz With State Symphony

The program at the concert of the State Symphony Orchestra, conducted by Ignatz Waghalter, in Carnegie Hall, New York, Wednesday, consisted of Berlioz' Symphonie Fantastique, Dukas' L'Apprenti Sorcier, and Liszt's A major Concerto, with Mieczyslaw Munz as soloist.

Olin Downes of the Times wrote that Mr. Munz played the Concerto as well as he could under the circumstances; "as he progressed he displayed increasing authority and mastery of his idiom. . . . The interpretation on the part of the pianist was one which held strongly together a free and highly individual musical structure, which duly observed contrast and climax and distinguished itself when occasion offered by a fine tonal quality and the dash and fire that the scintillating Concerto demands."

According to Ernest Newman (Post), the soloist played with "commendable fluency" in spite of the "ragged and halting" orchestral accompaniment. Alison Smith of the World thought he played "with great earnestness and vigor" and he was commended by the Herald Tribune for "the enthusiasm and conviction" he evinced.

The reviewers found the orchestra's playing inadequate.

Toti dal Monte as Gilda

Toti dal Monte made her first appearance in New York in the role of Gilda in the repetition of Rigoletto at the Metropolitan on February 23. Pitts Sanborn of the Telegram-Mail wrote that her "true musicianly feeling and particularly fine sense of the lyric possibilities of the music, as well as considerable skill in florid vocalization and a touching fidelity to pitch" were again disclosed by Mme. dal Monte.

According to the Herald Tribune writer, "her voice showed an agreeable, fluent quality, clearness of tone, barring one or two touches of hardness and some intervals of a slight vibrato, and a notable range, soaring without apparent difficulty to the highest reaches of Caro Nome." The Sun writer found Mme. dal Monte in her best form in this role. Tullio Serafin conducted, and the remainder of the cast was unchanged.

New Singers in Boris

In the repetition of Boris Godunoff at the Metropolitan Opera House, New York, on February 22, Adamo Didur sang Boris, Ina Bourskaya was Marina, and Edward Johnson sang the role of Dmitri. Otherwise the cast was unchanged, and Mr. Papi conducted.

To quote the Post reviewer, Mr. Didur "was effective at all times, playing the part with due dignity"; Mme. Bourskaya "sang and acted well"; and Mr. Johnson's "superb acting and glorious voice were a delight." The Herald Tribune found Mr. Johnson "excellent" and asserted that the role of Boris "gives a full opportunity to Mr. Didur's dramatic ability."

Schola Cantorum

The second concert of the Schola Cantorum, conducted by Kurt Schindler, took place at Carnegie Hall, New York, last Tuesday. The soloists were Lillian Gustafson, Alma Kitchell, and Frederic Baer.

On the program, all of which was sung a cappella, were numbers by Henry Purcell, John Dowland, John Wilbye, Gustav Holst, Basque and Catalonian songs, Luis Millet, Siegfried Ochs, Gustave Doret, Wilhelm Stenhammar, and two Kentucky mountain songs.

According to F. D. Perkins of the Herald Tribune, "the chorus sang unusually well. . . . Its tone was flexible and full, of a clear, mellow quality, its precision almost impeccable, its response to Mr. Schindler's direction quick and sympathetic."

Pitts Sanborn of the Telegram-Mail thought the program "steadily interesting" and gave "a tribute of praise to the chorus for its fresh-toned and spirited singing." W. J. Henderson wrote in the Sun that "the tone was unusually agreeable, the intonation commendable and the treatment of the text excellent."

Ernest Newman remarked in the Post that the choir "showed considerable versatility" and, in the World, Deems Taylor said that the chorus "was a bit sketchy, occasionally, regarding attack and nuances, but sang with good tone and enviable enthusiasm." According to Olin Downes of the Times, "the performances were not all that could be wished as regards quality of tone and fineness and variety of effect. This can hardly be blamed upon Mr. Schindler. His difficulties in assembling and systematically drilling his chorus are great."

Mr. Downes found the soloists competent. Mr. Perkins wrote that Miss Gustafson sang "fluently, with a touch or two of hardness, in an otherwise clear and pure tone." Of the others, he wrote: "Miss Kitchell had considerable vocal power with some departure from smoothness while Mr. Baer sang with a notable combination of strength and polish." Mr. Henderson liked Miss Gustafson's "mellow and smooth voice and fluent style."

Mme. Bori as Violetta

Verdi's Traviata was sung for the second time this season in New York by the Metropolitan Opera Company on February 21, with Lucrezia Bori as Violetta. Others in the cast were the same as previously, and Mr. Serafin conducted. Miss Bori, to quote the World, "gave a vivid and spirited performance which lent fresh color and significance to the languishing Violetta . . . the vigor and spirit of the Bori attack is as satisfying dramatically as it is vocally." According to the Herald Tribune, she was "entrancing to the eye" and "very pleasing to the ear."

Edward Johnson as Canio

Edward Johnson sang the role of Canio in the production of Pagliacci at the Metropolitan Opera House, New York, Wednesday evening. The Telegram-Mail writer referred to his "magnificently emotional singing," and the Sun reviewer wrote that his "keen intelligence, his judicious and timely use of restraint to illustrate his points, his fine appreciation of obscure but important details, all culminated in a dramatic portrait of conviction and masterly skill."

This writer added that Mr. Johnson's voice "has revealed more freshness and volume than it did last evening, but dramatically his portrayal . . . was a masterpiece in miniature. Mr. Johnson used his voice discreetly. It lacked strength and color, but it was otherwise adequate, expressive and often vibrant."

Deems Taylor wrote in the World that "the outstanding virtue" of the presentation was Mr. Johnson's performance." Although his voice sounded tired, Mr. Taylor wrote that he had never before seen any one act Canio as he did. "He gave a performance that only an actor with the most consummate command of mood and sense of climax could have given." The Post chronicler considered him "a remarkable Canio" both in "song and acting."

Le Coq d'Or was part of the evening's program. The single change in the cast was the substitution of Thalia Sabanieva for Mme. Galli-Curci. According to the Telegram-Mail, "she felt her way cautiously through certain trying passages and altered some high notes, but at least she had the cardinal merit of singing in tune." The Sun did not find her in her best form, but the Herald Tribune reported that Mme. Sabanieva "sang her difficult part remarkably well," with "pleasing accuracy" of pitch.

League of Composers

Two of the three numbers offered by the League of Composers in the Times Square Theatre, New York, on February 22, were first performances. They were Louis Gruenberg's Daniel Jazz, after the poem of Vachel Lindsay, and Gagliarda of a Merry Plague, an opera in one act by Lazare Saminsky. The other number was Schoenberg's Pierrot Lunaire, which received its second performance in America.

The assisting artists were Greta Torpadie and Patricia O'Connell, sopranos; Colin O'More, tenor; Richard Hale, baritone; and Paul Oscard, dancer. Howard Barlow conducted. Lawrence Gilman of the Herald Tribune wrote that the League and Mr. Saminsky "are entitled to a generous meed of praise for their enterprise and enthusiasm in showing what may be done in the field of chamber-opera."

Olin Downes of the Times thought the Saminsky music "fragmentary and ineffective" and written "with nervousness and humor." He praised Miss Torpadie for singing the last number "with the most exceptional insight, expressiveness and wealth of color in tones"; Miss O'Connell for taking a thankless part "intelligently and with devotion to her task"; and Mr. O'More for his excellent performance. Pitts Sanborn in the Telegram-Mail lauded Mr. Hale, as did Ernest Newman of the Post. Other writers commended the soloists and the conductor.

Walter Makes Season Bow

Bruno Walter made his first appearance of the season as guest conductor of the New York Symphony Orchestra Thursday afternoon in Carnegie Hall, New York. A digest of the reviews of the concert will appear in the next issue of The Musical Digest.

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THE BALANCE OF OPINION

Miss Muri Silba

After a five year absence from New York Muri Silba gave a recital at Town Hall on February 22. To quote the Times: "She chose for the display of a brilliant and varied technique Mendelssohn, Schubert, Chopin, Liszt and other composers. Seldom have there been heard runs, arpeggi, more liquid, accurate or light. They formed an arabesque of sound against which the themes were placed with unusual eloquence and emotion."

According to the writer in the Sun, Miss Silba "played with a great deal of confidence and considerable ability. Her technique was impressive, and she played with clarity and plenty of vigor. . . . It was all decisive, commendably clear, confident and often colorless." This reviewer thought, however, that her left hand occasionally obscured the melodic structure outlined by the right, and that there was little poetry in her playing. He also lauded Miss Silba for "an individual style of much strength and some authority."

The Herald Tribune writer considered that she displayed the assets for development into an outstanding pianist—"a polished technique of marked brilliance, a firm, crisp, but not weighty touch, and ample expressive ability, with interpretations of color and nuance."

John Carroll

A young ex-soldier, John Carroll, who has devoted most of his time since the war to singing in hospitals, gave his first New York recital at Town Hall on February 24.

Herbert F. Peyser (Telegram-Mail) found Mr. Carroll's "a voice of excellent quality and adequate size," which he managed "without any flagrant technical indiscretions." The World said he displayed a baritone "of unusually moving and tranquil beauty," while his music was characterized by a "serene and eloquent simplicity."

In the Times he was accredited with a "deeply moving, naturally rich, melodious voice. In the finer attributes of intonation, phrasing and enunciation he justified fully his years of study since the war." The Sun reviewer thought his voice "warm, occasionally rich in color, and well endowed with the natural qualities of sound musicianship." The writer in the Herald Tribune commended his "notable" voice, with its "ample volume and smooth, full, most ingratiating tone, and his interpretations, which proved his comprehension of the songs."

W. J. Henderson Lectures

William J. Henderson, music reviewer of the New York Sun and an authority on singing, lectured on that subject at Town Hall, New York, for a large contingent of members of the City (now the National) Music League. To illustrate the different types of voices nine soloists took part with Alice Nicols at the piano; Helen Bloom, Mme. Covert, Alice Codilet, Wilfred Glenn, Frances Newson, Amiee Olsen, Elizabeth Wood, Franklyn Baur and Charles Widor.

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Sigismund Stojowski

A program consisting for the most part of German and Polish music was offered by Sigismund Stojowski at his Aeolian Hall recital, New York, on February 22. The Post reviewer found the pianist "in fine spirits and form."

The Sun writer found Mr. Stojowski's tone "was at all times full and sonorous and his legato always sang commendably." He also wrote that the artist "published his offerings with a great deal of vigor. But it was an elastic vigor, not out of place considering the program. The Schumann Sonata revealed the fire rather than the sensuousness of romanticism and there was plenty of delicacy and a fine decisive touch which perfectly delineated thematic structure and phrasing."

According to the Herald Tribune, Mr. Stojowski, "whose notable qualities as a pianist are well known, was in fine form. . . . A crisp, decisive touch and ample color marked his playing."

Lenox String Quartet

The Lenox String Quartet, with the assistance of Harold Bauer, gave a concert for the benefit of the Loomis Sanatorium for Tuberculosis at Town Hall on February 19.

To quote the Times, they offered a program of chamber music "of high artistic beauty." The Herald Tribune writer found it "a most meritorious quality and the unity that marks a performance with a tone of good seasoned organization in the playing of Messrs. Harmati, Wolfinsohn, Moldavan and Stoeber, while Mr. Bauer's performance had its usual limpid clearness, polish and expressiveness, and was a thoroughly fused part of the ensemble."

The Sun writer said that Mr. Bauer "displayed his masterly qualifications for ensemble work," and the Post considered that the playing of the Quartet was in "perfect tempo and with the wealth of tone expression acquired by length of association."

National Polish Orchestra

The National Polish Orchestra, conducted by Stanislaw Namyslawski, gave its first American concert at the Metropolitan Opera House on February 22 in a program of Polish music.

The Times writer commented that the performances "were of a sincere and enthusiastic but provincial character," and the Sun commented that the "brilliant appearance" of the orchestra (which appeared in native costume) and the "concert were manifestly enjoyed greatly by an audience which crowded the house."

The Herald Tribune reviewer said "the orchestra gave a vigorous spirited performance, though its smoothness of tone was not such as to suggest a serious challenge to the laurels of our local orchestras." The works it played were music "with a flavor of folk-song, unsophisticated." Deems Taylor (World) considered it "a very ordinary provincial symphony orchestra, with an insufficient number of strings and wind sections that play neither well nor wholly in tune." According to the Post, "the tone quality seemed very poor" by comparison with our own orchestras. The Telegram-Mail found little to commend in the concert.

Mrs. Kathleen Hart Bibb

"An attractive stage presence, a charming delivery and a fresh, tuneful soprano assured the success" of the recital given by Kathleen Hart Bibb at Aeolian Hall, New York, on February 24, according to the Times. The World reviewer liked her "pleasing and flexible" voice, which she used "with intelligence and good taste."

The writer in the Sun found her tones "fresh, clear, well controlled and used with effect in her lyrics," although her voice, while pleasant, was not skillfully used, "seldom displaying impressive dimensions." In the Herald Tribune the chronicler wrote: "Mrs. Bibb's voice was of considerable volume and very satisfactory quality, generally fluent and clear in tone, though there were a few periods with a slight hardness in the first half. Mrs. Bibb showed interpretative skill in her singing, bringing out a varied range of feeling." Herbert F. Peyser of the Telegram-Mail considered the singer "hardly in her best form."

Dorsey Whittington

A large audience heard the "agreeably unconventional" program (F. D. Perkins in the Herald Tribune) played by Dorsey Whittington, pianist, at Aeolian Hall on February 23. The two "first performances" were an Intermezzo in E major by Felix Deyo, music reviewer of the Brooklyn Standard Union, and three pieces from Reminiscences of Childhood by Reuven Kosakoff, young Russian-American composer.

Pitts Sanborn of the Telegram-Mail wrote that "his performance was marked throughout by sensitive appreciation and poetic feeling, as well as by technical skill." According to Deems Taylor of the World, "his deft technique and individual rhythmic sense were effective." The Sun writer commented that Mr. Whittington played "with a fine, fluent legato, a crisp technique and a style of surprising confidence and authority. For the most part his tone coloring was excellent, particularly in Debussy and Chopin." Mr. Perkins thought that the pianist "displayed unusual technical and temperamental assets" to a "notable degree" as well as "a distinct advance over last year in poise, confidence and accuracy."

Mr. Deyo's Intermezzo, to quote the Sun, "was a very dainty musical hors d'oeuvre, a composition of soft colors and considerable charm." Mr. Perkins thought the work "pleasing."

Miss Marguerite Valentine

The debut of Marguerite Valentine, pianist, at Aeolian Hall on February 19 was well received by her audience and by the newspaper reviewers alike. Alison Smith wrote in the World that the recitalist "exhibited an admirable and fluent technique."

The Times reported that she made a debut "with a difference" and that Miss Valentine "played as a cultured human being to whom good music was a part of life." According to the Herald Tribune, she displayed talent and her playing "was amply, but not injudiciously, vigorous, with competent technical skill and fluency. While there were passages which seemed somewhat unvaried in hue, as in the slow movement of the sonata, the fervor in Miss Valentine's performance of the finale indicated no lack of expressive ability."

Walter Ferner Louis Persinger Elias Hecht
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Boston Transcript:
"At the end a cheering audience was on its feet, since clapping would not suffice it."
Chicago Musical Leader:
"Their playing revealed poetic interpretation, beauty of tone and precision, a wide scale of nuances and, at the same time, a youthful vigor and enthusiasm."
Los Angeles Express:
"They played with a warmth of human appeal and a wealth of artistic elegance seldom found. San Francisco may well be proud of their Chamber Music Society. In fact, America may be, for we have seldom heard such playing here."
San Francisco Examiner:
"Last night's concert was a delightful affair. There was a Beethoven Quartet, the one in G from Op. 18. I never heard that dainty Scherzo more beautifully played."
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Stravinsky Conducts Novelties in Chicago

Beethoven's Seventh Symphony Led by Stock; De Lamarter With Civic Orchestra.

Chicago, Feb. 26.—The last half of the program of the Chicago Symphony Orchestra concert Friday consisted of Stravinsky's Song of the Volga Boatmen, Le Chant du Rossignol, Scherzo Fantastique, and the Fire Bird Suite conducted by the composer. The first two were heard here for the first time.

Maurice Rosenfeld of the News wrote that Mr. Stravinsky "knew how to get effects from the orchestra under him." According to Karleton Hackett (Post) he is "not a graceful conductor, nor with any intention so to be, but his every faculty is seemingly concentrated on the music and his sole purpose is to make its meaning clear." In the opinion of Edward Moore of the Tribune, "his conducting would seem to be a constant effort to accentuate and contrast dramatic happenings."

Of the novelties, Mr. Moore found Mr. Stravinsky's arrangement of the Volga Boatmen song "a brief, blaring statement of the theme of empty intervals and uncivilized turbulence," and the Scherzo "an uncommonly winsome, persuasive piece." On the other hand, Mr. Rosenfeld thought he had given the first number "a unique harmonic setting." The Scherzo in this reviewer's opinion "is a symphonic piece inspired by the life of a bee, and is a fine descriptive piece."

Karleton Hackett thought the arrangement of the song marked by "a rhythmic force that gave it an elemental power" and considered the other new number "a graceful little tone-picture . . . busily bustling, melodically pleasing and suggestive." According to Mr. Hackett, "for his own music, he knew exactly what he desired and the response of the men was extraordinarily elastic. His beat, though angular and unexpected, was very definite."

To quote Mr. Rosenfeld, Frederick Stock "introduced the afternoon's music with a magnificent reading" of Beethoven's Seventh Symphony.

The Civic Orchestra of Chicago, under the direction of Eric DeLamarter, assistant conductor, gave a concert Sunday. Margaret Farr, pianist, was the soloist in Liszt's Hungarian Fantasy.

According to Maurice Rosenfeld, the Rienzi Overture was performed "with admirable precision, with commendable tone shading and with brilliant orchestral coloring." Mr. Moore said the orchestra played "with orchestral precision and spirit" and that the rendition of Henry Hadley's In Bohemia Overture "was a striking example of how training can combine with talent and produce striking results." Mr. Hackett commended Mr. DeLamarter's conducting.

Miss Farr, according to Mr. Rosenfeld, "played with clean technique and in musicianly style." Mr. Moore found her an artist of talent and good training.

OSSIP GABRILOWITSCH
Was Heard at His Best in His Chicago Piano Recital a Short Time Ago.

English Traviata Heard

Chicago, Feb. 25.—The production of Verdi's La Traviata in English in concert form, conducted by Nathaniel Finston, was applauded by a large audience at the Chicago Theatre Sunday afternoon. The soloists, Marie Herron, Arvesta Parrish, Themy Georgi, Benjamin Landsman and Carl Bitterl, were assisted by a chorus of fifty members of the Apollo Club, and by the Chicago Theatre Symphonic Orchestra.

These singers were lauded by Maurice Rosenfeld of the News, Karleton Hackett of the Post, and Glenn Dillard Gunn of the Herald-Examiner. Mr. Hackett likewise commended Miss Parrish and Mr. Bitterl. According to Mr. Rosenfeld, Mr. Finston "again disclosed his talents for operatic interpretation." Other writers joined in praising him, and Mr. Hackett wrote that "the orchestra responded admirably to Mr. Finston, and the whole thing went along with spirit."

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Musical Chicago En Courant

Russian Modernist Conducts the Orchestra; New Organ Dedicated; Some Male Choirs.

by HAZEL H. MOORE

Chicago, Feb. 24.

PRINCE IGOR, that most modern musical colossus called Stravinsky, has visited Chicago and indelibly left his mark. Some of us will never be the same again. All who were present at the Symphony Orchestra's pair of concerts last week, when Stravinsky conducted a variety of his own works, got a reaction of one sort or another; probably several conflicting ones. For those who voiced a preference for the Chaliapin version of the Song of the Volga Bargemen, and found their ears too sensitive for the dissonant nightingales in Le Chant du Rossignol, there was the Scherzo Fantastique, of charming classicism, and the lovely and familiar suite from L'Oiseau de Feu.

Personal impressions of the much discussed Russian, gleaned from an orchestral rehearsal, two public performances and several sketchy conversations were of a slightly built man of tremendous nervous energy, sure mental grasp, and physical agility. The latter was explained by his avowed fondness for sports, boxing and tennis in particular, which, perhaps, also explains his fondness for bright colors. The vivid orange sweater worn in rehearsal was a picturesque touch not vouchsafed the regular symphony patrons.

IF THERE remains any doubt that Stravinsky is a conductor of force with very definite ideas as to the effects he wishes, ask the men of the orchestra. The strongest answer would undoubtedly come from a certain tuba player.

In a graceful speech at a dinner given in his honor by the Cordon Club, the visiting composer congratulated Chicago on its splendid orchestra and its conductor, Frederick Stock, whom he thanked for the opportunity of presenting his works to Chicago. Mr. Stock interpreted this speech with his accustomed modesty and wit, and wished Mr. Stravinsky a speedy return engagement. "In the meantime," he added, "I shall give you—more Stravinsky."

Members of the Arts Club will have further opportunity to hear the modernisms of the Russian on Tuesday evening, when a number of his works will be presented with the composer at the piano. Greta Torpadie will sing a number of his songs. A part of L'Histoire du Soldat is promised.

THE NEW Kimball organ was dedicated last Tuesday night by Charles M. Courboin, formerly of the Antwerp Cathedral, now guest organist for Wanamaker's in Philadelphia and New York in a recital artfully arranged to reveal the possibilities of the modern organ. The new organ is a superb instrument. Mr. Gunn remarked on its "marvelous tone color," and Mr. Moore particularly commented on its clarity in rapid passages. Both found Mr. Courboin's playing that of a great modern organist.

ALEXANDER SEBALD is one of the few living violinists with the courage to present all twenty-four of the Paganini Caprices in one recital. This he did on Wednesday evening to an audience largely of violinists, bearing scores galore, and using them diligently. Mr. Sebald used for the first time publicly his own manuscript piano accompaniments, which proved logical and effective.

AFTER two years of experience Messrs. Balaban and Katz of the Chicago Theatre announce that opera in English is an overwhelming financial success. These Sunday noon tabloid performances have become very popular. Nathaniel Finston, orchestra conductor and operatic director, is adept with the blue pencil. Opera as presented at the Chicago Theatre manages to retain all the high spots of the score, at the same time reducing the time limit to little more than one hour. Traviata on Sunday consumed only one and one-quarter hours, and none of the popular features of the old score was missed.

Mr. Chaliapin was an interested listener at the rehearsal of Traviata last week, and made a few pertinent remarks of approval to Mr. Finston for his work in popularizing (in the true sense of the word) good music.

AMONG the many prominent musicians in the audience Saturday night to hear Stravinsky were Leopold Godowsky and Ossip Gabrilowitsch. The latter yields the baton of the Detroit Symphony Orchestra to Stravinsky this week.

Gabrilowitsch chose to make his Chicago recital "all-Chopin." His following here is compact and loyal. The Playhouse on Sunday was filled to the last seat and last encore.

As the proceeds of the Fannie Bloomfield Zeisler Golden Jubilee concert tomorrow are to go towards the establishment of a fund for the relief of incapacitated musicians, Mrs. Zeisler has requested that friends wishing to send flowers, instead send checks to be added to the fund. It is recalled by those present that at her twenty-fifth anniversary concert the stage of the old Chicago Music Hall was buried in floral tributes.

OWING to the continued illness of Harrison Wild, Calvin Lampert, accompanist for the Mendelssohn Club, yielded his place at the piano to Frederick Schauwecker, and himself took up the baton for the club in its annual concert on Tuesday night. One of the few male choruses of the city, the Mendelssohn Club is always assured a large audience.

Another male chorus of particular interest to Chicagoans at this time is the Hamilton Club Chorus, which gave its "Last Inaugural Concert" in the clubrooms last Tuesday. On March 1 it plans to leave for Washington, where it will sing at the inauguration of President Coolidge and Vice President Dawes, both of whom are members of the club. Four years ago it made a similar trip to the Harding inauguration.

THE University of Wisconsin Glee Club won out in the annual Glee Club contest at Orchestra Hall Monday night. Michigan was second and Grinnell third. Each club sang a stated prize song and one of their own choice. This year the prize composition was Come Again Sweet Love, by John Dowland. The choice songs showed much better grade than those of last year. Fourteen colleges and universities of the middle west were entered.

Recitals Feature Chicago Week

Gabrilowitsch, Amy Neill, and Courboin Play; Three Choruses Sing.

Chicago, Feb. 23.—The past week has been one of unusual musical activity with many recitalists and three choral concerts.

Ossip Gabrilowitsch gave a Chopin recital at the Playhouse Sunday. According to Karleton Hackett, "his playing was poetic, with a breadth of conception, yet delicacy of nuance, that brought out the spirit of the music. There was the pianistic sense underlying the expression of every phrase."

Although he admired his "musical intelligence," Mr. Moore thought his program "a trifle too studied." Mr. Rosenfed wrote that "while the playing of the Ballade and Etudes was a brilliant technical performance, the Funeral March in the Sonata was given with such emotional stress that not a few in the audience were visibly affected by its dramatic reading." Mr. Gunn thought he made the B minor Mazurka "a thing of lovely tone and compelling rhythm."

* * *

At Amy Neill's violin recital under the auspices of the Musicians' Club of Women last Monday, Leo Sowerby's Sonata for violin and piano was given its first American performance with the composer at the piano.

Mr. Hackett found "melodic vigor and rhythmic force all through the music," and Mr. Rosenfeld found something "just short of genius" in the fusion of the instruments. According to Mr. Gunn, "there is a newer note of forceful logic in this work; it hangs together emotionally as well as structurally."

Edward Moore wrote that "Mr. Sowerby wrote a big work and he and Miss Neill gave it a big performance." In Mr. Rosenfeld's opinion, they played it "with evident skill and musical feeling." Mr. Hackett wrote that Miss Neill "played with fine appreciation for the music and a tone that was rich in quality. There was a grasp of the music and the purpose to bring out its meaning with a directness that gave it power. Mr. Sowerby played with tonal color and rhythmic accent—the kind of playing that two artists can give when both have the will to express and the technical equipment."

* * *

The new Kimball concert organ in Kimball Hall was christened Tuesday by the Belgian organist, Charles Courboin. Mr. Hackett wrote that Mr. Courboin "has the peculiar power that makes a concert organist, and he revealed the many sided wealth of the new instrument with sure touch."

As Mr. Rosenfeld put it, he "not only displayed the qualities of the instrument, but also his own great talent. . . . So absolute a command has Mr. Courboin over its mechanism that feats of technic both on the keyboards and pedals are accomplished by him with astonishing ease, and effects of power and volume welled forth." Mr. Gunn lauded his "command of rhythmic accent" and his "dazzling facility."

* * *

Among others who have been recently heard in concert are the Sametini-Reuter-Wallenstein Trio, which, to quote Mr. Rosenfeld, gave to the Brahms B major Trio a reading "which brought from the music a vital stirring, rhythmic accent, a fluent musical tone, a sharply defined phrasing and a forceful interpretation"; Stella Benson, soprano, and Eva Gordon Horadesky, contralto, who appeared in a joint recital and received laudatory newspaper notices; Alexander Sebald, who played Paganini's twenty-four Caprices in honor of the one hundred and forty-first anniversary of the composer's birth, with his accustomed virtuosity and brilliance; and Isador Berger, whose violin recital was commended by Mr. Hackett for its exhibition of "feeling for the classic style with its clear melodic outline and incisive rhythm," his "warm" tone, and clean technique.

* * *

The Apollo Musical Club under the direction of Edgar A. Nelson gave Bach's B minor Mass, with Emily Stokes Hager, Florence Evans, Arthur Boardman and Robert Maitland as soloists.

According to Maurice Rosenfeld of the News, Mr. Nelson "again showed his adroitness and musical ability in his leadership of the most notable of choral works." The chorus, wrote Mr. Rosenfeld, "did some admirable work in the renditions of the involved singing and in the big ensembles."

This reviewer thought the soloists "showed concerted vocal art and a routine in their work." He commended Mr. Maitland, basso, for his "easy, florid singing"; Miss Evans for the flexibility and pleasing quality of her contralto; Mr. Boardman for the "clarity" of his tenor, and Miss Hagar for the "power and brilliance" of her soprano. Other writers commended these singers, although Glenn Dillard Gunn (Herald-Examiner) thought their work not too good.

Mr. Gunn thought the choral work "admirable," and Edward Moore of the Tribune considered that there were "many impressive moments" in the performance. Karleton Hackett (Post) thought that the work was sung with "vigor and sincerity," although not with much shading.

* * *

Louise Harrison Slade, contralto, was the soloist with the Mendelssohn Club on Thursday evening. Due to the illness of Harrison M. Wild, director, Calvin F. Lampert conducted.

According to Mr. Hackett, "the club was in fine form and did excellent singing," and Mr. Lampert "had elasticity in his beat and appreciation for nuance, and the men followed him well. The results were happy." Mr. Rosenfeld found, in spite of certain minor deficiencies, "there was good singing and the tone shading was executed with taste." Edward Moore said that, under Mr. Lampert, "the chorus sang with much spirit of tone and exactness of enunciation."

* * *

The Hamilton Club Chorus, which gave a concert the same evening, "has developed into a rather stirring singing organization," to quote Edward Moore. He found the chorus displayed "distinct ability."

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The Daily Times, October 11, 1924

Queena Mario Thrills in Superb Song Recital at Elks' Auditorium

Young American Soprano—A Singer of Much Individuality.

By ALBERT H. DOWLING, JR.

"Blest with a personality that wins her audience at sight, she backs this up with a thoroughness and sincerity in her art that touched every song she sang with that spark of something that you cannot describe but makes you feel that queer little twist inside that assures you that you are experiencing that which only comes once or twice in a season of concerts. Possessed of a voice luscious in quality in the more sustained singing and crystalline pure in the staccato of the colorature, Miss Mario used the utmost refinement in everything she sang, and touched some of the songs with a divine spark that made even the mediocre seem worthwhile. Not that there was anything of that calibre on Miss Mario's program, but we have heard the Dell' Acqua 'Villanelle' sung at some pupils' recitals (yes and at professional concerts too) where it sounded more like the description of a flight of 'dodo' birds than of swallows—but not so with Miss Mario's interpretation—vibrant and delicately wrought it breathed the essence of a mid-summer day. The sustained legato of Handel's 'Care Selve' gave promise early in the program of what a feat was to follow, and rare indeed is the coloratura who could give the velvety quality of tone which she brought to this classic. There is no need of comparing Miss Mario with Galli-Curci, Hempel or any other coloratura we have heard. There is no need of such a comparison, for this young American singer has a quality in her singing that is as individual as were her quaint interpretations of such bits as Farley's 'The Night Wind' and Liza Lehmann's 'The Cuckoo.' Of course, she sang the usual arias one expects on a coloratura soprano's recital program, 'Traviata' and 'Romeo et Juliette' but the biggest thrill of the evening came in her singing of Mrs. Beach's 'Ah, Love But a Day,' which she gave with such fervor, dramatic intensity and passionate feeling that she left the audience breathless at the close. There you have a song that has been done to death handled by an artist with a touch that transfigured it and made you long for a repetition. Time and space prevent even touching on the rest of the program, and it is only necessary to add that Miss Mario has left something with those who heard her, something that will make life just a little bit more worth living."

The Dispatch-Herald, October 11, 1924

MARIO IS GREAT HIT IN RECITAL

Distinguished Young Soprano Charms Her Audience at the Elks'

By E. A. HAESENER

"A song recital that should be recorded as one of the finest given here as far as vocalism is concerned was given last evening at the Elks' Auditorium. The particular star was Queena Mario, Metropolitan soprano, truly a 'queen of song.'

"In most cases operatic singers are not heard to the best advantage on the recital platform. This young singer is a fine exception. Endowed with a lovely voice, a charming personality and a keen intellect, Queena Maria, although yet quite young, can take her place among the super-artists of the day.

"We have heard others who have sung marvelously well, but we heard few here so skillful and sincere in capturing the mood and creating the precise atmosphere of their songs. Furthermore we know of few singers before the public today with a voice of such a luscious, pure quality and perfect intonation.

"The program was a conventional one. Mozart, Handel and Beethoven were represented in the first group. 'Care Selve' was perhaps a trifle too hurried, but it brought out the lovely lyric quality of the singer's voice. The French songs of the second group were sung with a great delicacy and charm.

"Although Queena Mario is styled a lyric soprano, it was in songs of a dramatic character such as 'Ah, Love But a Day' by Mrs. H. H. A. Beach that she touched her highest marks. We do not claim to essay the role of a prophet, but we believe that ten years hence Queena Mario will develop into one of our greatest American dramatic sopranos."

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Cleveland Has Its Turn With Stravinsky

Visiting Composer and Nikolai Sokoloff Both Conduct at Orchestra Concert.

Cleveland, Feb. 19.—Stravinsky's Fireworks and Chant du Rossignol were given their first Cleveland hearing last Thursday by the Symphony Orchestra, under the baton of the composer. Mr. Stravinsky also conducted his Fire Bird Suite. Nikolai Sokoloff opened the program with Tschaikowsky's Pathetique Symphony.

James H. Rogers of the Plain Dealer found "an astonishing cleverness" in Fireworks, and thought the Nightingale "genuinely poetic; picturesque; the product of a lively and sensitive fancy." According to Eleanor Clarage of the Times the former "is a short, animated little work, full of flashing fire and careening rockets, rumbling mild explosives and capricious bombardments, written in jaunty, irregular rhythms, and moving along at a great speed." She considered the other work "fascinating; filled with witty turns and brilliant satire."

In the opinion of Archie Bell of the News, Fireworks "is a beautiful piece of music, with gorgeous orchestration that makes huge demands upon a variety of instruments." Of the Nightingale, he wrote that "it is the most perfect representation of the Chinese scene through music that we have heard—literally a tour de force." Mr. Bell considered Mr. Stravinsky "a true prophet" and predicted that "such music as we heard last night, by all the signs and portents, will be the accepted and favorite music twenty years hence."

Less enthusiastic over the Russian composer was Wilson G. Smith (Press). He wrote that Stravinsky "is undoubtedly a genius in his manner of musical expression" but admitted that he got "neither artistic solace nor auditory pleasure" from his music. As much as Mr. Smith admired his "mechanical ingenuity" he found his works "characterized by a certain turbidity."

Cleveland Plans Opera Return

Cleveland, Feb. 24.—John A. Penton, president of the Cleveland Civic Music Association, following the successful engagement of the Chicago Civic Opera Company here, has announced a plan for a permanent opera organization. It calls for the sale of 250 shares of stock in the association at $100 each. The proceeds would be used to maintain a permanent office and staff and to help guarantee further business.

Pochon's Illness Prevents Concert

Alfred Pochon's illness compels the Flonzaley Quartet, for the first time in twenty years, to cancel a scheduled concert at Aeolian Hall, New York, today.

Chicago Civic Opera Comes to Cleveland

Gioconda, Barber, Thais, and Tannhaeuser Given; Large Audiences Turn Out.

Cleveland, Feb. 22.—An audience, unparalleled in other seasons in both size and enthusiasm, attended the opening of the four performance engagement of the Chicago Civic Opera Company in this city. The opera was La Gioconda, with Rosa Raisa, Giacomo Rimini, Augusta Lenska, Flora Perini, Antonio Cortis, Virgilio Lazzari, Antonio Nicolich, Lodovico Olivieri, Desire Defrere and Gildo Morelato.

According to the Plain Dealer, "the masterful reading by Conductor Giorgio Polacco had not a little to do with the force and finish of the production." This writer also lauded the members of the cast. Wilson G. Smith of the Press commended not only the singers, but the orchestra, the chorus and the staging.

The following night The Barber of Seville was heard by an equally large audience. Toti dal Monte was well received in her first appearance here, as were others in the cast, including Feodor Chaliapin, Giacomo Rimini, Vittorio Trevisan, and Charles Hackett. Roberto Moranzoni conducted. To quote the News, "the production of the piece was first class in every way."

In the performance of Tannhaeuser Saturday night, the artists appearing were Olga Forrai, Cyrena van Gordon, Forrest Lamont, Joseph Schwarz, and Alexander Kipnis. Mary Garden appeared in Thais in the afternoon together with Edward Cotreuil, Jose Mojica, Gladys Swarthout, and Alice d'Hermanoy. Mr. Moranzoni again conducted.

The Cleveland Orchestra gave the seventh "pop" concert of the season last week with Egerton Williams, Ben Silverberg and Joseph Terlitzy, violinists, as soloists. All three received commendation in the press.

Under the auspices of the Musical Arts Association, the Cleveland String Quartet gave a concert Monday night at Wade Park manor. According to Eleanor Clarage of the Times, the quartet, composed of Arthur Beckwith, Ralph Silverman, Carlton Cooley and Victor de Gomez, played in their customary finished manner." Lewis Green, clarinetist of the Cleveland Orchestra, assisted the quartet in Brahms' Quintet for clarinet and strings in B minor.

Newman to Leave This Month

Ernest Newman, British music critic, who has, since last fall, acted as guest reviewer for the New York Evening Post, plans to return to England early in March.

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Programme

I.
Sonata, Op. 11, No. 4, for Viola and Piano — Paul Hindemith
1. Fantasia. 2. Theme with Variations. 3. Finale

II.
Legende and Scherzo, from Sonata for Viola and Piano — Nikolaus Radnai

III.
Sonata, Op. 120, No. 1, for Viola and Piano — Brahms
1. Allegro appassionato
2. Andante un poco adagio.
3. Allegretto grazioso
4. Vivace

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On The Music Highway

GISELLA NEU, young violinist who has been heard abroad, is to make her New York debut at Town Hall this evening. Miss Neu will play the Bach Chaconne, the Wieniawski D minor Concerto, and music by Saint-Saens, Sarasate, Hubay, Kreisler, Schumann, Popper-Auer and Vieuxtemps, with Nicolai Schneer as accompanist.

After completing her Southern tour, Rata Present returned to New York for a few days before starting out to fill several re-engagements as well as many new ones on a middle-Western trip which will take her to Michigan, Illinois, and Nebraska.

The Beethoven Orchestral Society, under the direction of Henry Lefkowitz, gave a concert Wednesday evening in the auditorium of Public School 63, New York City. The soloist was Cantor Abraham Hyman, tenor. Mrs. Hyman accompanied him in arias from La Gioconda and The Pearl Fishers.

Elsa Alsen will make her first St. Louis appearance on March 11 when she will be soloist at the Massenchor concert singing in several oratorios.

Beginning April 27 and continuing until May 5, the Metropolitan Opera Company will give the Cleveland Spring Opera Festival in the Public Auditorium there. Their repertoire will include L'Africana, Il Trovatore, Le Coq d'Or, Pagliacci, Tales of Hoffmann, Faust, Falstaff, La Traviata, Aida, and Parsifal.

With an assisting cast of twenty-five artists, Albertina Rasch will appear in concert at Carnegie Hall on the evening of April 7. She recently staged a new ballet for the Keith Albee circuit, called the Pastelle Ballet, which opened at the Palace theatre February 23.

Florence Leffert, young American soprano, will give her first New York recital at Town Hall Thursday evening, singing groups of German, French and Italian songs. Giuseppe Bamboschek will be the accompanying pianist.

On the list of soloists engaged for the Westchester Music Festival in White Plains, N. Y., this coming May appear the names of Florence Easton, Arthur Middleton, and Paul Althouse. Mr. Althouse will also be heard at the Newark Music Festival on May 5.

Marie Rappold has been engaged to give a recital during Music Week at Danbury, Conn., on May 6. On her program she will include songs by Burleigh, Carpenter, Bridge, Strickland, Hageman, Watts, and Spross.

Among Cecil Arden's March engagements are appearances in Ft. Collins, Col.; Greeley, Col.; Alliance, Neb.; Rapid City, S. D., and Glendive, Mont.

Concert Management Arthur Judson has issued a preliminary list of artists who will tour under its direction in the season of 1925-1926. Seven newcomers appear on the Judson list for next season, three sopranos, a contralto, two violinists and a pianist.

The soprano roster has been augmented by Nina Morgana, Amy Evans, and Virginia Rea. Irene Wilder is the contralto who will be with Judson, and the violinists are Josef Szigeti, who makes his first American visit, and Efrem Zimbalist. Arthur Shattuck, American pianist, will also be booked by Concert Management Arthur Judson for next season.

E. Robert Schmitz will play the Szymanowski Etudes at the Playhouse, Chicago, on March 22. He will fill an engagement at Madison on March 13, and he will be soloist with the Symphony Orchestra in Kansas City on the 19th. On the 23rd he will go to St. Paul for a return engagement.

Contracts have been signed for a recital by Gitta Gradova, young American pianist, to be played on April 30 at the Mendelssohn Club in Rockford, Ill.

Following the completion of her season with the Metropolitan Opera Company, Merle Alcock will make concert appearances in Trenton, N. J., in Frankfort, Ky., Stillwater, Ky., Excelsior Springs, Neb., Hastings, Neb., and Fort Wayne, Neb.

An injury to Ernest Schelling's wrist has compelled him to cancel his New York recital originally scheduled for today. He will, however, continue to conduct the children's concerts, appearing in New York again on March 7.

Playing in the New York Wanamaker Auditorium, Marcel Dupre played his farewell recital on February 27 and sailed with Madam Dupre for Paris on the S. S. France, after a brief American season during which the great French organist gave recitals in over forty cities in the United States and Canada, including appearances with the Cincinnati and New York Philharmonic Orchestras. M. Dupre will not return to America next season, but will devote himself to concert engagements in England and on the continent, and to composition. In addition, he will hold master classes in Bach Interpretation and The Art of Improvisation, to take place in Paris from April to September, 1925.

Through an error in an announcement regarding Kathryn Meisle, Chicago Civic Opera contralto, it was made to appear that Miss Meisle was to be under the exclusive management of the Wolfsohn Bureau. The Wolfsohn Bureau will make some bookings for Miss Meisle by special arrangement with Calvin Franklin, her manager, and it is through this arrangement that she will be connected with the Wolfsohn Bureau.

Edward Johnson, American tenor, now appearing with the Metropolitan Opera Company, has been engaged for three appearances in the Cincinnati Music Festival to appear there on May 2, 8, and 9. Mr. Johnson will sing in St. John's Passion, in St. Francis of Assisi, and in a Wagnerian program.

The tenor part in the production in New York on March 25 by the Music School Settlement Association, of Charles Wakefield Cadman's opera, The Garden of Mystery, will be sung by Ernest Davis.

Ruth Barrett, associate of the American Guild of Organists, gave the program at the regular Friday evening organ recital at Town Hall, New York, on February 20.

The Polish National Orchestra, under the direction of Stanislaw Namyslowski, will give a second New York concert at the Metropolitan Opera House next Sunday afternoon. The program will feature compositions similar in character to those played at the first concert, particularly the numbers in which the gayly costumed musicians augment their playing with chorus singing.

Carl Schlegel, baritone of the Metropolitan Opera Company, and Pepito Velasco, pianist, appeared in a joint concert under the auspices of St. John's College Auxiliary, Brooklyn, on February 19.

The spring tour of the New York Philharmonic Orchestra begins March 8 in Philadelphia with concerts scheduled for Washington, Baltimore, Wheeling, and Pittsburgh. The orchestra returns on March 15 for a concert in the Metropolitan Opera House. Willem Mengelberg will conduct all the concerts on tour.

Erna Rubinstein will appear with the orchestra on March 8 as soloist in a Schubert-Beethoven-Strauss program.

Three Songs From the Chinese for voice, flute, harp and piano, by Bernard Wagenaar, Dutch composer, will have their first public performance at the next concert of the Society of the Friends of Music on March 8. The work was sketched four years ago, but was not finished until 1923.

Gladys Axman has just completed a ten weeks' tour of Eastern cities as guest artist with the San Carlo Opera Company, singing Tosca, Santuzza, and Marguerite.

Marion Rous will make her second appearance this season in St. Paul tomorrow. She will also be heard in Duluth on the 6th and in Springfield, O., on March 9.

Beniamino Gigli has been engaged to appear in Youngstown, O., early in October under the auspices of The Monday Musical Club.

The March series of Saturday night concerts at the Metropolitan Museum of Art, New York, will include an historical program outlining the development of orchestral music. David Mannes, the conductor, will begin with a work for strings only, followed by compositions requiring more and more woodwind and brass instruments.

The series, which begins on March 7, is free to the public and includes lecture-recitals on Saturday afternoons by Thomas Whitney Surette on the program for the evening.

Bianca del Vecchio, Italian-American pianist, will appear in her debut piano recital at Aeolian Hall on Thursday evening, March 5. Miss del Vecchio won the Loeb piano prize, the foremost prize at the Institute of Musical Art, in the season of 1921.

At the concert of the People's Chorus of New York on February 10 at the Natural History Museum, Abby Morrison was soloist.

Renee Thornton, who in private life is Mrs. Richard Hageman, has been engaged to sing for the Altrusa Club, of Columbus, Ohio, on April 15, when she will co-star with Carlos Salzedo, harpist. Mr. Hageman will be at the piano for Miss Thornton.

Fleta

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Details in Concert-Giving

Cecil Arden Looks Forward to the Perfection of the Mechanics of Presenting Music.

by ALICE MASON

CECIL ARDEN, in her career as a singer, has devoted more than passing thought to the mechanics of concert-giving. "There is a great deal more than music in a recital," she said to her visitor, "and the failure to take proper care of the details of management and arranging has caused many a flat failure or faded what might very well be a glorious musical occasion."

Miss Arden has found there is often not enough co-operation between visiting talent and the local concert managers about the country. This is not in complaint in many cases, she explains, but it seems to her that certain faults in concert presentation can be easily removed.

This great country of ours harbors sections with individual characteristics caused by the original settling in them of people from one nation or another. It would seem an easy way to please them to give certain numbers in the language or the manner with which by birth or association they are, next to English, most familiar. There are traditions, even in this young United States, such as the French heritage of Louisiana, the Spanish-Mexican influence in Texas and New Mexico. There is an immense Germanic population in St. Louis and in the neighborhood of Chicago; in the Mid-Northern states there have settled and prospered entire townfuls of Scandinavians. These people have a natural sentiment for the art products of their parent race, and in certain towns distant from immense, polyglot New York the enthusiasm of these groups at an occasional concert where they hear the "old tongue" sung to them, perhaps even with faulty vocal rendition, is almost pathetic to behold. Why, asks Miss Arden, do not all musicians cater to this?

"But I do think away from the big centers most of a recital program in the United States should be in English, not just one scant group at the end," continued this thoughtful young singer. "You cannot blame the audience that hears a foreign tongue in song once or a few times a year, following an imperfect acquaintance with it or none at all in school days, for being inattentive, unless the voice is the most beautiful in the world.

"A little common sense and understanding sympathy on the part of the recitalist, plus the assistance of the local manager, should work wonders in overcoming our musical public's growing pains.

"The local manager must not expect to sleep on the job, either," ejaculated Miss Arden. "It is for him to know his people. Besides the matter of racial inheritance, and sectional taste in schools of music, there is a more subtle gauging of what can reasonably be expected to please. No traveling artist in a strange neighborhood can guess what one, two or three songs that appeared on some previous concert program in that vicinity it would be wise for her to repeat. Nor can she always tell from the response to her own singing which her audience would like to hear her do the next time. Advice from the local manager about this should assist her in her selection.

"There are other things I think should be changed," continued Miss Arden. "One of them is the character of many of the concert halls. Great, bleak rooms—you know the impression they immediately make on one, with nothing to relieve the forbidding atmosphere. Ghastly lights, both hideous to look at and fatal in their effect on the human countenance, which in uncostumed recital needs all possible aid in rendering an artistic effect.

"If we were a nation of paupers, it would be wiser to make the best of it uncomplaining, but we are a rich country, and the individual tax for the upkeep of a good hall in each town big enough to fill one would be negligible. In some progressive communities the assembly hall is the center of all intellectual and social life. There visiting lecturers are heard, concerts are given, motion pictures and theatricals, amateur and professional, are staged. The surroundings of all these activities should be as comfortable, beautiful, convenient, and healthful as possible. Otherwise persons are not inclined to sit in the halls; they prefer to remain at home. That is as bad for them as it is bad for the activities which are being offered them. They need the refreshment and stimulation of music, the theatre, and visiting thinkers after their long hours of work to make their livings."

Photo by Ira Hill.
MISS CECIL ARDEN

Ernest Bloch Conducts His Poem in Rochester

Rochester, Feb. 27.—At the concert yesterday of the Rochester Philharmonic Orchestra, under the direction of Albert Coates, Ernest Bloch's symphonic poem, Winter and Spring, was conducted by the composer. The soloist of the occasion was Wendell Hoss, first horn of the Philharmonic.

At the evening concert of February 19 the Rochester American Opera Company furnished the chorus for the performance of the Mefistopheles movement of the Faust Symphony, and the Polovetskian Dances from Borodine's Prince Igor. Lenski's Farewell from Eugene Onegin was sung by Vladimir Rosing, Russian tenor, with orchestral accompaniment. He also sang a group of songs with Mr. Coates at the piano.

The Little Symphony, composed of twenty-four members, made their first appearance under Mr. Coates' direction before an appreciative audience on February 9.

CORIGLIANO

American Violinist

"Is an artist of great promise." ***"His work is painstaking."*** ***"His technical skill is unquestionable."***

"YOUNG NEW YORK VIOLINIST SOLOIST AT SYMPHONY CONCERT"

"Corigliano's Performance Gains Flattering Predictions for Future"

"To begin with, the young New York violinist, John Corigliano, who was yesterday's soloist, **is an artist of great promise. Such are his musical gifts as to merit from musicians who heard him yesterday flattering predictions for his future.** His offering was the Max Bruch Minor concerto, in which the lovely singing tone of his violin was manifest, particularly in the second movement, the Adagio in E-flat Major. There was **crispness of enunciation** in the final movement, and his entire essay was given with an **authority remarkable** for one of his years. He had splendid orchestral support. Corigliano was recalled several times."

St. Louis Daily Globe-Democrat, Monday, Feb. 2, 1925.

"BIG CROWD HEARS POPULAR CONCERT DESPITE WEATHER"

"Corigliano, Violinist, Wins Praise from Audience at Odeon."

"Corigliano, a young violinist and a newcomer to St. Louis, was the soloist. He is a studious young man **who takes his work seriously.** His demeanor is quiet and his work is painstaking, and his tone is even, firm and musical. He showed to advantage especially in the adagio movement, which he delivered with feeling and good taste. There is no flash in his playing, and he performs no tricks in his execution of brilliant rhythmic passages. As an encore he played a Dvorak-Kreisler Slavonic Dance."

The St. Louis Times, Monday, Feb. 2, 1925.

"YOUNG VIOLINIST MAKES HIS DEBUT AT SYMPHONY CONCERT"

"John Corigliano, of New York, Shows Technical Skill and Musical Understanding."

"With the Bruch G Minor concerto as his offering, John Corigliano, a young New York violinist, made his St. Louis debut with the Symphony Orchestra at its popular concert yesterday. An Auer pupil, he is a credit to that great teacher. He made his instrument **sing notably** in the adagio. Corigliano is a musician of promise. **His technical skill is unquestionable. He has an endowment of poetry and musical understanding,** and these kept the show-qualities of the Bruch concerto subservient to its beauty of content. Though tried and trusted of violinists for years, it was not, as he played it, trite. His encore number was the Dvorak-Kreisler 'Slavonic Dance'."

St. Louis Post-Dispatch, Monday, Feb. 2, 1925.

Mr. Corigliano will appear at the Academy of Music in Brooklyn on April 13, at 8:15 p. m., under the auspices of the Brooklyn Institute of Arts and Sciences.

A few Available Dates This Season for Concerts and Recitals Season 1925-1926 Now Being Booked

"John Corigliano gave an excellent, musicianly and artistic performance and everyone, including the Orchestra, was very much pleased. There is a great promise in this young man and I shall not hesitate to recommend him warmly. He is going to be a man's violinist, that's the best one can say anyway of a male artist.
(Signed) "RUDOLPH GANZ."

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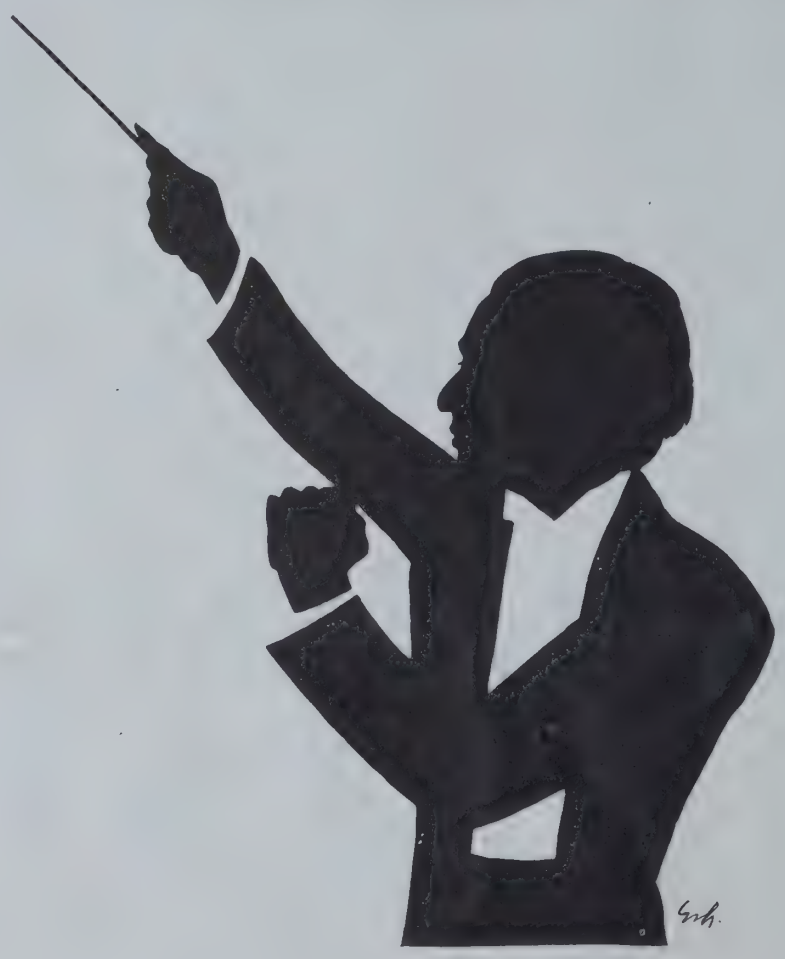

THE CONDUCTOR

Comments of London Critics, May 27th, 1924:

(Reiner) "Made the performance the **event** of the season."

"He (Reiner) received an ovation such as is rarely bestowed upon a newcomer."

"Shows himself a conductor of pre-eminence."

PRAGUE, MAY 30th—31st

"Reiner was the **Hit** of the Festival."

NEW YORK—CRITICISMS

"Conductor Reiner reached **Great Artistic Heights** in debut here."—*N. Y. American, July 25, 1924.*

"Orchestra **Genius** from Cincinnati given volley of cheers as he closes first New York concert."—*Herald-Tribune, July 25, 1924.*

PHILADELPHIA, PA.

"Mr. Reiner showed himself to be a **Splendid** conductor."—*Philadelphia Public Ledger, Feb. 16, 1925.*

THE ORCHESTRA

"It is one of the **Greatest Orchestras** in the world."—*Atlanta Constitution, Dec. 12, 1924.*

"There was an opulence to the strings and a glow to the brasses that was entrancing."—*Pittsburg Post, Jan. 17, 1925.*

"A great work had been given a **Magnificent** rendition." (Frank D minor Symphony).—*Cincinnati Enquirer, Nov. 8, 1924.*

"A performance of truly **electrifying quality;** one which will linger in the memory of those privileged to hear this rarely satisfying concert."—*Buffalo Evening News, Feb. 11, 1925.*

"No list of **great orchestras** can be considered complete unless its name appears thereon. And in Fritz Reiner it has a **superb conductor** who deserves every word in his praise."—*Buffalo Evening Post, Feb. 11, 1925.*

THE CINCINNATI SYMPHONY ORCHESTRA ASSOCIATION COMPANY

JESSIE W. DARBY, Manager

Times-Star Building Cincinnati, Ohio

Boston Hears Salmond in Recital

Frieda Hempel, Margaret Sittig, and Tina Filipponi Appear; Miss Giannini With Glee Club.

Boston, Feb. 25.—There has been no dearth of concert attractions in Boston during recent days. On the list of recitalists of the last week are the names of Felix Salmond, Margaret Sittig, Frieda Hempel, Tina Filipponi, Marie Mikova, and Arthur Hartmann. In addition to this concerts were given by the Harvard Glee Club and the Fox-Burgin-Bedetti Trio.

Assisted by Frank Sheridan, pianist, Mr. Salmond gave a cello recital in Jordan Hall Tuesday evening. Philip Hale of the Herald wrote that "it would be idle to speak of Mr. Salmond's technical proficiency. He is a master of the finer qualities. He is warmly emotional without ever sinking into the slough of sentimentalism. He appeals to the heart as well as to the mind." H. T. Parker of the Transcript commented that "at will Mr. Salmond's tone caught the smile or the sigh" of his music, and "curved the phrase and unfolded the contour. It spun the pattern and rhythmed the spinning."

Mr. Parker mentioned that Mr. Sheridan "proved to be less accompanist than fellow musician." According to Mr. Hale, his accompaniments are "an inherent part of the whole composition and performance."

* * *

The audience that heard Margaret Sittig's violin recital Thursday "warmed to her skill and her genuinely musical personality," in the words of the Globe reviewer. He found in her playing "first rate" technical equipment and "the much rarer and infinitely more precious gift of music." According to the Transcript reviewer, she "possesses in high degree many of the qualities that go into the making of the real musician as well as the excellent virtuoso. . . . Her tone is large, broad, pure; her bowing firm, free, capable of many subtleties. Her intonation leaves nothing to be desired."

The writer in the Christian Science Monitor thought her tone big "and, especially in the lower strings, there is much power and sweetness, with splendid depth." He found her harmonics often disappointing, however. The Herald reviewer said Miss Sittig "produces singularly beautiful tone, strong, sweet and rich. She maintains a quite unusual purity of intonation." He also commented on her "fine musicianship" and "emotional warmth" and asserted that she is "a violinist of rare talent and ability whom it would be a pleasure to hear again." This commentator mentioned that Frederick V. Sittig proved an accompanist of "remarkable merit" who is an "accomplished pianist and a sound musician."

* * *

Frieda Hempel was called upon for numerous encores by an enthusiastic audience after her recital in Symphony Hall last night. The Herald reviewer said that she sang "with the keen rhythmic sense which, this long while, has placed her on a higher level than that of most other singers, and, furthermore, with a splendor of tone in her medium register which is distinctly a new acquisition."

This writer also spoke of the "astonishing virtuosity" with which she tossed off her brilliant cadenza in the aria Ernani involami from Ernani. Among her encores was the Blue Danube Waltz which she sang with "enchanting rhythm" and high tones "sweeter than they have sounded for years." Miss Hempel was accompanied by Coenraad Bos.

FELIX SALMOND

English Cellist, Was Praised in Boston for His Skill and Artistry When He Played There Recently.

* * *

Dusolina Giannini was the assisting artist with the Harvard Glee Club which, conducted by Archibald T. Davison, gave a concert in Symphony Hall on Thursday.

The Globe reviewer wrote of Miss Giannini that her voice "is a big, clear, sonorous soprano, with dusky warmth in its low register, the resonance of a trumpet well played in forte passages, exquisite sweetness in purely lyric moments" and added that she is a "born singer." According to the Herald, she sang the folk songs "with a finish of vocal technique, a skill in use of tonal color and a mastery of interpretation."

* * *

Writing of the second concert of the Fox-Burgin-Bedetti Trio, the Herald reviewer stated: "Admirably indeed they played the evening through with brilliancy of tone and sparkle from Mr. Fox, exquisite song from Mr. Burgin, noble tone and emotional warmth from Mr. Bedetti; and from all three a finish of ensemble that calls for no less a term than perfect. To this fine ensemble they added an even greater merit. They played every bar as though they relished it." Other writers agreed.

* * *

Tina Filipponi gave a piano recital in Jordan Hall Wednesday afternoon before an appreciative audience. According to the Transcript chronicler, Miss Filipponi "possesses many interesting powers. Perhaps the chief of these is her ability to play with great speed and with great lightness, the while maintaining a tone of surprising transparent clarity. Also, her tone maintains its limpidity in lyric, songful measures, even where impassioned song demands considerable volume."

Repeat Carmen With Changed Cast

There were two changes in the cast of Carmen, presented at the Metropolitan Opera House, New York, on February 23. Clarence Whitehill was the Toreador, and Nanette Guilford sang Micaela. Pitts Sanborn (Telegram-Mail) wrote that Mme. Guilford acquitted herself "with ample credit." In the Herald Tribune, she was commended for "a very creditable performance." The World reported that it was "a spirited performance by one of the season's best casts."

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Philadelphia Record, Feb. 13, 1925.

"The cast was headed by that generously endowed artist, Marie Rappold, who made of Aida a woman of heart and soul and a great passion. Mme. Rappold has not only a voice of rare beauty, but she has also unquestioned ability as an actress. The curtain calls for her were numerous."

Philadelphia Evening Bulletin, Feb. 13, 1925

"Marie Rappold's interpretation of the title role was excellent in its histrionic and vocal aspects. She sang with rare flexibility and rich feeling and her aria 'Rittorna Vincitor' brought a robust response of handclapping, as did her splendid third act solo 'O Patrie Mia.'"

Philadelphia North American, Feb. 13, 1925.

". . . For here was Marie Rappold herself doing justice to the role of Aida as artistically and as opulently as ever in her days with the Metropolitan Company."

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Vienna Mourns Loewe

Popular Conductor Dies; Unger and Mascagni Conduct; Novelty at the Volksoper.

The Musical Digest Foreign Correspondents:
J. B. BAUER, Damenstiftstrasse, 16-3 MUNICH, Germany.
VICTOR BELAIEV, Novinsky Boulevard 117, lodg 4, MOSCOW, Russia.
FEDERICO CANDIDA, 12 via Palermo, MILANO, Italy.
ARTHUR KURSCHNER, 48 Hauptstrasse, BERLIN, Germany.
PAUL LEWINSON, 21 Maresfield Gardens, LONDON, N. W. 3, England.
PAUL STEFAN, Hamerlingplatz, VIENNA 8, Austria.
K. H. STOTTNER, 18 Rue de Cirque, PARIS, France.

Vienna.

The music public of Vienna is mourning the death of Ferdinand Loewe who died unexpectedly recently of a sickness which was not considered serious, although he had been suffering from it for some time. Loewe was a Viennese conductor, although he led for many years in Munich, and was often engaged as guest director in Berlin and Budapest.

He only once undertook to direct opera; that was in Vienna under Gustav Mahler. His greatest significance in the music life of the city, however, came from his being a pupil and friend of Anton Bruckner, whose symphonies he brought to their present popularity here.

His most notable achievement was the work he did in popularizing good music. For twenty years he directed the concerts of the Wiener Konzertverein, which he helped to found, and which was one of the city's first permanent orchestral organizations. Before the formation of the Konzertverein there were only the Philharmonic concerts, which employed the orchestra of the opera.

Established Popular Concerts

The Konzertverein established popular concerts and concerts at cheaper rates of admission and in this way large additions were made to the public which had been enjoying serious music in Vienna. Loewe also conducted the concerts of symphony orchestra for workers which for some years had been under the leadership of Dr. D. J. Bach. It was two days after one such concert that Loewe died.

During the last two years he was considered hampered in his directing activities by his lingering illness. The Konzertverein during that time has been largely under the leadership of Paul von Klenau and Dirk Foch.

From 1919 to 1922 Loewe was director of the State Academy for Music. Joseph Marx, the composer, succeeded him in that position. Vienna feels that in the death of Ferdinand Loewe it has lost a great deal. His funeral was the occasion for a great public manifestation, and already two memorial festivals have taken place.

Once a conductor has won the approval of Vienna, he is sure to hold it, especially if the city desires to have him return for longer engagements. Such is the case with Bruno Walter, who still comes back from time to time to conduct here. His recent performance of Missa Solemnis, which he led before departing in the general direction of the United States, is still remembered for its poetry and clarity.

Before Herr Walter went to Munich he conducted for some years in Vienna, and the city still feels that it is possible that he may return to his old post with the opera. Nevertheless the feeling cannot be avoided that the choice of conductors for the Vienna State Opera has ceased to be a purely musical matter. Politics are of the greatest importance in this concern now.

Lately Vienna has heard performances under the leadership of Clemens Krauss, who used to be connected with the opera here, but who is now opera director in Frankfort. Rumors persist that he may yet return, for his concerts have given great satisfaction to public and music critics.

Unger in Debut

The young Heinz Unger, of Berlin, made his first appearance in Vienna lately. He specializes in the presentation of modern music. At his concert here he played Mahler's First Symphony, whose popularity he has been developing to the best of his ability, it is said, in his home city. The reviewers were pleased with the way he handled the work, and expressed the hope that more would be heard in Vienna of Dr. Unger.

It may become monotonous to repeat it, but the music situation in Austria remains as before repressed by the economic stress which the country continues to undergo. The State Opera in its present disorganized state is content with the most conservative of repertoires. It no longer puts on any novelties of importance or pretension, although from time to time it puts on revivals of more or less interest.

A new setting of Smetana's Bartered Bride would obviously be a performance of the greater interest, but the State Opera chose rather to put it on in the manner in which it has been heard in Vienna over and over again. Mayr in the role of the matchmaker did splendidly in this performance. By many persons he is considered the finest actor-singer in the entire company.

Mascagni Opera Revived

In honor of Mascagni, who has been living in Vienna for some time now, the Opera gave his L'Amico Fritz, which has not been heard here for some thirty years. It keeps very well, this opera, and it was generally agreed that it stands repetition nicely. There is real lyrical beauty in many parts of the score.

The performance was good. Rosette Anday in the part of the gipsy distinguished herself, and rather surprised the audience with the skill with which she herself played the violin solo which is scored for her part. Usually this is left for a member of the accompanying orchestra.

Another Mascagni piece was put on at one of the many Viennese theatres devoted to operetta, his Si. The composer was present at this premiere as conductor of the performance, a function which he fulfilled at the State Opera also when Fritz was given. At both performances Mascagni was accorded ovations by the audience.

The operetta as well as the larger work included music of delicate and touching beauty, although the modern dances which were included in the performance seemed somewhat out of place. The presentation of Si was lusty and full of good spirits.

Volksoper Struggles

At the Volksoper Josef Reitler, music reviewer of the Neue Freie Presse and director of the New Vienna Conservatory, who was appointed by the Government provisional director in order that a bankruptcy might be avoided, is doing his very best to keep the conpany's head above water.

Considerable improvement in the situation has been brought about so far. The prices of admission have been lowered, for example, but the situation is far from being assuring just yet.

This organization presented Walter Braunfel's opera, The Bird, for the first time in its career. Fritz Stiedry was the conductor, and he won a large share of the approval which the public and newspapers accorded the performance.

Among the prominent concert soloists of the last few weeks have been the violinists Vecsey, Szigeti and Erika Morini. Dirk Schafer, the Dutch pianist, who is shortly to make his American bow, won friends in his recital here. The twelve-year-old cellist Mila Wellerson aroused attention with the ripeness of her art and the skill of her technique.

Approval also was won by Katharine Goodson, English pianist, and Elizabeth Rothwell, wife of Walter Henry Rothwell, conductor of the Los Angeles Philharmonic Orchestra, who included in her program a number of songs by her husband.

PAUL STEFAN.

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OLD-WORLD HIGHLIGHTS

Padmavati Given at the Opera

Roussel Piece Wins Favor Again; American Tenor Sings in Tosca; an English Pianist.

Paris.

A revival of Albert Roussel's opera, Padmavati, at the Opera, met with general approval by the Paris press and public. The piece is considered remarkable, among other things, for its libretto, written by Louis Laloy. The story is told with much of the ingenuity, technical skill, and subtlety which one might expect from a play without music, and is, needless to say, high above the ordinary opera libretto in this respect.

The music of Albert Roussel is one of the best examples of what the French composers of the present day are producing. It is devoid of superficialities of structure, and establishes a dreamy mood of mystic charm. The score enhances skillfully the drama on the stage, and the varied moods of the tragedy of Padmavati are reflected in detail in the pages of Roussel's music.

One of the finest parts of the Opera performance of Padmavati was the setting. The costumes, gorgeous and varied in design, were nevertheless in good taste and harmonious among themselves. Valdo Barbey was the designer.

Most of Cast New

With the exceptions of Mmes. Lapeyrette and Jane Laval, who sang the same roles at the revival of Padmavati as they did when the opera was first given in Paris, the cast was new.

M. Dutreix, tenor, had the role of Raten-Sen. He was praised more for his singing than for his acting. Several of the dramatic opportunities presented were not developed by M. Dutreix to their fullest advantage. Exactly opposite to this were the comments on the singing and acting of M. Mauran in the part of Alaouddin. His acting was good throughout, but his voice was not of the best. Besides he did not seem perfectly at home with the score.

The tenor Rambaud made an excellent impression as Padmavati. His voice was well suited to the music which he had to sing, and he sang it with appealing beauty of tone. His acting was not impressive, and his impersonation at times was insecure and unconvincing. M. Ruhlmann was the conductor.

Tosca Sung Again

Puccini's Tosca has reached its 490th performance at the Opera-Comique, and it continues a popular favorite. Almost always it is well produced at the Salle Favart.

The feature of the most recent performance was the appearance of a young American tenor, William Martin, as Mario Cavaradossi. His unusual clarity of diction was much approved by audience and reviewers. He was in his best voice in this presentation, his brilliant upper notes being particularly effective. His singing of the part met with instant success, and he had to repeat the third act aria.

He proved in his acting a most spirited lover, and in all respects kept up the good work which has won him practically all the leading tenor roles in the Puccini operas on the list of the Opera-Comique.

As the heroine Raymonde Visconti made a deep impression. Her acting of the part had all the dramatic passion which Sardou intended his Tosca to have. Her delineation of Tosca was undoubtedly the best thing which she has done since the commencement of her engagement with the company.

Although her voice possesses certain richness and warmth, she does not seem to use her native abilities to their best advantage. She appears to work too hard when she sings. In the first act of Tosca she was at her best, but she later became tired. During the final act her intonation was unsure.

M. Boulogne as Scarpia did well, both as an actor and as a singer. There were splendid moments in his impersonation in the second act particularly. The mise-en-scene was up to the best standards of the Opera-Comique, and the orchestra played well under the direction of M. Frigara.

Cavalleria Rusticana Sung

Mascagni's popular opera Cavalleria Rusticana is put on at the Opera-Comique on the average of once a week almost. It is used generally as a curtain-raiser for some more pretentious work in the repertory. This is the opera usually chosen by the management for the debut of young singers just out of the Conservatory who have been engaged by the company.

The performances are therefore always interesting before they begin, for the audience is inclined to speculate as to what new star the rising of the curtain may produce. Frequently enough they are disastrous after they have gone on a while, for many a career heretofore hopeful has been stopped dead with a debut in Cavalleria Rusticana.

The latest presentation of the Mascagni work had Mlle. Sibille in the role of Santuzza. Her acting for the most part was convincing, and her voice was pleasing in its smoothness of tone, but her diction left something to be desired.

The tenor Oged still possesses a voice tired from overwork. The harshness of its quality was poorly suited to the part of Turiddu, which he undertook. His acting, on the other hand, was full of fervor and passion.

M. Rousseau, baritone, was not impressive vocally as Alfio, but Mlle. Destanges sang Lola pleasantly enough. The setting as usual was good, and suggested not a little of the brightness of Southern Italy. The chorus sang with spirit and acted intelligently. M. Cloz conducted.

English Pianist Heard

Howard Jones, English pianist, was heard in the first of his two scheduled Paris recitals. He played in the Salle Erard a program which exactly fitted his scholarly, delicate style. Bach's Chromatic Fantasy and Fugue he played brilliantly, and the right touch of poetry, supported by more than adequate technical skill, were displayed in compositions of Beethoven, Debussy, Chopin, and Liszt. A number on the program which was particularly well received by Mr. Howard's audience was the Dance for the Harpsichord, by his compatriot Delius.

Much interest has been aroused in Paris music circles by the presentation at the Theatre de la Cigale in Montmartre of the spectacle Femmes et Fleurs d'Espagne. It is a combination of dances, songs, and sketches characteristic of the life in Spain and represents in all their color typical provincial Spanish scenes.

K. H. STOTTNER.

ERNST VON DOHNANYI
Hungarian Pianist, Composer, and Conductor, Appeared in These Three Capacities at a Concert of the New York State Symphony Devoted Entirely to His Music.

London German Opera Season to Start May 18

London has completed arrangements for its second post-war season of German opera, reports the New York Herald Tribune. This was made known Sunday by the arrival of a cable for Bruno Walter, guest conductor of the New York Symphony Orchestra, requesting him to return to Covent Garden. He will sail shortly after completing his term with the New York Symphony. The season will start at Covent Garden on May 18.

"It is probable that the London German cycle will become an annual affair," said Mr. Walter. "The season of German music last year was the first since the war. It was greeted with the warmest cordiality. All classes of London society attended, just as in the days preceding the war.

"All of the soloists were German. The choruses were made up of both German and English singers. The orchestras, of course, the London Symphony and Philharmonic, were composed entirely of Englishmen. We played the Nibelungen cycle twice because of the popular demand."

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FOREIGN MUSIC ACTIVITIES

Aged Italian Baritone Dies

Giuseppe Kaschmann Passes Away in Rome; Vitale Conducts Aida and Carmen.

Rome.

Giuseppe Kaschmann, the baritone who some years ago scaled the heights of popularity in Italy, died here on February 7 at the age of seventy-five. His name is inseparably connected with the history of the Italian musical theatre during the last part of the nineteenth century.

Not only was Kaschmann a singer of great ability, but his acting was one of the greatest of his talents. He had a stage presence that was invariably impressive with audiences. The historian of the operatic stage of the last generation must link this distinctive artist with his contemporaries, Tamagno, Patti, and Battistini.

Some of his finest roles were Posa in Don Carlos, Rigoletto, Telramund, and Iago. Lately, of course, he had been retired from public appearance because of his age. He was born in Lussinpiccolo, Istria, on July 14, 1850. His first public appearance in opera took place in La Favorita at the Regio of Turin in 1875.

Lucesaska as Carmen

Before an enthusiastic audience, according to the report of Il Messagero, the first performance of the season of Carmen took place at the Costanzi on February 7. The production was completely successful. The protagonist, Eugenia Lucesaska, a Roman singer, acted the role with the proper spontaneity, wile, and color, and sang well, with her voice best in its deeper range. If it had a little more power, she would be better able to do the part full justice.

She was much applauded by the audience throughout the performance, and the public approval reached its climax, properly enough, in the emotional finale.

Giulio Crimi was fervent in his singing and acting as Don Jose. He repeated the success which he had recently when he sang this role at La Scala in Milan. The reviewers of both Rome and Milan agreed that the part is excellently suited to his style.

Maria Briganti as Micaela displayed a voice of smooth, veiled quality, and sang quite to perfection the romanza of the act. The baritone Ghirardini was in his best voice as Escamillo, and Felice Belli, basso, sang the music of Zuniga with intelligence and understanding.

Vitale Aids in Success

A great part of the success of the production was due to the conducting of Edoardo Vitale. The popular conductor proved anew his musical virtues, and was acclaimed by the audience. Particularly beautiful, fluid, and well balanced were the short preludes and the introduction of the third act.

The mise-en-scene left nothing to be desired. The newspaper reviewers were unanimous in its praise. The prima ballerina, Julie Sadowa, was charming and graceful as usual. Members of the royal family attended this Carmen.

The first performance of the season of Verdi's Aida at the Costanzi took place on February 3, also under the direction of Edoardo Vitale. The presentation was noteworthy for the strength, color, and good taste with which Maestro Vitale imbued the popular score. The singers of the occasion won praise also.

The tenor Merli, it was reported in the Tribune, sang with a judgment and fullness of tone which have not been surpassed in Rome in a number of years. The Giornale d'Italia echoed this praise, reporting, "His singing came in the way of a genuine revelation." Signor Alaleona, reviewer of Il Mondo, was much of the same opinion concerning Signor Merli.

The limpid quality and loveliness of the voice of Isora Rinolfi, who sang the title part, were praised in more measured terms. She sang this role a year ago at La Scala in Milan. Signora Bertana as Amneris, Signor Inghilleri as Amonasro, and the basso Pasero as Ramfis were the other leading members of the cast. Their success was definite without being too startling. Signora Sadowa danced in this performance too, and won her usual plaudits.

FEDERICO CANDIDA.

Bilotti Plays in England

London.—Anton Bilotti, pianist, appeared at Queen's Hall early in February, together with Mlle. Paikin and the Kedroff Quartet, where he played a program which included Bach-Busoni, Chopin, Mendelssohn, and Liszt. His success was such that he was engaged to give a second concert at Aeolian Hall on February 24. Freda Wilson and Jacques van Lier also appeared.

ADAMO DIDUR

As Boris Godunoff, a Role Which He Sang at the Recent Repetition of Moussorgsky's Opera at the Metropolitan

Sokoloff Invited to London

Cleveland, Feb. 26.—Nikolai Sokoloff, director of the Cleveland Orchestra, has been invited to appear as guest conductor with the London Symphony Orchestra in Queen's Hall on May 29 and June 5. Mr. Sokoloff, who will sail for England May 9 to start rehearsals, will introduce at the second concert Charles Martin Loeffler's A Pagan Poem. This will be Mr. Sokoloff's sixth appearance with the London Symphony.

Furtwaengler Explains Refusal of Vienna Post

According to a dispatch in the New York Evening Post, Wilhelm Furtwaengler, German conductor who has just returned to Vienna from America, in an interview with the London correspondent for the Neues Wiener Journal, explained his reasons for declining an invitation to succeed Richard Strauss as director of the Vienna Opera and Philharmonic. He said:

"I am so beset with concert engagements that the directorship of the Vienna Opera is impossible. It would be ideal to direct the opera and the Philharmonic in Vienna, but I have just engaged myself to conduct a season of several concerts with the New York Philharmonic.

"If the emigration of German and Austrian musicians to America continues," said Mr. Furtwaengler further, "the Philadelphia and New York orchestras will seriously compete with the still unsurpassed Vienna Orchestra."

The same correspondent interviewed Bruno Walter before he left for the United States. He said:

"Negotiations are going on between me and the Vienna Opera, but I am skeptical of the outcome.

"Of course, I would go with pleasure to the Vienna Opera, which is the greatest musical institution in the world, but should do so only under certain conditions and with sufficient free time for outside engagements.

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THE STUDIO EASY CHAIR

JOSEF LHEVINNE, Cesar Thomson, and Lazar Samoiloff are likely to have for their vacation this summer the "standing room only" sign, so far as pupils are concerned, it seems.

Since the announcement that these artist-teachers will conduct classes under the auspices of the Master School of Musical Arts of California, which opens in San Francisco and Los Angeles in May and of which Lazar S. Samoiloff is the general director, reservations for lessons have come to Alice Seckels, the manager in San Francisco, from over twenty-three states. Students are coming from as far as Delaware, Vermont, West Virginia, New York, Oklahoma, Illinois and Montana.

The faculty of the Master School of Musical Arts of California includes W. J. Henderson, lecturer; Sigismund Stojowski, piano and composition; Josef Lhevinne, piano; Nicolai Mednikoff, piano; Julia Claussen and Lazar S. Samoiloff, voice; Andres de Segurola, grand opera department; Annie Louise David, harp; Cesar Thomson and Samuel Gardner, violin; Emil J. Polak, coach, and A. Kostelanetz, accompanying, sight reading and ear training.

Dr. Leo Rich Lewis, since 1895 professor of music at Tufts College, Medford, Mass., has been made Fletcher professor of music at that institution. This action of the trustees has been taken under the provisions of the Austin Barclay Fletcher legacy, by which five professorships, including one in music, were established at Tufts, each with a foundation of $100,000.

The Choral Society of Sherrill, N. Y., gave its first concert of the season under the leadership of its new conductor, Frank Parker of the Utica Conservatory of Music, Monday night, February 16, before an audience which filled the Plymouth Congregational church of Sherrill.

The program consisted of part songs by Chadwick, Fisher, Cadman, Clokey and O'Hara and the Motet Judge Me, O God, by Mendelssohn. Assisting artists were Ruth Brown and Carleton Allen, violinists, and Zella Holmes, organist. The society is to give another concert late in the spring, with Coleridge-Taylor's Hiawatha's Wedding Feast as the feature work.

Vittorio Trevisan has returned from his engagement with the Chicago Civic Opera Company engagement in Boston and has resumed teaching in his Chicago studio.

Two Aeolian Hall concerts for invited audiences are announced to be given by the David Mannes Music School, the first on March 17 and the second on April 23. These will be the initial public concerts to be given by the school.

Since the Mannes School was founded nine years ago, the annual student recitals have numbered about thirty, culminating in programs by the opera class, the string choir and instrumental soloists. The interest in the performances has increased in such proportions that the recital hall is no longer large enough for those who wish to attend the spring concerts.

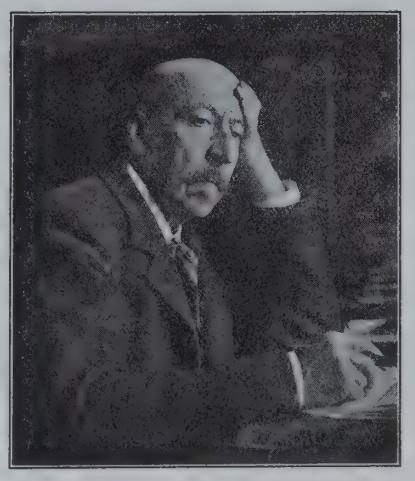
On March 17, an operatic concert will be given under the direction of Giulio Silva when excerpts from Gluck's Orfeo, Rossini's Barber of Seville, and the Norma and Sonnambula by Bellini are to be presented by soloists, chorus and the String Choir, the last-named augmented for the occasion by professional woodwind and brass players.

The second Aeolian Hall program to be given by the String Choir and piano, violin, cello and vocal soloists, will include original compositions by pupils of the school.

Marie Peralta, director of the Peralta Organ School, has accepted the position of organist for the Sunday morning service of the North Shore Community Church, held at the Knickerbocker Theatre, Chicago. Early in March, Miss Peralta plans to give a recital at the Midway Masonic Temple.

The Young Professional Musicians' Contest will be held by the Connecticut Federation of Music Clubs on March 7 in Sprague Memorial Hall, New Haven, under the direction of Mrs. Clayton Hotchkiss, state chairman of the contest. Prizes of twenty-five dollars each will be awarded to the winner in voice, male and female; violin and piano, while the winner holding the highest mark of any will receive a similar amount.

A recital was given recently in the Watertown High School (N. Y.) by Mary Wood, pianist, and Edna Bachman, soprano, under the auspices of the Watertown Morning Musicales, Inc., for the benefit of the Clara Rasay Willard Scholarship Fund. The young artists, who were warmly received, are pupils of Frank LaForge and Ernesto Berumen.



CH. M. WIDOR

Secretary of the French Academy of the Fine Arts, and Director of the American Conservatory of Fontainebleau.

A song recital was given recently by the pupils of Frank Parker at the Utica Conservatory of Music. Grace Hughes, Bernice Breslin, Helena Schafer, Ronald W. Coates, Grace Cunningham, Thomas P. Owens, Mildred Ueltschi and Jeannette Scherline sang. Mr. Parker was at the piano.

The College of Fine Arts, Syracuse University, announces a series of six historical lecture-recitals by Mme. Tina Lerner, Russian pianist, to begin Wednesday, March 4, with a recital each week for six weeks. Mme. Lerner's programs will present eighty-four of the standard pianoforte compositions, beginning with those of the early composers for the harpsichord and including a number of compositions by modern composers.

During the same period Mme. Lerner will conduct a master class in piano at the university, and Vladimir Shavitch, conductor of the Syracuse Symphony Orchestra, will direct a master class in conducting.

Henry Cowell, American composer, was the guest of honor at the February 21 meeting of the Clarence Adler Club, an organization of piano pupils from the New York studio of Clarence Adler.

A new New York studio has been opened by Frederic Warren, singing teacher and founder of the Frederic Warren Ballad Concerts.

Resnikoff Resigns From Eastman School Faculty

Announcement is made by the Eastman School of Music, Rochester, that Vladimir Resnikoff has resigned his position on the faculty, the resignation to take effect at the close of the present season. Mr. Resnikoff for the past three years has been a prominent member of the violin faculty of the school, serving in the capacity of examiner in that department in addition to his teaching of advanced students. He has also been first violinist of the Kilbourn Quartet during the same period and concertmaster of the Rochester Philharmonic Orchestra, the conductors of which are Albert Coates and Eugene Goossens.

Mr. Resnikoff came to the Eastman School of Music recommended to the school by Ottocar Sevcik, whose pupil Mr. Resnikoff was for years in Vienna. Mr. Resnikoff was chosen by Mr. Sevcik to be the soloist in 1914 of the London Festival given in the latter's honor. Later when Mr. Sevcik left Vienna to come to this country his advanced classes at the Vienna School of Violin fell to Vladimir Resnikoff.

Mr. Resnikoff's debut in this country as a concert artist was made in the Eastman Theatre in Rochester two seasons ago as soloist with the Boston Symphony, Pierre Monteux conducting. He has also been appearing in recital during his period of service at the Eastman School.

The director of the Eastman School, Howard Hanson, has expressed the cordial feeling existing between that organization and Mr. Resnikoff. No successor to Mr. Resnikoff has yet been selected by the school.

Two recent violin recitals under the auspices of the Washington Heights Musical Club, of which Jane R. Cathcart is founder-president, were those given by Elizabeth Trevors at Aeolian Hall on February 24, and by Michael Anselmo in the same hall on February 22.

An orchestra composed of children ranging in age from seven to twelve years appeared in public concert in Town Hall, New York, on the afternoon of February 7. The orchestra is that of the Neighborhood Music School on the East Side. The school's senior orchestra also played several numbers.

The ninth annual Intercollegiate Glee Club contest will be held at Carnegie Hall, New York, on the evening of March 7.

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FOUR new songs of Herbert Bedford are issued by J. & W. Chester, London. They are his To a Waterlily at Evening, Homecoming, The Heart Has Chambers Twain and The Coming of Love. The same mood of romance and rich color pervades all four of these works, which are distinctive in harmonic and melodic material without being in any sense untraditional. Mr. Bedford has very gracefully avoided the danger of oversentimentality which his choice of subject put before him.

A number of new songs of varied mood are published by G. Ricordi & Co., New York. Beatrice Fenner's I Wonder is a ballad of attractive melody and light accompaniment. Fuyez l'Amour, by Giulia Recli, is a song of the Abbot of Reims dating about 1750. It is a piece full of French wit and spirit. The text of the song is in French, and it is issued in keys suitable for both high and low voices.

Percy J. Starnes' Cradle Song of the Blessed Virgin is a Berceuse Religieuse, as the title would suggest, after a poem of Mrs. Browning. It achieves a moving mood of simplicity.

Charles Bennett is represented in the new Ricordi issues by a number of new vocal pieces. His Night Wind is quite worthy of the poem of Eugene Field, to which it was written, and One Star, after a poem by Jessie Rittenhouse, is a tender song romantic in its flavor.

The Oliver Ditson Company adds several new numbers to its series of part songs edited by Victor Harris. Alfred Bachelet's Night Beloved has been arranged as a three part song for women's voices under his hand, and Mr. Harris has altered for the same combination of voices Gabriel Faure's serene and beautiful Claire de Lune, after the poem of Paul Verlaine.

Minnie T. Wright's Ave Maria is published in two ranges (G. Schirmer) and includes a violin obbligato. Winter Watts is the composer of three vocal pieces of unusual distinction, Song Is So Old, Miniver Cheevy, and Dark Hills. The accompaniments have individuality of their own, the harmonic flavor is original, and the texts, especially in the Miniver Cheevy, aid appreciably in the effectiveness of these songs. Here seems to be material for the concert singer.

Lully and Opera

(Continued from page 5)

of June, 1669, we have the Abbe Perrin, associated with the Marquis de Sourdeac, in possession of a license to establish in Paris an academy "for the purpose of having publicly presented and sung operas and music-dramas and French verse, like the performances given in Italy." The new theatre opened on March 19, 1671, with Pomone, an opera by Cambert, the composer conducting. This work, Pomone, is therefore the first French opera and June 28, 1669, the date of the founding of the Paris Opera.

Lully Profits by Dissension

The Academy, as is often the way with academies, was torn by disputes. Lully was quick to profit by these dissensions, and aided by Madame de Montespan managed in 1672 to secure the license which three years previous had been granted to Perrin. With this privilege Lully became monarch of French opera, and he wielded his stern scepter for many years. His power in his domain was absolute. No works but his own were presented, and he persecuted his former rival, Cambert, with such relentless hatred that he, the composer of the first French opera, was obliged to seek refuge in England, where he died in 1677.

Lully obtained everything he desired—honors, glory, fortune. He even won the credit of founding an opera that was three years in existence before he became its dictator. To the contemporaries of Lully his music meant quite a different thing than it does to us. We are apt to find it (barring occasional exceptions) cold and without character. Those of his time found it warm, pulsating with life and passion. Madame de Sevigne wrote, "I do not believe that any music save his will be used in Heaven," and her outburst is only one of the countless approbative explosions Lully was responsible for.

Prohibited All but His Own Works

In view of the fact that from the time he received his license (1672) to the time of his death (March 22, 1687) Lully allowed no works but his own to be performed at the Paris Opera, and as he had reduced his composing to a "system," music made scarcely any progress during that interval. With what fitness did Boileau one day remark to Lully, "You are not only the first musician of our century, but the only one!"

Lully's theatre was an extremely personal product, since all who performed therein were his pupils. He taught his artists to sing, to walk, to gesticulate and his dancers to dance. Every member of the orchestra received lessons from him. Before his time France could not boast of one "passable" instrumentalist, and through him the French violinists became the foremost in Europe.

THE PARIS OPERA

A View of the Grand Stairway of the French Music Theatre Which Recently Celebrated Its Fiftieth Birthday.

An Eclectic Composer

Except for the foregoing, Lully contributed nothing to the art of music as it was in his time. His manner of writing for the orchestra he got from Carissimi; the cut, or form of his melodies from Cavalli. For the form of the preludes to his operas he resorted to the conventional overtures of the court ballets (ouverture a la francaise—i. e., slow introduction, rapid movement, return to the introduction), which type continued in use until the middle of Eighteenth Century, copied and imitated in all countries where opera was practiced.

In general, the operas of Lully are nothing more than "notated declamation." The music is merely the auxiliary of the poetry, follows it step by step without daring to depart from the path indicated. His recitatives are logical, but they are rhythmically weak and monotonous. His choruses are simple to a degree and his duets are feeble. "My recitative,' he said, "is made only to be spoken, and I insist that it be completely unified." Thus the music of Lully, made to please the French of the Seventeenth Century, "addressed itself above all to the intelligence." To those for whom it was written it was a "beautiful imitation of spoken language," strong in appeal to their literary aesthetics and attractive to the ear.

PERHAPS the hardest task in the world is that of translating from one language to another the rhymed wit of a good comic play.

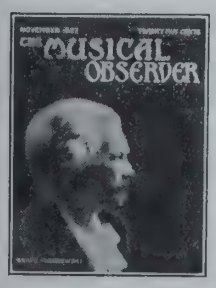
In this sort of work it is doubly difficult to translate the libretto of an operetta much of whose charm is dependent upon the skillful play of words, for here the original rhythm must be retained to fit the music. In his English version of The Marriage of Figaro, Mozart's comic opera, H. O. Osgood has tackled his task valiantly. The result is not quite a W. S. Gilbert libretto, to be sure, but it is very close in meaning and brightness to the original Italian text of Lorenzo da Ponte. More could not be asked.

Mr. Osgood made this translation for William Wade Hinshaw's Chamber Productions, and his version has already stood the test of performance. The libretto is published by the University Music House of Ann Arbor, Mich. Incidentally the publishers would have done well to include the Italian text in their booklet, but they have not done so.

Spirit and Music, by H. Ernest Hunt (published by E. P. Dutton & Co., New York), approaches music not from the point of view of technique, or history, or interpretation in the ordinary musical sense, but attempts to emphasize the spiritual message of music. Mr. Hunt believes that the true purpose of music is to assist in breaking down "leanings towards a gospel of materialism with all its naked selfishness," and to aid mankind to catch some of the tenuous message of spirit. Persons who do not believe that music is moral will think as little of Mr. Hunt's views on music as he does of theirs.

Barrere Plays With Orchestra

New Haven, Feb. 28.—The New Haven Symphony Orchestra, David Stanley Smith conductor, gave the fourth concert of its thirty-first season in Woolsey Hall Sunday, under the auspices of the School of Music of Yale University. Georges Barrere, flutist, was the assisting artist.



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Michael Anselmo, Violinist, was the recitalist at the Washington's Birthday concert under the auspices of the Washington Heights Musical Club.

Wagner Ring Cycle Starts

The first Ring cycle given by the Metropolitan Opera Company for several years was opened Thursday afternoon with the presentation of Das Rheingold.

W. J. Henderson of the Sun considered it "a praise-worthy performance" and added that "it was not, however, in the qualities of the individual impersonations that the production attained its level, but in the co-ordination of all the elements." Olin Downes said in the Times, the performance "had exceptional unity and effectiveness." Deems Taylor wrote in the World that the performance was excellent and that Mr. Bodanzky "conducted a splendidly structured and timed orchestral reading that brought vitality to the whole performance."

For Ernest Newman (Post) the "honors of the evening were easy." He called Nanny Larsen-Todsen "competent" as Fricka, and Maria Mueller "a charming Freia." Mr. Newman continued, "The Erda of Karin Branzell was a sterling piece of work . . . she gave restrained but effective expression to the dramatic warning it was her function to pronounce." The Wotan of Michael Bohnen Mr. Newman considered "adequately portrayed in voice and manner," and he was especially pleased with the make-up of the giants, Leon Rothier and James Wolfe. Curt Taucher, according to this chronicler appeared to better advantage as Loge than as others of the Wagnerian characters whom he has portrayed. Gustave Schuetzendorf's Alberich, George Meader's Mime, and the Donner and Froh of Ralph Errolle and Carl Schlegel were lauded by Mr. Newman.

Mr. Bohnen and Mr. Taucher were deserving of the highest praise, in the opinion of Pitts Sanborn, who called the performance the best it has ever had in New York. He also spoke well of the performances of Mr. Meader and Mr. Schuetzendorf. Mr. Taucher's portrayal of the stealth and cunning of Loge were particularly effective, in the opinion of this reviewer.

Of the scenic effects he said, "the mounting of the opera was oftener an asset than a liability." Mr. Newman went even farther, placing the scenic effects only second in effectiveness to the work of the leading characters: "The settings were striking, but they did not divert the attention from the more essential elements of the opera. They were what scenery ought to be."

"The dignity of his bearing, the proud deliberation of his gestures, and the sonority and eloquence of his voice" combined, in the opinion of Mr. Taylor, to make Mr. Bohnen's "the most arresting single performance." This observer wrote, "There was not a single performance that was less than capable," and he mentioned in particular "Mr. Schuetzendorf's powerful impersonation of Alberich, Mr. Meader's excellent Mime, and the beautifully sung Erda of Mme. Branzell." Mr. Taylor continued, "Mme. Larsen-Todsen had comparatively little to do as Fricka; that she did it well goes without saying. Miss Mueller was an appealing Freia, the three Rhine maidens (Charlotte Ryan, Phradie Wells, and Marion Telva) were unusually good, and Mr. Rothier was an impressive Fasolt."

Both Mr. Taylor and Lawrence Gilman felt that in the scenic effects for the Rheingold the stage managers of the Metropolitan had done at least as well as they have ever done in any Wagnerian production. Mr. Gilman also had especially good words to say of the singing and commanding acting of Mr. Bohnen, although he felt that Mr. Taucher was not up to the finer points of the part of Loge. The Herald Tribune writer spoke of Mme. Larsen-Todsen as "admirable in her pathos and her dignity," and called Mr. Schuetzendorf's interpretation "a vivid embodiment of malignant hate," and one which employed "memorable force and passion."

Mr. Downes wrote: "Mr. Bohnen's Wotan seems to be one of his best parts. Stature as well as voice befitted the host of Valhalla. The music of Erda was intoned with true solemnity and feeling by Miss Branzell. Miss Mueller was Freia, truly youthful, fresh-voiced, appealing in the expression of emotion. Mr. Schuetzendorf's Alberich was drawn with simplicity and yet intensity of expression. Mr. Meader's Mime of Rheingold is if anything even better than his Mime in Siegfried, Mme. Larsen-Todsen was a dependable Fricka."

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Lines o' News AND Chatter

It seems that Edward Johnson has excellences other than those having to do with voice, style and histrionic resources. Commenting on his recent Canio in the New York Metropolitan's latest Pagliacci, W. J. Henderson wrote in the New York Sun: "Mr. Johnson boasts a waistline and a stage presence few tenors possess."

* * *

Houston, Tex., is preparing for the convention of the Associated Advertising Clubs of America, which is to be held there in May. Its symphony orchestra will play two programs, and a well known and experienced conductor is being sought for that occasion.

* * *

Mr. and Mrs. Allan Balch of Los Angeles are visiting in New York. Mr. Balch is the sponsor of one of the leading chamber music organizations of that city, and Mrs. Balch is a member of the advisory board of the Los Angeles Philharmonic Orchestra.

* * *

Sophie Braslau is the newest singing artist who is to ask consideration of the Berlin public. When this conscientious contralto is heard there next May she should add to the laurels already reaped by those who have convinced Berlin folk that they know how to sing.

* * *

Rather severe rappings the New York State Symphony received for its concert of last Wednesday evening.

* * *

Out in California they are making considerable of a fuss over the violin playing of Albert Spalding. He is reaping—and almost wherever he appears—rewards for his talents and his continuous efforts.

* * *

Mme. Amelita Galli-Curci sails for Australia today on the S. S. Ventura from San Francisco. In addition to Homer Samuels, Mme. Galli-Curci's husband, the party includes Jack Salter, Manuel Berenguer, flutist, and madame's maid. The tour, which is the singer's first in Australia and New Zealand, will consist of between thirty and forty concerts, opening at Sydney on March 28. The party will return to the United States early in August.

* * *

Prominent in the New York Capitol Theatre motion picture music program is Douglas Stanbury, who finished recently his first season as a member of the Chicago Civic Opera Company. The young Canadian baritone shows the benefits of the experience thus gained.

* * *

Meeting Marion Telva after she had appeared as one of the Rhine maidens in the Metropolitan's performance of Das Rheingold last Thursday afternoon, Lines-o'-Newser was informed that it is not simple to sing while being suspended from the waistline on a bit of steel wire. Never having tried it, we do not actually know, but judging from the look of things Miss Telva's remarks are undoubtedly true.

* * *

Atlantic City now has a rival to its famous boardwalk. It is in the form of serious concerts, in which widely known artists take part. Last Saturday night at Chalfonte-Haddon Hall Nina Morgana and Louis Graveure appeared in a joint recital, with Arpad Sandor, pianist.

* * *

Beniamino Gigli sang his season's farewell at the Metropolitan last night. On Thursday Giovanni Martinelli, now recovered from his long illness, returns to Don Giulio's casts.

* * *

Incidentally, Martinelli will be one of the tenor stars at the coming summer opera season at Chicago's Ravinia Park.

* * *

Presently New York will have permanently in its midst again the dynamic Sam Macmillen, who recently resigned the managership of the St. Louis Symphony in order to undertake a new venture.

* * *

Sears, Roebuck & Co. have gone into radio broadcasting and are in search of artists to help make good music programs.

* * *

Lines-o'-Newser spent several hours in the city of fraternal affection last Thursday. A flying trip of inspection was made of the Curtis Institute of Music and the Zeckwer-Hahn Philadelphia Musical Academy . . . where faculties of distinguished teachers are attracting the serious music student.

* * *

In the evening he heard Alexander Smallens conduct the Philadelphia Civic Opera Company through the sugary measures of Il Trovatore . . . and a sold-out house applauded lustily.

* * *

Between the acts Mrs. Henry M. Tracy, president of the Philadelphia Civic Opera Company, and Dr. C. S. Hirsch, who presides over the destinies of the Philharmonic Society, had many interesting things to say about the trend of things musical.

* * *

Next morning Lines-o'-Newser and Impresario Smallens drove back to New York with "Ferrando" Fred Patton—and there was much interesting discussion about singers operatic and those of operatic possibilities for next season.

* * *

Following the return of Walter Damrosch and the New York Symphony Orchestra from its tour in the South, which included a trip to Cuba, the conductor was guest of honor at a dinner given by Mr. and Mrs. Henry Harkness Flagler at the Hotel Ambassador on the evening of February 22 to mark the fortieth anniversary of Mr. Damrosch's conductorship of the New York Symphony.

* * *

Jascha Heifetz, violinist, proved his versatility as well as his histrionic powers at Palm Beach recently when, disguised as a butler, with a false mustache and sideburns, he waited on the eighteen guests of Mr. and Mrs. William May Wright at a dinner party at their home. Mr. Heifetz not only served the dinner with decorum and poise, but made himself useful opening the door and announcing the guests. He removed his disguise and joined the guests after the meal.

* * *

Andreas Pavley writes from Cuernavaca, Mexico, to tell us about the "glorious" weather and bull fights.

* * *

The Mexicans must be quite fond of the Pavley-Oukrainsky brand of dancing, for Andreas adds that the original three weeks' tour south of the Rio Grande has been extended to five.

Impartiality
Fairness
The Facts

The Musical Digest

W. J. Henderson
—Reporter
See Page 17

VOL. VII. NO. 21 (Published Weekly) NEW YORK, TUESDAY, MARCH 10, 1925 (Copyright, 1925, by MUSICAL DIGEST, Inc.) 15 CENTS A COPY

Mr. William Andrews Clark, Jr., founder, sole guarantor, and president of the Los Angeles Philharmonic Orchestra. Mr. Clark is now in New York City.

Bulletins of News

Edward Ervin has been announced as successor of B. Edward Porter, retiring associate manager of the New York Philharmonic Orchestra.

It has been announced that Jessie W. Darby has resigned her position as manager of the Cincinnati Symphony Orchestra. Her successor will be Charles Pearson. The resignation will take effect May 1.

MILAN, March 8.—Zandonai's new opera, I Cavalieri di Ekebu, had its world premiere at La Scala last night. Arturo Toscanini conducted, and the cast included Signor Lo Judice, tenor; Signor Autori, baritone; and Signora Elvira Casazza, contralto. The opera was enthusiastically received by the public, and the press declared the premiere an outstanding success.

C'aude Debussy's Pelleas and Melisande, composed to the play of the same name by Maurice Maeterlinck, will be revived at the New York Metropolitan on Saturday afternoon, March 21, according to an announcement of General Manager Gatti-Casazza. With this production Mr. Gatti-Casazza will have fully carried out his promises as to novelties and revivals planned for this season at the Metropolitan.

The cast of the production will include Lucrezia Bori, as Melisande; Louise Hunter, as Yniold; Kathleen Howard, as Genevieve; Edward Johnson, as Pelleas; Clarence Whitehill, as Golaud; Leon Rothier, as Arkel; and Paolo Ananian, a physician. Louis Hasselmans is the conductor.

On the occasion of his one thousandth public organ recital, Professor Samuel A. Baldwin of the College of the City of New York was honored by the City of New York, the College, and a capacity audience at his recital in the Great Hall of the institution last Sunday afternoon.

PARIS, March 9.—Moritz Moszkowski, Polish pianist and composer, died here yesterday at the age of seventy-one. Born in Breslau, Moszkowski received his musical training at the Dresden, Stern and Kullak Conservatory in Berlin, where he later taught. He moved to England, and later to this city, where he has made his home since 1897.

NICE, March 7.—The Mayor of Nice has reconsidered his decision and will allow Mme. Ganna Walska to sing in the Opera House here. He has stipulated, however, that Mme. Walska must advance the 50,000 francs to cover the seating capacity of the house.

Giuseppe Lusardi, Italian Impresario, Dies in Milan

MILAN, March 4.—Giuseppe Lusardi, the leading music agent of Italy, died suddenly here this morning at the age of sixty. He is survived by Signora Lusardi, his wife, and a married daughter.

The lyric theatre of Italy suffers a severe loss in the passing of Lusardi. He supported many provincial theatres with his own private capital, organized many operatic companies from season to season, and arranged series of performances, standing the great preliminary expenses without which they could not be launched.

He was the Italian representative of the New York Metropolitan Opera Company, and his offices on 16 Via San Pietro all'Orto in this city were always the headquarters of Giulio Gatti-Casazza when the General Manager of the company stopped here.

Giuseppe Lusardi was the agent of some of the leading Italian artists of recent years, including Caruso, Bonci, Serafin, Gigli, Martinelli, Galli-Curci, de Luca, Bori, Muzio, Storchio, Lauri-Volpi, and many others. Besides his connection with the Metropolitan, he was agent of La Scala in Milan, and for some years of the Colon Theatre in Buenos Aires. He was also owner of the musical paper Il Corriere di Milano.

Eastern Supervisors Will Meet Next Week

Educators and Musicians to Address New Haven Convention.

Music supervisors from twelve States will convene at New Haven, Conn., March 18, 19 and 20, for the eighth annual session of the Eastern Music Supervisors' Conference.

A busy program has been arranged that is primarily educational, although the inspirational and recreational elements will not be lacking. There will be round-table discussions of various phases of public school music instruction, demonstrations, addresses by noted educators and musicians, concerts, a reception, banquet and dance. Indications are that almost a thousand music supervisors will attend from Maine, Vermont, New Hampshire, Massachusetts, Connecticut, Rhode Island, New York, New Jersey, Pennsylvania, Delaware, Maryland, and the District of Columbia.

Headquarters of the conference will be at the Hotel Taft, and the meetings will be held in Sprague Hall, of the Yale School of Music.

Following is the program scheduled:

TUESDAY EVENING, MARCH 17

7:00—Registration at Headquarters, Hotel Taft.

7:00-8:00—Mezzanine Floor of Hotel—Informal Receptions, Movies, Theatres, etc.

8:30—Room A. Meeting of Executive Board at the Hotel.

WEDNESDAY MORNING, MARCH 18

9:30-11:30—School Visitations, New Haven Public Schools.

9:30-11:30—"The Public School Orchestra Round-Table," New Haven High School. Chairman, Mr. Harry E. Whittemore, Director of Music, Manchester, N. H.

(Continued on page 20)

Carnegie Foundation to Aid Music Schools in Standardizations

Pledges Financial Support for Two Years to Newly Formed National Association.

FOUNDERS ARE JUBILANT

At the meeting held in Rochester, N. Y., on February 28 by representatives of the newly formed National Association of Schools of Music and Allied Arts, President Kenneth M. Bradley reported that the Carnegie Foundation of New York had agreed to finance the organization for a period of two years in its undertaking to define courses of study and to standardize a system for the granting of credits. This is the association which declared a short time ago, for a code of ethics calculated to bring about a betterment in specific respects of procedure amongst reputable music schools.

The Rochester conference was productive of the report of the commission on curricula and unit courses in which was recommended an outline of study leading to the granting of teachers' certificates, diplomas and degrees, together with entrance requirements for classified pupils.

The organization, at the moment, is one of individuals acting for the respective institutions they represent. When courses have been defined in detail, methods of measurement in terminology reached, and the various other points covering standardization are agreed upon, the various committees' reports will be printed and distributed to the member schools . . . and then the school units will be assembled and the association will begin to function as such. It is expected that this will be brought about by the time the next meeting of the association is scheduled, in November next.

The officers and committeemen of the association are: Kenneth M. Bradley, president, Bush Conservatory; Charles N. Boyd, treasurer, Pittsburgh Musical Institute; Burnet C. Tuthill, secretary, Cincinnati Conservatory of Music; vice-presidents, Harold L. Butler, Syracuse University; William MacPhail, MacPhail School of Music; Arthur W. Mason, Louisville Conservatory of Music; Edwin J. Stringham, the Wolcott Conservatory of Music, Denver.

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(Continued on page 28)

Spalding Appears on Coast

Violinist Lauded in San Francisco Recital; Chamber Music Society and Symphony Concerts.

San Francisco, Feb. 23.—Albert Spalding, American violinist, was heard in recital at the Scottish Rite Hall on Friday evening. The reviewers were agreed that this was one of the outstanding music events of the local season.

Charles Woodman in his review in the Call called Mr. Spalding's appearance a "great concert," and expressed the opinion that this artist "has developed considerably since he was here last year." The reviewer of the Herald felt that "Mr. Spalding is at once a thorough musician and performer." Ray Brown, observer of the Chronicle, also commented on the violinist's development: "The expert technician of a few years ago has ripened into a poetic interpreter who is even more persuasive than on his visit here late in 1923."

At its fourth concert of the season the San Francisco Chamber Music Society confined itself to string quartet playing. "I have never heard from them playing more suavely phrased, more admirable in its fusion of voices or more subtly shaded in expression," were the words of Mr. Brown in the Chronicle. In the Call Mr. Woodman spoke of them as "admirable artists," while in the Examiner Mr. Mason said: "Not even in New York and Boston is the attendance at concerts of chamber music equal to what it is in San Francisco, and for that we must thank Louis Persinger and his colleagues." The program consisted of the Smetana E minor Quartet, the Haydn Quartet in D, op. 64, and three small numbers, a Scherzo by H. Waldo Warner, Valse Ridicule by Casella, and Ernest Bloch's Pastorale.

* * *

At the ninth Friday concert of the San Francisco Symphony Orchestra Alfred Hertz offered the Mozart G minor Symphony, the Lalo Concerto for cello and orchestra and Rubin Goldmark's Negro Rhapsody. Walter Ferner, first cellist of the orchestra, was the soloist. The Examiner writer, Mr. Mason, felt that "the G minor was given in a manner that was a joy to Mozarteans, the Lalo was excellent in craftsmanship, but wanting in qualities which stir an audience to enthusiasm, and Goldmark's Negro Rhapsody is full of color and not without blatancy."

Mr. Woodman wrote that "Mozart's G minor was given a spirited interpretation, though perhaps with rather too heavy a hand; the Lalo concerto has many beautiful passages and Walter Ferner gave them in exquisite tones with splendid technique." This writer in speaking of the Negro Rhapsody said: "It has more the character of jazz, unlike anything I have ever heard at a Symphony concert and unworthy in theme, construction or orchestration to be compared with the soul-stirring negro spiritual." The Herald reviewer, on the other hand, felt that "the Negro Rhapsody is negro to the core and a courageous experiment which at times is quite triumphantly successful in the writing of really American music of a serious calibre." This writer thought the Mozart "very well played" and that "Mr. Ferner, apart from some noticeably rough bowing, played the Lalo Concerto with clarity and grace."

Of the Goldmark number, Ray Brown wrote: "The treatment of the seven song themes and the subsidiary subjects is skillful, but that very skill has led him in a superfluous complexity of pattern, and there are times when the texture is too thick . . . the solo voice in the Lalo was eloquent under the hands of Walter Ferner."

* * *

Wagner, Alfred Hertz, and Florence Easton were the stirring combination in the San Francisco Symphony's final popular concert given in the Civic Auditorium. The program included the Prelude to Parsifal, the Tannhaeuser Bacchanale, the Prelude to Lohengrin, the Meistersinger Prize Song and the Finale of the Rhinegold. Miss Easton sang Elsa's Dream, Dich Theure Halle, and the Liebestod. The reviewers had only praise for Mr. Hertz, the orchestra, and Miss Easton.

M. J. C.

Corigliano Soloist With Ganz

St. Louis, Feb. 24.—John Corigliano, young American violinist, was soloist with the Symphony Orchestra, conducted by Rudolph Ganz, at a recent popular concert in the Bruch G minor Concerto.

According to the Globe-Democrat, Mr. Corigliano proved himself "an artist of great promise," playing with "an authority remarkable for one of his years." In the Post-Dispatch he was lauded for his technical skill and his "poetry and musical understanding." This reviewer also commented that Mr. Corigliano was "a musician of promise."

The writer in the Times asserted that he "is a studious young man who takes his work seriously. His demeanor is quiet and his work is painstaking, and his tone is even, firm and musical." In this chronicler's opinion, Mr. Corigliano "showed to advantage especially in the adagio movement, which he delivered with feeling and good taste." He was recalled many times, and played a Dvorak-Kreisler Slavonic Dance as an encore.

Opera Bill for Rochester

Following its appearance at the Eastman Theatre in Rochester last season, the Metropolitan Opera is returning to Rochester for two performances this season.

Falstaff will be sung Wednesday evening, May 6, with Mmes. Bori, Mario, Telva, and Howard; and Messrs. Scotti, Tibbett, Tokatyan, and Didur. Tullio Serafin will conduct. Boris Godunoff will be the offering on the following night with Mmes. Gordon, Dalossy, and Howard; and Messrs. Chaliapin, Mardones, Errolle, and Tibbett, with Papi conducting.

Metropolitan Opera Bill

WEDNESDAY

Siegfried (matinee)—with Mmes. Larsen-Todsen and Telva; and Messrs. Taucher and Schorr; Mr. Bodanzky conducting.

Boheme (evening)—with Mmes. Bori and Hunter; and Messrs. Martinelli, Scotti, Rothier, and Malatesta; Mr. Papi conducting.

THURSDAY

Andrea Chenier — with Mmes. Rethberg and Gordon; and Messrs. Lauri-Volpi, de Luca, and Didur; Mr. Serafin conducting.

FRIDAY

Petrouchka (revival) and Pagliacci—the former with Mmes. Galli and Rudolph, and Messrs. Bolm, Bonfiglio, Bartik, and Agnini, Mr. Serafin conducting; the latter with Mme. Bori and Messrs. Johnson, Danise, Tibbett, and Bada, Mr. Papi conducting.

SATURDAY

Aida (matinee) — with Mmes. Rethberg and Gordon; and Messrs. Martinelli, de Luca, and Mardones; Mr. Serafin conducting.

Tristan and Isolde (evening) — with Mmes. Larsen-Todsen and Branzell; and Messrs. Taucher, Schorr, and Bohnen; Mr. Bodanzky conducting.

MONDAY

Freischutz—with Mmes. Rethberg and Mario; and Messrs. Taucher, Bohnen, and Rothier; Mr. Bodanzky conducting.

Society Chooses American Works for Publication

The Society for the Publication of American Music at its annual meeting in the studio of Edwin T. Rice on March 1, selected works for publication during the current season.

On this list are a Sonata for harp and pianoforte in one movement by Carlos Salzedo; a Trio for piano, violin, and violoncello by Frederick Ayres, and a Sonata by Aurelio Giorni for piano and viola (or cello). The character of the different compositions is widely divergent; the harp ensemble being a modern virtuoso composition, making use of every tonal resource of the two instruments, and the other numbers are more conservative in their modernism.

The Advisory Music Committee who examined the scores was composed of Messrs. Barrere, Bauer, Betti, Clifton, Goldmark, Isaacs, Kortschak, Schmitz, Stock, and Whithorne. The Board of Directors also took part in the decision.

As the publication of all three works involves considerable expense it may be necessary to postpone the printing of one of them. It will be possible to publish them during the current season only if a large number of new memberships are received. Members on payment of their fees are entitled to copies of the music published.

Present Trovatore With Marie Rappold

Alexander Smallens Conducts Philadelphia Civic Opera Performance; Patton Sings.

Philadelphia, March 1. — Another sold-out house greeted the Philadelphia Civic Opera Company's production of Il Trovatore Thursday night. According to the Public Ledger "the spirit with which the opera was performed was one of the most effective elements."

This writer said Marie Rappold as Leonora was in "even better voice than when she appeared as Aida . . . and gave the difficult arias with excellent effect." Stanley Muschamp (Inquirer) wrote that "her fine natural voice and long experience enable her to present the character in a manner seldom heard." The North American reviewer said she "sustained her role well" and in the Record, she was lauded for her "colorful singing."

The Ledger commented that Beatrice Eaton, as Azucena, "steadily improved both vocally and histrionically" and that Fred Patton, Fortunato de Angelis, and Ivan Ivantzoff did "excellent work." According to Mr. Muschamp, Miss Eaton's voice and histrionic abilities are well suited to the part, and the chronicler in the North American asserted that she gave a most "moving interpretation." This writer asserted that "the principal roles were well taken by a capable and trained cast, whose voices left nothing to be desired." The cast was lauded by the Record, too.

Alexander Smallens was commended by this reviewer for his handling of the score, and Mr. Muschamp wrote that he "controlled the music in a masterful manner." The Ledger writer commented that he conducted "with his usual ability," while, to quote the North American, "perhaps the loveliest part of the entire performance was the orchestral accompaniment by the excellent artists under the baton of Alexander Smallens." The chorus received special commendation from the commentators, as did the rest of the cast which included Helen Botwright, Nino Mazzeo, and Albert Mahler.

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Stokowski Introduces Arthur Bliss Novelty

Polish Peasants' Orchestra Gives Concert; Elsa Alsen in Joint Program.

Philadelphia, March 4. — Arthur Bliss' Melee Fantastique was introduced to the Philadelphia Orchestra audience at the Friday concert, conducted by Leopold Stokowski. To quote the Public Ledger reviewer, it proved to be "a most interesting work from the technical side, but which left surprisingly little effect after it had been played."

This writer continued that "the rhythms of the work are very modern and therefore strongly syncopated. The orchestration is novel, original, and, in many places, extremely effective. . . . It shows an excellent knowledge of orchestral resources and a good natural gift; its weakness, at least at first hearing, seems to be that the effect which the work produces is virtually nil."

The Record chronicler observed that "the work is characterized by colorful, rhythmic structure, and, while it is modern in style, it has many qualities agreeable to the ear." Stanley Muschamp (Inquirer) commented that "the colors of the tone-palette are clearly but incoherently used, with the result that the music sounds dry and brittle." The work was considered meaningless by Linton Martin of the North American, who wrote that it was "naive to the point of artlessness, and, above all, it is inconsiderately long." Mr. Stokowski also played the Brahms Third Symphony, the Strauss tone poem, Don Juan, and Beethoven's Coriolanus Overture.

* * *

Another orchestral concert of the week was that given by the National Polish Peasants' Orchestra, conducted by Stanislaw Namyslowski. The program consisted entirely of Polish music and was played by the musicians in their native costumes. In their spirited playing of their native music they were likened by the Bulletin writer to the American jazz band.

* * *

Elsa Alsen and Helen Bock were heard in concert Monday under the auspices of the Young Men's and Young Women's Hebrew Association in the Fleisher Auditorium. Mme. Alsen opened the program with four Brahms songs, which, to quote the Ledger, "were given with the beautiful vocal quality and artistic feeling which she always possesses." Mr. Muschamp wrote that Mme. Alsen "has a fine voice of large tone, which she uses well. She is decidedly an operatic singer and displayed her talent to best advantage in the selection from Wagner's opera."

Miss Bock, pianist, "showed considerable pianistic ability and good taste in the choice of compositions," according to Mr. Muschamp. In the Ledger it was said that she "showed a very promising talent."

* * *

A program of chamber music was given before the Ethical Culture Society Thursday by Emanuel Zetlin, violinist; Reinhold Schmidt, baritone, and Carola Spaeth, pianist.

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Cecilia Hansen Again Appears in New York

Violinist Repeats Her Impression of Last Season, and Is Praised in Reviews.

In her violin recital at Carnegie Hall, New York, on March 1, Cecilia Hansen disclosed "a warmth of style and an authoritative, as well as radiant personality" in the words of the Times reviewer. He continued that Miss Hansen not only returned "a more persuasive artist" but "reaffirmed those other qualities of tonal beauty, delicate technique and incisive temperament."

The Sun chronicler said she "revealed an astonishing development in the emotional qualities of her art" in addition to "mellow ripeness and maturity of tone." Together with her accustomed purity of tone, according to this writer, was "a greater sense of depth and sonority, a richer texture, a warmer color than this artist has revealed before." In conclusion, this writer said that "her simple style, with an excellent command of dynamics and a wealth of warm color, made this Miss Hansen's most effective and impressive performance."

Herbert F. Peyser (Telegram-Mail) blamed the weather for certain crudities of tone, but added that she frequently summoned "beautiful sounds" from her instrument, and her playing "is at all times alive with the keen joy and abounding relish of the thing . . . it always remained vital and communicative in this repect." Mr. Peyser congratulated Miss Hansen and Boris Zakharoff, assisting pianist, for their playing of Szymanowski's Sonata in D minor.

According to the Herald Tribune, the violinist "produced a remarkably rich, mellow flood of sound, larger in volume and more even in texture than in her orchestral appearance. Her playing, technically skillful as usual, was marked by more vigor and dash."

Arrange Cleveland Festival

Cleveland's Music Festival is to take place from April 27 to May 5. One of the features of the occasion will be the production by the Metropolitan Opera Company of New York of nine operas and a concert. In addition to the principal singers, there will be an orchestra of seventy-five, the full chorus of one hundred, and complete corps de ballet of fifty.

Delegates from neighboring forty-eight cities and towns convened recently to discuss allotment of tickets and other business details. The Operatic Festival will be for the benefit of the Cleveland Music School Settlement. F. E. Drury and Philip Miner, who obtained the contract for the appearance of the Metropolitan, are completing the personnel of the sponsoring committee.

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Cecilia Hansen was praised again for the artistry of her playing at her New York recital a week ago Sunday.

Martinelli Welcomed in Return After Illness

Giovanni Martinelli was warmly welcomed on his return to the stage of the Metropolitan Opera House, New York, on Thursday evening as Canio in Pagliacci. At his entrance there was an ovation which stopped the performance for several minutes, and at the conclusion of Vesti la Giubba there was another outburst of applause which lasted five minutes.

The Herald Tribune called it "a notably sincere and comprehensive tribute to a highly regarded artist." This review stated that Mr. Martinelli's illness, which has kept him from singing for nearly three months, had no ill effect on his voice, in spite of an occasional unsteadiness in top notes. According to the Sun, he was "apparently as hale and hearty as ever, for his voice was in excellent condition and revealed not a trace of fatigue, and in other respects his performance deserved praise."

As the Post reviewer put it, "aside from a slight huskiness, the hero of the occasion was in excellent voice. He threw himself into the part with everything he had, giving it a much better performance histrionically than is customary with him."

During the ovation at the end of the performance Mr. Martinelli was moved to tears by the enthusiasm of the audience on his recovery.

Spargur Quartet Gives Last Concert

Seattle, Feb. 25. — The Spargur String Quartet gave the last concert of its series of four in the Olympic Hotel here last night. The Quartet, which is composed of John Spargur, first violin; Albany Ritchie, second violin; Hellier-Collens, viola, and George Kirchner, violoncello, gave Ravel's Allegro Moderato its first performance.

Anna Diamond Plays

Anna Diamond, pianist, gave a recital at Aeolian Hall, New York, on February 28 of numbers by Liszt, Schumann, Chopin, MacDowell, Weber and others. To quote the Herald Tribune, "her performance suggested talent, though as yet not entirely developed."

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Bruno Zirato, Business Manager

The Musical Digest will seek unswervingly to serve only the best interests of music. It will build up; it will support steadfastly musical progress and just reform; it is pledged to the cause of whatever is musically meritorious in both composition and interpretation, regardless of nationality; it will stand firm for justice; it will belong to no musical "party" or "movement," but remain independent.

Improving Our Music Schools

Progress made by the National Association of Schools of Music and Allied Arts in its efforts to bring about a more orderly, effective and ethical procedure is of a character to prompt widespread rejoicing in music circles of this country.

The record of the accomplishment—though still of a preliminary sort—appears elsewhere in this issue of The Musical Digest. It is a record to encourage all who have at heart the welfare of conscientious and high-minded endeavor in music instruction and counsel.

Standardization of music study courses, and the arrangement of a uniform method for the granting of credits, have long been needed by those music and allied arts schools of the United States which promulgate and practice ideals. There are the best of reasons for the establishing of entrance requirements for classified pupils; and abundant justification for such institutions to reach a common ground for the granting of teachers' certificates, and diplomas and degrees of the various kinds which at present obtain.

Necessary as all these matters are, attendant upon them is still another requisite: that of establishing and maintaining unswervingly a code of ethics which will serve to stabilize and to develop sincerity and integrity . . . and to eliminate, by degrees, existing practices which are not alone damaging to the teaching fraternity at large but which work injury upon the student-body of those music schools wherein commercialism is the paramount thing.

Exaggerated and flamboyant advertising; the engendering of false hopes for careers in the minds of entering-pupils who lack qualifications for achieving careers; and unjustifiable cutting of rates and the offering of questionable scholarships in the hope of attracting pupil patronage are methods which need to be crushed.

The enticing of pupils from another school, or privately conducted studio, is nothing less than downright malpractice . . . as is the unwarranted criticism of another institution or private teacher.

The United States has been approaching gradually an enviable position with respect to the instruction offered in all branches of music and the allied arts. With a wealth of able and conscientious teaching talent available, it has needed solely, it would seem, some such cooperation of dominating forces capable of analyzing, then of prescribing for, the defects which exist.

It is the adherence to upstanding principles of certain splendid institutions (and private teachers also) which has brought a realization of the imperativeness of making a great constructive move. This, together with the recognition of those other needs already touched upon, doubtless interested the Carnegie Foundation to help in a financial way towards the desired ends.

A full year will doubtless be required to start this Association to functioning. But if there be courage, as well as wisdom, in the preparations—and if each of the members be held thereafter to strict accounting and practice of ethics, as in other portions of the established procedure—this country can become preeminent in music and allied arts instruction, and achieve for music, music educators, and music pupils what otherwise would be utterly impossible.

. . . TEMPO RUBATO . . .

MANY vices have been attributed to the music of Arnold Schoenberg, but they have usually been temperamental shortcomings that his critics have pointed out in his music, faults of intention and of style. It has generally been admitted that his technical attainments are great.

For my part I cannot see how the Viennese modernist can avoid in much of his music the charge of bad and bungled orchestration.

It seemed to me that this fault was particularly noticeable in his Serenade, Opus 24, which was given for the first time in this country at the last concert of the International Composers' Guild in New York. More than once during the seven episodes in this composition Schoenberg was expressing his musical ideas in such extreme ranges of his instruments and in such indiscriminate combinations that clarity of timbres, mixed or single, was hopelessly lost.

The instruments scored in the Serenade are clarinet, bass clarinet, mandoline, guitar, violin, viola, cello, and, in one episode, a bass voice. At this performance there was no guitar, but a piano transformed into a sort of harpsichord seemed to be playing its part. This doubtless helped to thicken the orchestration, for the tone of the adapted instrument was too heavy and too resonant, it seemed, for the guitar part.

In any case there was more at fault than that. The composer several times combined his bass clarinet and cello in their lowest ranges with his plucking instruments in such a way that simply a smudge of tone, indeterminate both as to pitch and color, resulted. A composer has the right to give his themes to any instrument he may think will fit them best, but he is writing bad music (music which an audience will not even find interesting, no less moving) if whole passages pass in inarticulate jumbles of vibration.

SCHOENBERG has a bad habit of disregarding certain inevitable facts concerning the psychology of the listener. That is another way of saying that he often over-writes his ideas. It must take a particularly morbid, patient mystic to be moved at the eighteenth stanza of Pierrot Lunaire as he is at the first.

Schoenberg has a lyric idiom of the most poignant expressiveness. It is swift, sharp, and intense. Beside the sensitive impressionism of his melody-recitative the diatonic manner of expression of the earlier Lieder sometimes is apt to seem artificial and literal (as Chabrier's Espagna beside Debussy's Iberia, perhaps), but too often he does not know when to stop. Heine and Housman were skillful and more restrained. Their moods are crystallized in a dozen lines or less.

Sometimes Schoenberg also observes the limitations of his idiom, yet too often his agonies of the sensitive soul drag on ad nauseam. The listener becomes tired, and his mind steeled against all impression.

The style of this composer incidentally seems to me essentially vocal. His rhythm tends to be conversational rather than musical in the traditional sense. Instruments cannot bring it out as can the voice.

TO A considerable extent the modernists have right on their side in presenting their music in public no matter how atrociously it may assail the ears of the traditionalists. After all the various guilds and leagues are known for what they are, and music lovers need not attend the concerts of experiment and innovation unless they want to hear the latest things in music.

Now I can recall performances of Beethoven's Seventh Symphony and of Chopin's A flat Ballade and of the Kreutzer Sonata, played under the most conservative auspices, which were almost the death of me, but I have usually survived easily my adventures among the moderns. Forewarned IS forearmed.

THEN again, there are novelties and novelties in music. Early this winter the Halle Orchestra of Manchester, England, visited Dublin, under the leadership of Hamilton Harty, and gave the Irish premiere of Brahms' First Symphony.

Come to think of it, the communities in the United States which have yet to hear the premiere of Mozart's G minor Symphony, are considerably in the majority.

IN ONE of his last Saturday articles Ernest Newman wrote his impressions of the orchestras which he had heard in this country. He spoke of his feeling while listening to them that he was observing faultless machines which could not break down, whereas the less fully rehearsed orchestras of London often gave the listener the impression that he was embarking on something of an adventure in which the end of a difficult score might be happily reached, or then again might not.

In fact the American orchestras have their adventures, too, although one is not likely to know about them unless one has kept in touch with private rehearsals. During the summer concerts of the New York Philharmonic Orchestra at the Lewisohn Stadium, Messrs. Van Hoogstraten and Reiner played entire symphonies and difficult symphonic poems with no rehearsal at all. It is true that the musicians knew the former conductor quite well, but they did not know Mr. Reiner at all, and many of his interpretations were markedly different from anything which they had known before.

Then again what the reviewers in New York seemed unanimously to consider one of the outstanding performances of a soloist with orchestra here this season (the playing of a fifty-minute concerto) was prepared on the morning of the concert in something less than fourteen minutes.

And I recall that last year when he started to rehearse Strauss' very difficult Domestic Symphony Mr. Mengelberg called for a show of hands among his musicians, and discovered thereby that two-thirds of them had never gone through the score in a concert before. Rehearsal time unfortunately ran short in the preparation of this work. The orchestra did not get within thirty pages (there are four times that many in all) of the end of the score, but when the Symphony was played I doubt whether anyone without inside information was aware that the last page had not been studied as fully as the first.

ALEXANDER FRIED.

Mastering Mastery in Music

Approaching the Problem From the Psychological Standpoint Appears to Be a Necessary First Step

by G. E. BOLTWOOD

HORACE GREELEY offered a bit of advice, years and years ago, on the advisability (for certain young men) of going West. That once great editor regarded opportunity as raging about somewhat in those regions nearer the Pacific coast than the Atlantic seaboard. And yet, had Greeley lived in this age, he probably would have amended his now historic utterance. He might, and doubtless would have remarked: "Go West, young man—and you too, young woman."

Such comment would have been peculiarly pertinent in view of the way doors are opening for young folk who have ambitions—particularly music ambitions. One reason is the recent growth on the Western slope for getting what so many career-seekers are bent on finding. That something is instruction calculated to put under their feet a foundation that will not sway when demands are made, subsequently, which only the very capable can fulfill.

Not that the East has not equal opportunities of the sort, and plenty of them. It is that three thousand miles beyond where the sun sets hereabouts there is rising a golden opportunity for music instruction . . . a sort of music golden gate, since it is to be reared at no great distance from the nautical entrance to San Francisco harbor which has been thrust into stories galore.

The institution is the Master School of Musical Arts of California; and in a way, it is designed to be the first institution of its kind the State of California has known.

When the project was first proposed the news was conveyed to the readers of this publication. Then came subsequent information, as matters developed and the project took on a character of form presaging substance. Now the time is approaching for the formal opening—next April 26—of this Master School. It should be an occasion, and it will be if its director has anything to say . . . which it is safe to state he will have. For Lazar Samoiloff, of New York, is the person referred to; the person, no less, who conceived the idea for the school when he was conducting in San Francisco, last summer, his first master-class in singing in that Far-Western city.

The Samoiloff idea, plus the enthusiasm and financial support of Mrs. Alice Campbell Macfarlane, plus also the financial and moral support of prominent San Franciscans, stand as the responsible factors for giving gifted young men and women their chances to obtain instruction and counsel of a post-graduate order. Yes, and there is to be another personality figuring in the undertaking: Miss Alice Seckels, a manager of music endeavors. Miss Seckels is to be the business administrative head of this institution, which, after the current season of four months, will operate for one half of each year . . . from May until November.

"Exceptional music talent should be permitted free rein," said Mr. Samoiloff in discussing the project he is waiting impatiently to have launched. "That means the assembling of a staff of teachers equipped to impart instruction of the foremost order. "With it," he admonished, "should go scholarships for those who merit such instruction but who have not the means of acquiring it."

Oval Photo by Bizin

Mrs. Alice Campbell Macfarlane, patroness of the new Master School of Musical Arts, and Lazar S. Samoiloff, director of the school and head of the vocal department. In the insert is Alice Seckels, manager of the school.

Here, at the outset, is a benevolent spot in the fabric of the Master School plan. Still, if public spirited men and women—with one leader offering to supply a large sum of money for the purpose—had not come forward to assume the expense, such beneficence would have been out of the question. For, be it known, it requires no slight expenditure of finances to gather under one roof a faculty of eminent music pedagogues. Cash guarantees, in somewhat formidable proportions, are required to secure the services of such members of the music fraternity as will be present at the metaphorical roll-call of this Master School next June. As, to wit: Josef Lhevinne and Sigismund Stojowski, for pianoforte instruction; Cesar Thomson and Samuel Gardner, violin; Mr. Samoiloff, himself, and Mme. Julia Claussen, in the vocal department; W. J. Henderson, music reviewer for the New York Sun, as lecturer; Felix Salmond, head of the cello classes; Annie Louise David, harpist; Andres de Segurola, for the opera department; Emil J. Polak, coach, and Mr. Mednikoff, piano.

Here is an array of names. And each of these musicians offers two scholarships . . . in addition to those made available by the Master School itself. "To help the needy and talented students" is part of its announced creed. It is to be hoped that the help will be of a nature which helps those worthy of help to help themselves—for that is the truest form of aid, a form which cultivates in the one thus benefitting a spirit of independence.

Yes—and there is another feature planned to make this Master School conveniently accessible to all those who are attracted to it. Its operating time, between the coming May and the following September, is to be divided between San Francisco and Los Angeles.

Music study of a summer has gotten to be quite the fashion in this fast-growing music country of ours. It began, some fifteen years ago, in a mild sort of way in the Middle West. Then Chicago propelled the start which, if I understand aright, was made somewhat farther West. Lately the Pacific coast has been a sort of communing-ground for music students, and teachers also, who lived at distances somewhat remote from the Windy City. The mountains of music prowess proceed to go to the Mahomets; and so the movement grew until now there are a considerable number of distinguished music pedagogues who hurtle westwards, when warm weather descends, and linger up and down the Pacific coast until their duties in New York call them thither.

Thus far, however, the Western invasion by Eastern music-folk has been of the individual sort. Teachers whose names shed lustre operated, and will continue to operate, independently. But now there is to ensue a school presenting a group of masters . . . and mistresses too, since some of the California Master School instructors are of the sex feminine.

I talked with Mrs. Macfarlane when that lady was vis ting recently in New York, to confer on essentials touching the School with Director Samoiloff. "It is to be a memorial to my parents," she said. "They loved music. Now and again," she confessed, "I discovered some young person I regarded as specially gifted, and felt it a priv.lege to make it possible for them to get on in their music work. That, no doubt, is largely responsible for my feeling so sympathetic with Mr. Samoiloff's idea to establish a Master Music School. My one objective is to see it hold true to its ideals; to be constructive and to function efficiently."

Miss Seckels, who is practical, turned an appraising eye in my direction when the question was put to her of the magnitude of the project.

"Yes, it is a large undertaking," she conceded, "but that very fact will aid us in carrying on. California is musically sophisticated," said Miss Seckels. "It knows a thing or two musically; and so does every State nearby which sends pupils to the fine music instructors who are to be found all along the Pacific coast.

"With superior standards to uphold, it was realized by all of us connected with this project how imperative was the demand to make the staff of teachers one having two outstanding elements: ability and prestige.

"What Mrs. Macfarlane has stated is echoed by Mr. Samoiloff, and by me also. We have a goal to attain which is to be won alone through conscientious and unremitting endeavor. Since the music talent in the Far West is of an exceptional order I believe that there will be results justifying the existence of an institution modeled on broad lines."

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PIERRE KEY'S OBSERVATIONS

ON A CERTAIN AFTERNOON some fourteen months ago the writer found himself in the Los Angeles Philharmonic Auditorium.

Now there, in the Los Angeles Philharmonic Auditorium, is music to be heard during the winter months . . . on Friday afternoons and Saturday evenings, and also on certain Sundays when the sun shines (as it does mostly in California, forgetting the rainy season).

It is perhaps that this auditorium matters not so much as specific events which take place within it, the most important by far being the concerts of the Los Angeles Philharmonic Orchestra—an organization now approaching the close of its sixth consecutive year.

The chronicler remembers his first hearing of that body of instrumentalists, nearly three and a half years ago. Subsequently, too, more than a twelvemonth later when further development had ensued. The Los Angeles Philharmonic impressed him on that latter occasion as, without a doubt, one of the foremost symphony orchestras of this country . . . which means, in these days, one of the foremost symphony orchestras of the world.

SOME EASTERNERS will lift their eyebrows at that, wondering, in all probability, whether things at those concerts sounded as they really were; for, be it known, the east entertains a hearty regard for what is its own, and, in matters of the arts, has not come to a complete apprehension of just what the west has lately achieved in those arts . . . rather particularly in the symphonic branch of music.

The recorded opinion of the chronicler, long since set forth in print, called forth from several persons versed in orchestral affairs questioning comment. His judgment, theretofore respected (to an extent, at least), was hauled out for examination. Could he count up to fifty? The point was one at issue. Then a few of these querulous persons happened in at the Los Angeles Philharmonic Auditorium and, after hearing the Los Angeles Philharmonic Orchestra, made their way leisurely to this chronicler to commend his discernment which, they were ready to testify, was not, after all, as completely out of good working order as at first had been supposed.

LOS ANGELES, good readers, may be three thousand miles from the Fifth avenue of New York and yet be ever so near it in what its symphony orchestra has grown to be and to do. Listening to its playing brings relief—at any rate to those who have ears that play them no tricks, and who dare pluck courage thereafter to speak their opinions.

No feeble or niggardly effort brought about that miracle, since it is nothing less . . . the upbuilding of this orchestra in a short space of time. Up and on has it gone, strengthened steadily in personnel, co-ordinated more compactly with each passing year, and polished to that fineness which admits of the giving—at the conductor's demand—either broad sweep of tone or exquisite chiseling of detail.

Another year, perhaps, though mayhap it will be two years, and the people of the east may have the opportunity of discovering for themselves that the chronicler's words have not been lightly used. For such an organization cannot be kept from a pilgrimage to those places whose education in the symphony orchestra development of the country must be incomplete until they have had spread before them the evidence of what vision and determination and initiative can accomplish in a spot commonly looked upon as far from fertile symphony orchestra soil.

Let the matter rest there . . . if the belief continues to persist that Los Angeles, because of its remoteness, must take what it can for its orchestra instrumentalists. Those travelers mentioned, who know what they know—once they listen attentively—have come back from Los Angeles with one mind: That Los Angeles has what it has in the way of an orchestra.

THE ENTHUSIASM of those speakers, and a chat the chronicler had with Mrs. Balch, a member of the Los Angeles Philharmonic advisory board (who recounted the advance which has been made in attracting added patronage to its concerts), are responsible for the relating of the foregoing facts. The Los Angeles Philharmonic is getting on and getting recognition. None of the prophet in his own country business. Instead, a whole-hearted movement sweeping forward behind its one prized music institution; an institution that is rising, monumental-like, to an everlasting place . . . to endure, in all probability, for whatever time its founder has in mind to make it endure.

William Andrews Clark, Jr., controls the destiny of this orchestra. He brought it into being; he alone supplied the funds for the annual deficits; his unselfishness has been the source of supply and the factor which is molding Los Angeles into a music center.

True, he has had assistance—able assistance. Conductor Walter Henry Rothwell has contributed service of an invaluable character. The men and women of the board of directors, and allied boards, have labored intelligently and faithfully. But Will Clark has been the wellspring; and he can survey his handiwork with pardonable measure of gratification in an effort that is mounting steadily upwards, to engrave ineffaceably as a public benefactor his name.

Such, in bare outline, is the substance of a story which one day will than this. In any other state save California, and in any city save Los Angeles, the achievement would be less impressive because less difficult. Then, too, this happens to be the twentieth century.

RECOGNITION of American musicians as interpretative artists representative of a nation is being accorded by Germans. On rare occasions only has it been hitherto evidenced; now it is forthcoming in tributes paid to a singing actress which drive so directly at nationalistic reflection as to compel consideration of the significance of its underlying aspect.

Until this season Miss Eleanor Painter was identified chiefly with light opera affairs. Although she began her career in Germany, some ten years ago, most Americans have forgotten or are unaware that it was in serious opera. Recently she foreswore inconsequential things musical in favor of the substantial; and the critical verdict of her endeavors beyond the Atlantic is of a character to prompt pause and analysis of an achievement which, in its estimate, touches more than the passing of judgment upon an individual task performed.

There can be no questioning the individualty of the American people. They are unique in many fields, as they are unique in appearance and bodily movements and in thoughts. Since in the arts they have had lesser opportunities and still scanter traditions (because of the relative infancy of the country), it perhaps was to be expected that America's music interpreters should reveal more of adopted methods than methods indigenous to the land itself. For how, one might properly inquire, could our instrumentalists and singers develop a procedure in these interpretative arts eminently nationalistic?

"How and where?" rises the chorus.

Perhaps the answer lies: "In opera."

There, at any rate, is offered opportunity for originality in expressiveness. And it is possible that out of engrafted traditions from other countries there may develop gradually the elements of a nationalistic—an American—impress.

IF THE REPORTS of German music reviewers concerning Miss Painter's Cio-Cio-San in Madama Butterfly be accurate appraisals of her artistry, then must this American be regarded with a watchful eye. While she has appeared lately in Germany as Manon in the Massenet work of that name, as Mimi in Boheme, as Nedda in Pagliacci, and as Marguerite in Gounod's Faust, it is her Cio-Cio-San that has apparently moved German music commentators to write of her in almost extravagant fashion.

Adolph Weissman, in the Berlin Z. Mittag, wrote in part of her performance at the Berlin Staatsoper: "The poor little Japanese maiden of Puccini found last night a finished, matchless, and model interpretation. Eleanor Painter, who is remembered for her distinguished and charming art, knows so thoroughly how to animate to a living being this playful, loving, and finally unhappy creature that there was not the slightest suggestion of the 'theatre.'

"It was as if she were born for this role, for she made it her own with every vein of her body, with every look, with every movement of her expressive little hands and, not to forget, with a voice not so slender but it can be made suddenly to bloom to the very topmost notes. The packed house was moved to ovation after ovation to this new Butterfly."

Friedrich-Carl Kobbe, in the Braunschweiger Landeszeitung, stated in one portion of his review (concerning the artiste's appearance in Braun schweiger): "She is as Butterfly, the costumed Eleanor Painter from America. And she does well to be Eleanor Painter from America. . . . Her characterization is Anglo-Saxon. . . . To this small circle of the select belongs Eleanor Painter, from America. Her Butterfly is a matter which cannot be prized merely as a role, though as such it would be extraordinary. But she is so gifted with the powers and riches of a great temperament, of an artist, a woman, a Being, a Race, that one went home not only enriched by an experience, through which one will long afterwards tremble, but enriched also by inspirations whose circle reaches far beyond the confines of Puccini—the opera—the theater. It is also worthy of mention that the guest raised the whole performance to her level."

AND only a few days ago, in San Francisco, Albert Spalding, violinist—also an American—so aroused his auditors that, in the words of Charles Woodman, writing in the San Francisco Call and Post, "Men and women stood on their seats, waving their arms, shouting their applause and crying for more. . . . It was a great concert," continued that reviewer. "Spalding has developed considerably since he was heard here last year."

Ray C. B. Brown of the San Francisco Chronicle testified that Spalding "had a rousing reception," and, later, that "with every succeeding visit Spalding shows a steadily maturing artistry and a more assured mastery in interpretation. . . . The expert technician of a few years ago has ripened into a poetic interpreter who is even more persuasive than on his visit here late in 1923."

According to William Foster Elliott of the San Francisco Herald, Spalding "enjoys the almost unique distinction of being an American violinist who is conceded a place in the top flight, both in this country and abroad."

Detailed analysis of the artist's technique, tone, and interpretative resources as disclosed on the occasion referred to need not be set forth here. The point to be emphasized is that he is giving in his playing something distinctive, something individual, and beyond all doubt something essentially nationalistic.

Whatever he may have learned, or where, he is American in what he portrays; in his manner and his methods.

Thus we have, on the one hand, an instrumentalist — a virtuoso — recognized in his own land, and abroad too, as a pre-eminent artist; and on the other hand, in a foreign country, an American artiste of the opera who appears to be a singer who can act and an actress who can sing . . . also reflecting national characteristics.

THERE are other American musicians who deserve a place with these two who are singled out for consideration here because of achievements of the moment.

If, finally, our finest native interpretative musicians are attracting attention for qualities which can be identified as racial, it would seem that we have arrived at a period of artistic dawning indicative of perhaps greater things to come.

Sincerity and the development of individuality will do more to place Americans where they rightfully belong in music than any slavish, if successful, imitation of others—especially if they be foreigners. Self-expression should be given an unfettered rein. To be checked, or amalgamated with what is not nationalistic, can only dwarf its ultimate blossoming.

Let American interpretative artists bear all these matters in mind, and heed the precedent established by the subjects of this discourse . . . and of those others who merit classification, through their gifts and accomplishments, with them.

THE CRITICAL SCALES

Miss Gisella Neu

Making her American debut, Gisella Neu, sixteen-year-old Hungarian violinist, apeared at Town Hall, New York, on March 3. In Saint-Saens' Rondo Capriccioso, which was done "with rich tone on the lower strings, and with evident taste," Miss Neu displayed "individuality and playful rhythm," according to the Times.

The writer in the Herald Tribune wrote that the debutante displayed "a tone of a generally warm quality and satisfactory fullness, but not without occasional slight ruffling of its surface and a drier quality in moments of technical complexity. She seemed more sure of herself in the Wieniawski D minor Concerto, which also was marked by a tone of agreeable, although not entirely impeccable, quality and technical competence."

The Sun reviewer found Miss Neu "a young player of sincere purpose and in certain respects gifted for violin performance. In the Bach Chaconne and the Wieniawski Concerto she disclosed no little appreciation of musical content and some good phrasing. Unfortunately her tonal assets and general technical powers were hardly adequate." Herbert F. Peyser of the Telegram-Mail found little to commend in the concert.

Miss Grace Divine

Grace Divine gave a recital of songs at Aeolian Hall, New York, on February 27. Her program included Meyerbeer's aria Lieti Signor from Les Huguenots, and songs by Strauss, Joseph, Marx, Brahms, and Frank la Forge, with the latter acting as accompanist.

In the Sun, the reviewer asserted that Miss Divine "revealed a pleasant voice, but she possessed little skill in delivery or style. In lyrics of a light character she displayed more commendable qualities and with her brilliant stage presence . . . she won much applause from a large audience." The Times reported that she "achieved a real success" in her own genre, and the Herald Tribune writer said she displayed "a voice of considerable volume and range with fullness and resonance at either end of the gamut. In her German numbers there was a certain hardness of tone, an effect of vocal power but not fluency, but the singer was at her best in the French numbers, where ease and smoothness of tone appeared in an expressive interpretation marking a distinct advance over the preceding group. Her diction was commendable." Alison Smith (World) wrote that her volume of tone "was gratifying in its fullness and enthusiasm but too explosive and uneven for any coherent effect."

State Symphony

The State Symphony Orchestra, Ignatz Waghalter conducting, gave its eighth and last Sunday concert at the Metropolitan Opera House, New York, March 1, with Evsei Belousoff, first cellist of the orchestra, as soloist.

In Tschaikowsky's Variations on a Rococo Theme, Mr. Belousoff "discovered a fine, emotional tone in the romantic sections of the piece," according to the Times commentator. He proved a "well equipped player, technically dexterous, with a tone of good size and mellowness, except in some faster passages, when it clouded," in the opinion of the writer in the Herald Tribune. The reviewer in the Sun reported that Mr. Belousoff "played the variations with good tone, admirable sentiment and the skill their difficult passage work demands."

The Post writer said that the cellist gave a good account of himself with "a sympathetic interpretation" of the work. According to the Times, Mr. Waghalter conducted the third Leonore Overture, the Tannhaeuser Overture, and Tschaikowsky's Pathetique Symphony "with his customary sincerity and regard for his composer."

Frank Sheridan

According to Herbert F. Peyser of the Telegram-Mail, Frank Sheridan, who was heard in a piano recital at Aeolian Hall, New York, on February 26, "challenged consideration as a balanced and matured artist. . . . His performance disclosed in every case a thorough soundness of conception, a clean and ample technique, and a notable instinct for the singing qualities of the piano."

The World reported that he gave "an uncommonly effective" recital, and the reviewer in the Times found in his playing a "freshness, a fluent and easy control, a cool, sensitive idealism—which gave the true measure of his talent."

In the Sun, the chronicler lauded his intellectual and emotional qualities as well as his assured style and "his keen sense for melodic detail, a quick response to the more subtle colors of modulations."

The writer in the Herald Tribune commented that Mr. Sheridan "played with marked power and technical brilliance, dispensing his energy with ability to produce light, rippling passages . . ." and that he "proved himself a musician of unusual caliber."

Gives Seventh Opera Recital

Charlotte Lund gave the seventh of her series of operatic recitals in the Princess Theatre, New York, on the evening of February 22. She described the action of Puccini's Madama Butterfly, and sang excerpts from it. N. Val Peavey, baritone, accompanied Miss Lund on the piano, and sang with her.

Bori-Johnson

Romeo et Juliette was given for the second time this season in New York on March 4 by the Metropolitan Opera Company with Lucrezia Bori and Edward Johnson singing the title roles. Louis Hasselmans conducted, and others in the cast were Mmes. Delaunois, and Wakefield, and Messrs. de Luca, Bada, Paltrinieri, Picco, Ananian, Didur, Rothier and Gustafson.

According to the World, Mr. Johnson acted with "such sincere and simple dignity, as to bring new life to this long-suffering role. . . . He brought to the part a vocal fluency and a definiteness of characterization which revealed new convincing qualities in this incurably romantic hero." The reviewer in the Sun said that Mr. Johnson's "superb diction, his masterly and moving control of mood in the balcony scene are but details of an interpretation well nigh flawless in histrionic respects." This writer agreed with the World that he was not in his best voice, although "in lyric recitatives of a more quiet character his voice was used with much skill and beauty of tone." In the Herald Tribune, his "expressive and dramatic skill" were lauded. The Times asserted he was the most romantic Romeo since de Reszke and Saleza.

Mr. Johnson shared the honors with Miss Bori, according to this review, and the Post chronicler stated that both singers "have an intuitive appreciation of the essential rightness of intonation, pose and gesture that gives their work the subtle distinction of appearing effortless." The Herald Tribune writer thought Miss Bori's performance one of "notable charm."

The reviewer in the Sun mentioned her "inimitable portrayal of Juliette" which was a "delight to the eye and ear. . . . The entire range of her voice revealed a rich beauty and fullness of tone not always obtained even by this dependable artist."

Graveure in Farewell Recital

Louis Graveure, baritone, gave his final New York recital of the season at Town Hall March 1. The reviewers found him in good voice, and the chronicler in the Sun remarked that "his program was an admirable one, calling for a wide range of interpretative powers, with demands on every part of his voice."

R. Emmet Kennedy

With the assistance of Jeanne de Vinus, soprano, R. Emmet Kennedy gave a "Dixie" program of stories, folksongs, New Orleans street calls, and negro spirituals at Town Hall, New York, Wednesday evening.

To quote the Herald Tribune, Mr. Kennedy displayed "a baritone voice of agreeable tone and ample size, with interpretative skill." The writer in the Sun commented that "he tells his stories with a smooth inflection of voice and remarkable command of negro dialect, and the same comments might apply to his use of his baritone voice as he sings." According to the Post, "he sang with the fullest appreciation for the art of his colored friends. His voice is negligible, but he has all the fascinating tricks of the negroes." Miss de Vinus, in the opinion of the Herald Tribune writer, "sang with animation, and also displayed marked talent for whistling."

Miss Adele Bliss

A large and responsive audience heard Adele Bliss' annual New York song recital in Aeolian Hall Wednesday evening. Miss Bliss was assisted by Vladimir Dubinsky, cellist.

The Sun chronicler stated that "her style had much charm and her voice, while not always firm and smooth, had freshness and resonance. According to the writer in the Herald Tribune, "she displayed a voice of considerable volume and freshness, with expressive ability, but there was uncertainty of tone in her higher notes, a tendency to cloudiness, ruffling of the surface and an occasional wandering from pitch. But Miss Bliss' tone gained notably in clearness and steadiness when she reached the numbers sung in Russian."

Herbert F. Peyser (Telegram-Mail) commented on the "engaging piquancy" in some of her work, and the Times writer found some "dryness" in her singing. This reviewer said that Mr. Dubinsky "exhibited a beautiful tone." The World did not carry an analytical review of the concert.

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THE BALANCE OF OPINION

Stringwood Ensemble

A new chamber music organization, the Stringwood Ensemble, made its New York debut in Aeolian Hall, March 2. The musicians are Josef Stopak, violin, Samuel Kuskin, second violin, Michael Cores, viola, Abram Borodkin, cello, Simeon Bellison, clarinet, and Arthur Loesser, piano.

The program consisted of Mozart's Quintet in A, a trio version of Stravinsky's Histoire du Soldat, Saint-Saens' Quintet, an Andante on a Jewish folk theme by Krein, and a sketch by Prokofieff on two Jewish themes. Olin Downes wrote in the Times that the new ensemble "made a notably favorable impression." He added that the members "are not only gifted individual performers; they play with a true sense of ensemble; their tonal balance and mutual understanding betoken a new concert organization which should prove of value to the musical public." Mr. Downes thought that Mr. Loesser displayed his "fluency and his gifts as an ensemble player" in the Saint-Saens work.

According to Deems Taylor (World), "the newcomers seemed to understand one another very well. The strings, while not extraordinary, either in richness or volume, are well balanced, and the players in their various permutations and combinations performed with intelligence, taste and excellent unanimity of purpose." F. D. Perkins of the Herald Tribune said they played a "remarkably smooth, well unified program." He also lauded Mr. Loesser's "brilliance and perfect blending in ensemble."

Pitts Sanborn wrote in the Telegram-Mail that their performance was commendable, and W. J. Henderson commented in the Sun that the ensemble "promises well." The reviewer in the Post wrote that their work was "mathematical in its precision and balance," with occasional "delicacy of expression."

The Stravinsky work was given its first hearing here in this form and was thought ineffective by most of the reviewers. As Mr. Taylor said, it "did not stand its reduced version very well." The Prokofieff pieces, which also were a first performance, showed skill rather than creative effort, according to the consensus of the reviewers. Mr. Sanborn found in it "humor and melody."

N. Y. Hears Mme. Jeritza in Concert

Assisted by members of the New York Symphony, under the direction of Josef Stransky, Maria Jeritza made her farewell New York appearance of the season in a concert in the Metropolitan Opera House February 24. The concert was given for the benefit of the Boys' Club of New York.

Mme. Jeritza was, in the opinion of the reviewers, in excellent voice, and the audience was insatiable in its demands for encores. According to the Times reviewer, the orchestra, under Mr. Stransky's leadership, "not only did yeoman service in the accompaniment of Mme. Jeritza's songs, but it added greatly to the artistic level of the evening" by performances of pieces of Wagner, Bach, and Smetana.

Francis Macmillen

In his recital at Carnegie Hall, New York, on March 3 Francis Macmillen was assisted at the piano by Richard Hageman. Mr. Macmillen played a Goldmark Aria, the Kreisler-Pugnani Prelude and Allegro, Lalo's Symphonie Espagnole and the D minor Brahms Sonata for violin and piano.

Pitts Sanborn (Telegram-Mail) asserted that the violinist met the varied requirements of this program "with his customary breadth of sympathy and technical resourcefulness. In the Lalo battle horse of all fiddlers his playing had elegance and the requisite brilliancy. . . . The smaller pieces were treated with the proper delicacy and finesse." According to the Sun reviewer, Mr. Macmillen "played better than he has for a long time. His tone was firm and full, with plenty of warm color, and the phrasing of the Pugnani Prelude was sensitive and effective. Mr. Macmillen has a sound musical style."

The Herald Tribune chronicler found him "in excellent form, with considerable brilliance and dash, and a tone of generally clear and fluent quality, if not entirely free from clouds. He was especially happy in the last group." In the Times the commentator mentioned that in the slower movements Mr. Macmillen "came near perfection."

Mme. Martha Phillips

After an absence of three years from the New York concert stage, Martha Phillips gave a recital at Aeolian Hall February 24. In the words of the Times reviewer, "to a stage presence graced with quaint hooped gown, she added intelligent musicianship in songs of Brahms, and a novel group in Swedish . . . Without emotional tone-shading, there was variety in selection and in surroundings that gave a pleasure of simple charm."

According to the writer in the World, Mme. Phillips "has a soprano voice of light and engaging quality which she uses with a careful realization of its limitations and with a crisp and decisive delivery." Herbert F. Peyser (Telegram-Mail) found her voice colorless with a "breathy" tone. The Herald Tribune Chronicler wrote that her soprano "was of good size, and flowed forth with an agreeably smooth, even quality of tone." Myron Jacobsen made his first American appearance as accompanist. August Rodeman was assisting flutist.

Mme. Leschetizky Plays Again

At her second New York recital in Aeolian Hall on February 20, Marie Leschetizky "played with more smoothness and evenness than before," according to F. D. Perkins of the Herald Tribune. The Sun reviewer said she displayed the same "intelligence, clarity and a fine grasp of form."

Oliver Denton

Three piano concertos were offered by Oliver Denton at his Town Hall recital in New York on March 2. Accompanied by a small orchestra, conducted by Chalmers Clifton, he played Bach's E major Concerto, Haydn's D major, and Beethoven's in B flat.

According to Olin Downes of the Times, Mr. Denton "proved his sincerity and the depth of his musicianship by refraining from anything that could come between the audience and composer." Mr. Downes thought that the pianist brought to his interpretation of Bach "his substantial equipment as a pianist, an obvious appreciation of form, and straightforward musical style." Herbert F. Peyser (Telegram-Mail) commented that Mr. Denton "caught the breezy sparkle" of the Hungarian rondo "delightfully."

The Post reviewer remarked that he performed the three concertos "with ever-increasing brilliancy" and commended the able assistance of the orchestra "under the spirited leadership" of Mr. Clifton. The writer in the Sun said that Mr. Denton presented these works "with musicianly taste" and that they were "admirably interpreted."

In the Herald Tribune, the commentator considered that he "played with delightful clarity, with a musicianly sense of contrast and style, with fluent and assured technique." This writer also commended Mr. Clifton.

Giovanni Gallurese

Giovanni Gallurese, the opera by Italo Montemezzi which but recently received its first American production by the Metropolitan Opera Company in New York, was given a matinee performance at the Metropolitan on February 28. The cast was the same as at the first performance, and Mr. Serafin again conducted.

Indicative of the critical reaction to the matinee was the statement in the World that "a second hearing reveals no further signs of inspiration, or of the magic which makes The Love of the Three Kings a haunting masterpiece, but at least it has settled down vocally into a smooth and competent production." The writer in the Sun commented that the performance was "uneven." Maria Mueller had sung three days in succession, and the reviewers seemed largely agreed that the strain showed in this opera. The Herald Tribune, however, reported that her voice "showed no sign of the ordeal."

Verdi Requiem

Verdi's Manzoni Requiem was given at the Metropolitan Opera House Sunday evening, February 22, with Marie Sundelius, Jeanne Gordon, Beniamino Gigli and Jose Mardones as soloists and with Tullio Serafin conducting.

According to H. F. Peyser (Telegram-Mail), it was an excellent performance of the beautiful work "under the superbly vitalizing leadership of Tullio Serafin, whose guidance lent surpassing distinction to the entire performance."

In the words of the Herald Tribune reviewer: "The performance was notable with thorough co-ordination between soloists, chorus and orchestra, under the skillful direction of Mr. Serafin. The soloists were in good voice, with a clear, smooth quality in the tones of Mmes. Sundelius and Gordon, likewise of Mr. Gigli, whose soft notes had a memorable beauty in Domine Jesu. Mr. Mardones sang with artistic, most effective expressiveness, all four soloists faring well in this regard. The chorus displayed an unusual volume and clarity of tone."

The Post writer thought both the chorus and soloists "sang finely, and Serafin conducted with fine understanding and skill. The Times reviewer agreed. According to the Sun, "the individual singing was on a high level of excellence and Mme. Sundelius, who has not been heard here for some time, sang with great beauty of tone and purity in style, although her intonation was not always impeccable."

Sunday Symphonic Society

Under the direction of Josiah Zuro, the Sunday Symphonic Society gave its sixth free concert at the Criterion Theatre on March 1, with Helen York as soloist.

Miss York sang Sir Henry Rowley's Lo, Hear the Gentle Lark, "with delicacy and charm," in the opinion of the Sun writer. The Post writer agreed, and the Times commended her for her "round and flexible coloratura soprano" and continued that "she did her trills and staccati extremely well, but her highest notes were a shade sharp."

In the Adagio from Vivaldi's Concerto in A minor, Drago Jovanovitch, violinist, William Kautzenbach, violist, and Gdal Salesski, cellist, played the solo passages. The other number was Rimsky-Korsakoff's Spanish Caprice.

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Praise Maria Ivogun In Cleveland Debut

Cleveland, March 2.—Maria Ivogun made her local debut as soloist with the Cleveland Orchestra, conducted by Nikolai Sokoloff, Thursday night, in songs by Strauss and Mozart.

Exemplary of the enthusiasm manifested by the reviewers following the concert is the following statement by Eleanor Clarage in the Times: "Mme. Ivogun, who is as lovely an artist as ever, charmed the eyes and ears of Clevelanders, is the possessor of a voice of amazing sweetness. Although light in quality, its pure tones carry with exquisite clarity, and her bravura passages are arrestingly free from the shrillness so common to the coloratura voice." In the Strauss air, acccording to Miss Clarage, "her flute-like tones soared above the natural range of the soprano voice."

Archie Bell (News) asserted that "a marvelously controlled voice is hers, a small, lusciously sweet voice, and a technique that is well nigh flawless." Mme. Ivogun gave the Mozart song "brilliancy and particularly beautiful tone production" and the Strauss was sung "with absolute ease, with a glorious voice that was at all times beautiful to hear and not merely a demonstration of vocal fireworks."

According to Wilson G. Smith of the Press, "she disclosed a voice of fine sympathetic quality, and a coloratura technique that rivaled a flute in its charm and facility. It has an adolescent character to it that adapts itself to mezza voce rather than emotional or dramatic singing."

The reviewer lauded Mr. Sokoloff and the orchestra for their performance of Mozart's Jupiter Symphony, and Strauss' Death and Transfiguration and Don Juan.

St. Matthew Passion to Be Sung

Bach's St. Matthew's Passion music will have two performances by the Philharmonic Orchestra in conjunction with the Schola Cantorum on April 13 and 14, with Willem Mengelberg conducting. The first performance will take place on a Saturday evening at Carnegie Hall, the second on a Tuesday evening in the Metropolitan Opera House.

The soloists so far engaged are Elisabeth Rethberg, soprano; Sophie Braslau, contralto; George Meader, tenor, and Gustave Schuetzendorf, baritone. Mme. Wanda Landowska will play the harpsichord.

MME. MARIA IVOGUN
Coloratura Soprano, Whose Tour Has Carried Her Across the Continent, Was Heard in Recital in New York Saturday Afternoon.

Gabrilowitsch Conducts Elegy of Rudolf Mengelberg

Detroit, March 1.—Bronislaw Huberman, as soloist, and Ossip Gabrilowitsch shared the honors of the concert of the Detroit Symphony Orchestra Thursday, according to the consensus of critical opinion.

The novelty played by Mr. Gabrilowitsch was Kurt Rudolf Mengelberg's Symphonic Elegy. Mr. Player found a substantial idea in the work, although it was "defective" in form in his opinion. It was his reading of the Beethoven Seventh that won Mr. Gabrilowitsch great applause.

Mr. Huberman, in the Mendelssohn Concerto, "gave distinction to a work which is in itself only of moderate consideration unless prettiness can be exalted into genius by superb presentation," to quote Cyril Arthur Player of the News. Eugene Leuchtmann wrote that "at times a bit too unrestrained, his playing never varied from the fervid and musicianly reading he gave to the impassioned and beautiful opening movement." As Ralph Holmes commented in the Times, "his tone is robust rather than luscious, and he seemed so intent on the inner content of the work that Thursday evening he sometimes sacrificed its beauty momentarily."

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Musical Chicago En Courant

Mme. Bloomfield Zeisler's Golden Anniversary; Two Russians Visit the Windy City.

by HAZEL H. MOORE

Chicago, March 3.

IN A RARE burst of enthusiasm, Chicago rose to its collective musical feet last Wednesday night, in response to the rousing "Tusch" with which the Chicago Symphony Orchestra greeted Fannie Bloomfield Zeisler's entrance to the stage of Orchestra Hall. The applause was tumultuous, prolonged, and sincere. The event was Mrs. Zeisler's golden debut, or rather the celebration of the fiftieth anniversary of her earlier debut at the age of eleven years. The capacity of the hall was the only limit to the brilliant audience which had gathered to do homage to an old friend and a great artist. A golden occasion, all in all, even to Mrs. Zeisler's golden gown. Even the usual floral offerings had been converted into gold to add to the large sum realized by the concert for the benefit of a permanent fund for the relief of incapacitated worthy musicians and their families. This is to be administered by the United Charities of Chicago.

The concert itself reflected all the beauty and sincerity that have marked Mrs. Zeisler's long and honorable career in Chicago. As on the occasion of her youthful debut, she played the Andante in F major for piano alone, by Beethoven, and with the assistance of Mr. Stock and the Chicago Symphony Orchestra, the A minor concerto by Schumann and that in F minor by Chopin. As an encore she added the Litolff Scherzo, which has always been a particular Zeisler tour de force.

BUT THE CONCERT didn't end it. Chicago was determined to make it Zeisler week, and opened its heart and purse strings to that end. Mrs. Zeisler was feted by the Arts Club at a luncheon on Thursday, and welcomed some four hundred who had gathered to do her honor at a dinner at the Drake Hotel on Friday night. Frederick Stock acted as toastmaster. There were speeches by Karleton Hackett on behalf of the music critics; Horace Oakley, as vice-president of the Orchestral Association; Ernest Urchs of New York, member of the firm of Steinway & Sons, whose piano Mrs. Zeisler has played for thirty-seven years; Donald Robertson of the Civic Theatre; Arne Oldberg of Northwestern University, and Robert Stevens of the University of Chicago, who presented a "pot of gold" ($160) on behalf of the Zeisler Club, all pupils of Mrs. Zeisler, to be added to the concert fund.

There were other tributes besides speeches. A bust of Mrs. Zeisler by Lorado Taft was unveiled, Claire Dux said it with song, and Jacques Gordon played his eloquent fiddle. Finally, Mr. Stock read a few of the more than two hundred congratulatory telegrams that had reached Mrs. Zeisler from fellow artists in all parts of the world. Among them were messages from Walter Damrosch, Israel Zangwill, Sergei Rachmaninoff, Willem Mengelberg, Sidney and Louise Homer, Jascha Heifetz, Mischa Levitzki, Olga Samaroff, Bruno Walter, Rubin Goldmark, Alfred Cortot, Ossip Gabrilowitsch, Georges Enesco and Albert Spalding.

Mrs. Zeisler protested that so many eulogies made her feel as though she were at her own funeral. "But," she said, "I want to thank all America, and particularly Chicago. They have belied the old saying that a prophet is not without honor save in his own country."

THAT THE WEEK might not belong entirely to Mrs. Zeisler, there was other music. Igor Stravinsky remained in Chicago long enough to present a program of his works at the Arts Club on Tuesday night, consisting of songs with the composer at the piano and Greta Topadie singing, and part of the Histoire du Soldat, Jacques Gordon playing the violin, Robert Lindemann the clarinet, and Stravinsky conducting from the piano. The compositions ranged in time from 1905 to the present, and varied in dissonance in direct ratio to the date of writing. So, the Pastorale was an early example of lovely and fairly formal writing, while the Histoire du Soldat as arranged for piano, violin and clarinet, produced hitherto unsuspected sounds from those instruments.

The critic-pianist whose function it was to turn the leaves of the piano score during the latter number confessed that never had he found it necessary to concentrate so closely on the written page, the constantly changing rhythms offering immense difficulties.

AND STILL the Russians come! Another brilliant debut was that of Alexander Brailowsky, who played the Saint-Saens' Fourth, or C minor Concerto, with the Chicago Symphony Orchestra on Friday and Saturday of last week. He made a great success with both audiences, adding post-programs of encores.

THAT NATIVE talent reaps rich reward in Chicago was emphasized again on Thursday night at the Pop concert of the orchestra, when Herbert Quick collected his prize winning appearance with the orchestra, playing Gesangscene, Opus 47, by Spohr. He had previously met all comers in the violin contest promoted by the Society of American Musicians, his appearance with the orchestra being the reward of merit.

The record of a Kreisler recital is always the same. Auditorium sold out; enthusiasm great; program typical, with numbers large and small played as only Kreisler can play them.

Theodore Kittay, tenor, who has lifted his voice in various of the Balaban and Katz Chicago Theatre Opera performances, gave his first recital program at Kimball Hall on Sunday. His program was made up of songs and arias well known and favored by tenors of the lyric persuasion. In his first group, of Stradella, Giordani and Handel, he had the assistance of Wilhelm Middelschulte at the new Kimball organ.

CLAUDIA MUZIO will sing her farewell of the season in a song recital at Orchestra Hall on Tuesday evening. The concert is for the benefit of the De Paul Settlement.

Claire Dux is using Chicago as a focal point and radiating in and out of the city as her engagements call. March 23 is tentatively picked as the date of her Chicago recital, the hall to be announced later.

Brailowsky Plays in Chicago

Appears With Symphony Orchestra Under Stock; Prize Violinist Also Heard; Varied Recitals.

Chicago, March 3.—Alexander Brailowsky, pianist, was soloist at the orchestra subscription concert last week, and the list of recitalists here included Fritz Kreisler, Theodore Kittay, M. Jennette Loudon, Helen Fouts Cahoon, Mmes. Tony Abele and Maria Gerdes-Testa, the Muenzer Trio, and the Berardinelli Symphony Orchestra. At the last popular symphony concert Robert Quick, violinist, was assisting artist.

Mr. Brailowsky played Saint-Saens' C minor Piano Concerto at the regular Friday concert of the Chicago Symphony Orchestra, conducted by Frederick Stock. The novelty of the program was Herman Hans Wetzler's Visions, conducted by the composer. Mr. Stock also led the orchestra through the third Leonore Overture, and Brahms' Variations on a Theme by Haydn.

According to Karleton Hackett of the Post, the soloist "made a brilliant success. His playing was poetic, finely poised and with a virtuoso command of the keyboard. There was a clarity of thought and a grace of expression in keeping with the spirit of the music. . . . The melodic phrases he brought out with beauty of tone and imaginative feeling." Maurice Rosenfeld wrote in the News that Mr. Brailowsky displayed "his own uncommon gifts as to piano mastery; a touch which runs through the gamut of tone shades; a brilliance in rapid running passages; a tremendous amount of power and a fleet and light style" as well as "a feeling for emotion and poetry."

Edward Moore, of the Tribune, lauded his display as "first class piano playing" and asserted that "he communicates electric sparks at all times." On the other hand, Glenn Dillard Gunn (Herald-Examiner) commented that, although the soloist showed technical facility, there was no "spark" in his playing.

In Mr. Hackett's opinion, Mr. Wetzler "proved himself thoroughly qualified with the baton" and his composition had "vigor in the melodic thought and richness of color in the harmonic setting." Mr. Rosenfeld felt, in spite of the "remarkable skill" in instrumentation, the "fine lyric themes" and the "consistent tonal background," the work lacked novelty or originality. He also remarked that the composer brought out an excellent performance from the orchestra. Mr. Gunn praised the skillful orchestration, but considered most of the themes reminiscent.

* * *

At the popular concert of the orchestra on Thursday the soloist was Robert Quick, winner in the violin section of the recent contest for young American artists.

Mr. Gunn wrote that Mr. Quick proved "that his command of tone extends to the most delicate shades and graduations of texture; that he is keenly sensitive to the melody's curve of beauty; that his technical command is already well developed." Mr. Rosenfeld also commended him, and Edward Moore commented that he "accomplished a first class performance with suave, refined tone, excellent spirit and technical development." In Mr. Hackett's opinion, there was in his playing "appreciation for the music, purity of tone and clean technique. . . . The melody he gave with poetic feeling and warmth of tone and the bravura passages came out with clarity."

* * *

Four thousand music lovers neard Fritz Kreisler play at the Auditorium Sunday afternoon. Mr. Gunn found the violinist's tone still unequaled "in purity, in velvet smoothness, in spiritual beauty." To Mr. Hackett he is "the supreme artist, and still at the very top of his powers." Other reviewers found him in excellent form.

* * *

Theodore Kittay, tenor, "disclosed some uncommon gifts of voice and manner," according to Mr. Moore, in his recital Sunday at Kimball Hall. Mr. Moore continued that each of his songs "was a bit of fine art, splendidly sung by a fine voice, and excellently accompanied by Wilhelm Middleschulte at the organ." Mr. Gunn thought that "the brilliant, virile timbre of his voice was effectively displayed." Karleton Hackett wrote that Mr. Kittay "has a tenor voice of good quality, range and volume."

* * *

A Chicago pianist, M. Jennette Loudon, on the same day played at the Playhouse "with persuasive logic and understanding," to quote Mr. Moore. The writer in the Post commented that Miss Loudon played "with musicianly understanding, good tone, and clean technique. There is always clear understanding of what she wishes to express, and careful adjustment of the means." Mr. Gunn admired the understanding and sympathy with which she played.

* * *

In her Chicago debut, Helen Fouts Cahoon, soprano, was well received. As Mr. Rosenfeld expressed it, "Miss Cahoon developed a pleasant, light voice of considerable flexibility and a style which showed refinement and musical training. Her personality on the stage is ingratiating, and, though the voice is not one of great volume, it is pure and cleverly handled." In the Post she was commended for a voice "of unusually high character" which she had under "excellent control" in the lighter passages. Edward Moore spoke of her "slender voice that can travel high and rapidly."

* * *

The third subscription concert of the Muenzer Trio was given last Thursday. According to Mr. Rosenfeld, they again disclosed their commendable teamwork in two unfamiliar works, Gustav Jensen's B minor Trio, and a B flat major Trio by Robert Fuchs. Mr. Moore commented that their playing was better than the music they offered. Their "feeling for ensemble" was lauded by the Post reviewer, and Mr. Gunn wondered "at the expenditure of so much admirable reproductive art on works of so little value."

A recital of music for two pianos was given by Mmes. Tony Abele and Maria Gerdes-Testes at Recital Hall, with Arthur van Eweyk, bass-baritone, as assisting artist. According to Karleton Hackett, they played "earnestly," but with a certain lack of mutual understanding. Mr. Rosenfeld, on the other hand, thought they showed "good ensemble and clear technical exposition." Mr. van Eweyk's "clear enunciation" was mentioned favorably.

Under the direction of N. Berardinelli, a small orchestra gave a concert at Orchestra Hall for the benefit of the Pythians' Orphans' Home at Decatur. The soloists were Vittorio Arimondi, bass; Miss Montello, soprano, and A. Mannarelli, tenor.

Chicago Opera on Tour
(Last Week)

TONIGHT
Thais—in the Music Hall, Cincinnati, Ohio.

WEDNESDAY
Romeo and Juliet—in the Music Hall, Cincinnati, Ohio.

THURSDAY
Gioconda—in the Music Hall, Cincinnati, Ohio.

FRIDAY
Mefistofele—in the Auditorium, Milwaukee, Wis.

SATURDAY
Gioconda — in the Auditorium, Milwaukee, Wis.

SUNDAY
Rigoletto (matinee) — in the Auditorium, Milwaukee, Wis.

Guests to Lead in Portland

Portland, Ore., Feb. 26.—The resignation of Carl Denton, conductor of the Portland Symphony Orchestra, will take effect at the end of this season. Three guest conductors have been invited to appear with the orchestra this spring. Jacques Gershkowitsch will conduct one concert in March, and Theodore Spiering and Paul Kruger the subsequent two. Mr. Denton will continue his conductorship of the Portland Symphony Chorus. He has been orchestra conductor here for six years.

Wolfsohn to Manage Hackett

Charles Hackett, tenor of the Chicago Civic Opera, has signed a contract to be under the management of the Wolfsohn Musical Bureau next season.

Chicago Arts Club Presents Stravinsky

Russian Composer Assists at Piano in Program of His Chamber Music.

Chicago, March 1.—The Arts Club of Chicago presented Igor Stravinsky in a concert of his own music last Sunday. The Russian composer-pianist was assisted by Greta Torpadie, soprano; Jacques Gordon, violinist, and Robert Lindemann, clarinetist. Mr. Stravinsky was introduced by John Alden Carpenter.

In addition to the Suite, Histoire du Soldat, a Prelude for piano, Chanson du Pecheur and Air du Rossignol were presented. Edward Moore of the Tribune spoke of the "bitter humor" of the Histoire du Soldat, which he found stimulating. According to Maurice Rosenfeld of the News, "it was new music, but it cannot be said that it was at all times pleasant."

Glenn Dillard Gunn (Herald-Examiner) was inclined to think it grotesque and entirely lacking in any beauty, in spite of its stimulating rhythm. Karleton Hackett of the Post was also most impressed by the "vitality of the rhythmic pulsations."

Mr. Hackett commented that "the playing was brilliant. Stravinsky is a forceful player of his own music. He wants sharp outlines, heavy accents and striking contrasts. His desires were admirably carried out by Mr. Gordon and Mr. Lindemann."

The songs were sung by Mme. Torpadie, to quote Mr. Hackett, "with evident understanding and good will," although her tone was not always "pleasing." Mr. Gunn found her "a brilliantly competent artist with a rarely eloquent voice." Mr. Rosenfeld wrote that Mme. Torpadie "disclosed a pliable, high soprano voice, which she used with skill, and she also interpreted her music artistically and with evident understanding." Her "cool, intelligent manner of singing" was admired by Edward Moore.

Hold Music Club Contest

Eva La Pierre and Walter H. Preston (both of New York) were awarded first honors in a contest held in the Wanamaker Auditorium February 25 by the New York Federation of Music Clubs. The judges were Mario Chamlee and Jeanne Gordon of the Metropolitan Opera Company, and H. O. Osgood.

There were eight contestants entered in the competition, which was the fourth annual contest. The winners are eligible to compete in the district meeting of music clubs in Pennsylvania, New Jersey, and New York, when selections will be made for the National Federation of Music Clubs' biennial contest in Portland, Ore., in June.

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Dec. 20, New York, Metropolitan Club.
Jan. 15, Washington, D. C., White House.
March 5, New York, Astor Hotel.
March 8, Boston, Mass.
March 12, Scranton, Pa.
March 15, Hartford, Conn.
March 26, Rochester, N. Y.
March 30, New York, Carnegie Hall.
April 5, New Haven, Conn.
April 15, Greenwich, Conn.

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IN THE PUBLIC EYE

STATESMEN have had boulevards named after them, heroes of history have had their names perpetuated in rechristened cities, but there are few musicians who can boast of having had a town renamed in their honor.

Not that Clarence Adler boasts about it. In fact, it was with difficulty that he was induced to go into any detail. Finally, modestly and with a deprecatory smile, he told the story of how Averyville became Adlerville.

It all started a long while ago when Clarence Adler dreamed of some day establishing a summer art colony in surroundings suitable for congenial study and recreation. After years of hoping and planning, he at last found what was to him the ideal situation. Up in the Adirondacks, not far from Lake Placid, he built his camp just outside the little village of Averyville, N. Y. He named his new colony Karen-ni-o-ke, which means, according to an Iroquois legend, "the place of beautiful song."

With the idea of combining study with amusement, he conducted there last summer, for the first time, master classes in piano playing.

The practice bungalows at the camp are located in the pines, not far from the main building. Each house is so secluded that every student can have perfect quiet.

"And we don't spend all our time studying, either," declared Mr. Adler, his enthusiasm mounting as he talked of his pet venture. "We go on hikes—the surrounding country is beautiful—and those of us who want have the opportunity for tennis, golf, fishing, canoeing and horseback riding. We had some memorable hay rides last year, and on cooler evenings we would sit around the open fire in the camp, and toast marshmallows and tell stories. And then, of course, we had concerts, to which the townspeople were always invited."

In response to my question as to how the country people reacted to these concerts, Mr. Adler replied that not only did they form a silent and appreciative audience, but also that their enthusiasm was such that he planned to give several more programs this summer.

"We had concerts by the New York Trio and the New York String Quartet," he continued, "and, although I know there were times when, due to their lack of musical education, our neighbors did not quite understand the chamber music, they were most attentive, and showed a desire to learn more about it. I have invited Ernest Bloch to come up this summer to give some lecture-recitals, but I have not yet heard his decision."

Thus Mr. Adler was led to tell of the circumstances which led to the rechristening of Averyville. Practically every name of the householders in the vicinity was on the petition to change the name of the community, and the town board readily gave its official sanction. In fact, so proud of its new artist colony in Adlerville that it recently expended several thousand dollars on a broad new road to the camp.

K. K.

Dushkin Plays Gershwin Excerpts

At his second violin recital of the season in Aeolian Hall on February 22, Samuel Dushkin played Blair Fairchild's Rhapsody on old Hebrew themes for the first time in America and George Gershwin's A Short Story for the first time anywhere. Another novelty was the Melody and Scherzo from Gershwin's Rhapsody in Blue, as a violin and piano number.

"A plaintive theme of characteristic flavor formed the basis" of the Fairchild work, according to the Herald Tribune reviewer, and it was "grateful violin music, giving Mr. Dushkin a chance to display the purity of his highest tones and the mellowness of his lower ones." According to the Herald Tribune, the Scherzo offered the violinist "opportunity for technical display and tones of familiar and unfamiliar timbre." The Post writer said that Mr. Dushkin "confirmed the good impression" made at his first recital.

Werrenrath in Unusual Program

The unconventionality and interest of the program offered by Reinald Werrenrath at his Carnegie Hall recital in New York on Washington's Birthday received the unanimous commendation of the reviewers. He sang three Danish songs in their original tongue; modern German Lieder by Schmalstitch, Mittler and van Eyken; the Credo from Otello; a group of sea songs, and others by English and American composers.

Deems Taylor (World) mentioned that Mr. Werrenrath seemed to be bothered by a cold, "but it would take more than a cold to dim the natural beauty of his voice, the clarity of his diction and the supple smoothness of his phrasing and style." According to Pitts Sanborn in the Telegram-Mail, "he is always increasing the size and scope of his repertory and singing the new songs well." The other reviewers wrote similarly.

CLARENCE ADLER

St. Louis Operetta Plans

St. Louis, Mar. 1.—The operettas which are to be produced at the Municipal Theatre this summer and the artists who will take part in the productions have been announced by the Municipal Theatre Association. Only three principals of the last summer season will return, and the ten works tentatively chosen for this year are all new to the series.

The operettas selected for probable production are the Count of Luxembourg, Ruddigore, Dolly Varden, Rob Roy, A Night in Venice, Her Regiment, Erminie, Mlle. Modiste, Cavalleria Rusticana and H. M. S. Pinafore.

Yvonne d'Arle will be prima donna of the company, which will include Eleanore Henry (also in leading roles), Beatrice Mershon, Leo de Hierapolis, Forrest Huff, John E. Young, Detmar Poppen, Roland Woodruff and William McCarthy. The season will begin on the evening of May 25, and performances will be given nightly for ten weeks. Charles Previn will again be musical director.

Schumann Program Played

Harold Bauer gave his second New York recital of the season in Aeolian Hall on February 28 in a program of Schumann's piano music. To quote Olin Downes of the Times, "it was one of the most impressive examples of his art he has offered the public in recent seasons. He is the past master of Schumann's piano style."

Miss Giannini Gives First N. Y. Recital

Dusolina Giannini sang in Carnegie Hall, New York, on February 28 for the benefit of the Soldiers' and Sailors' Club. This was Miss Giannini's first concert in two seasons, during which time she has, to quote the reviewer in the Times, "matured those natural gifts of golden vocal powers which so early had promised a wide range of expressiveness and which most recently have won as distinguished recognition abroad as in her native America."

In her singing of Handel, Beethoven, Mozart, Wolf, Gounod, a group of Italian songs, and one of the English airs, according to the writer in the Times, "her command of opulent resources for tone-shading befitting word and phrase, delicate nuance and broad outline, bespoke the artist thinking for herself the thought of the composer."

The Tribune commentator remarked on the "remarkable volume, fullness and carrying power of Miss Giannini's voice" and added that "it did not seem as impeccably smooth as it has on some other occasions." Miss Giannini was accompanied by Frank LaForge.

To Play American Music

Two concerts of works by American composers will be given at the rooms of the Beethoven Association, New York, this month. The first will take place Saturday evening, the second a week later. The concert will be given under the auspices of the American Music Guild, which includes in its roster Marion Bauer, Chalmers Clifton, Louis Gruenberg, Sandor Harmati, Charles Haubiel, Frederick Jacobi, A. Walter Kramer, Harold Morris, Albert Stoessel, and Deems Taylor.

Lucia Given in Concert Form

At the Sunday concert at the Metropolitan Opera House, New York, on March 1, Lucia di Lammermoor was given in concert form. The cast included Queena Mario and Grace Anthony and Messrs. Tokatyan, Ballester, Mardones, Bada and Paltrinieri. Giuseppe Bamboschek conducted. According to the Herald Tribune it "was a thorough and painstaking production." The Sun reported that "the principals were in good voice and the chorus sang admirably."

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WHEN THE CRITIC EXHAUSTS
HIS SUPERLATIVES ON

ELENA GERHARDT

Photo by Nickolas Murray, N. Y.

"Reviewers the world over long since exhausted their superlatives in vain attempts to describe and annotate the subtle beauty, the perfect artistry of Miss Gerhardt's interpretations. The reviewer in the presence of an artist so admirable can do nothing but forget his task of criticism in sheer enjoyment."

—P. R., Boston Globe.

* * *

"I long ago exhausted my superlatives upon her, and have nothing new to say."

—Ernest Newman, N. Y. Evening Post.

* * *

"By common consent over half the world, Miss Gerhardt is mistress of the ways and means of song. When she sings, the cup is brimming."

—H. T. Parker, Boston Transcript.

* * *

"To some people Elena Gerhardt is gospel, to others she is a singing lesson, but to us she typifies the consummate interpreter."

—Harvey B. Gaul, Pittsburgh Post.

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STEINWAY PIANO

Levitzki Gives Cincinnati Concert

Claire Dux Sings With Orchestra in All-German Program; Symphony Quartet Heard.

Cincinnati, March 2.—Mischa Levitzki, pianist, played before a large audience at the Sinton ballroom Monday evening under the auspices of the Clifton Music Club. His program included the Bach-Tausig Organ Toccata and Fugue in D minor, a Brahms-Gluck Gavotte, Schumann's Etudes Symphoniques, a Chopin group, and a miscellaneous group.

The reviews were all favorable regarding Mr. Levitzki's playing, although several of the writers mentioned that Cincinnati has had a surfeit of concert arrangements of Strauss' Blue Danube Waltz, one of which was included in his program.

* * *

Claire Dux, soprano, was soloist in songs of Mozart and Mahler in the most recent subscription concerts of the Cincinnati Orchestra, Fritz Reiner conducting. The program was all-German, and included Beethoven's Egmont Overture, Brahms' Fourth Symphony, and Strauss' Death and Transfiguration.

To Mr. Goldenburg, reviewer of the Enquirer, Mme. Dux was a "striking, magnetic personality." He praised her singing and also the conducting of Mr. Reiner, whom he found "in most gracious mood." Mrs. Smith in the Times-Star wrote similarly in regard to conductor and soloist. This writer preferred the Mahler group to the Mozart. She also paid tribute to the "delightful obbligato" of Mr. Heermann in one Mozart aria.

Mrs. Plogstedt, reviewer of the Post, reported that Mme. Dux "scored a success," and in regard to Mr. Reiner she expressed the opinion that he revealed "his real worth more completely" than at any other time this season. Mr. Wilson, of the Commercial-Tribune, admired "the delicate artistry of Claire Dux" and her voice of "light but penetrating sweetness." This writer also had words of praise for Mr. Reiner and the orchestra, especially concerning the performance of the Brahms.

* * *

On the evening of February 17 the Cincinnati Symphony Quartet, consisting of Emil Heermann, Sigismund Culp, Edward Kreiner, and Karl Kirksmith, gave a program at the Hotel Gibson. The program included only Haydn's C major Quartet and Paul Hindemith's Opus 10, in F minor, for the same group of instruments.

Mrs. Plogstedt commented in the Post on the "advantage afforded to the Hindemith composition" as it was played by the excellent quartet. Mrs. Smith wrote in the Times Star that she found the Hindemith work hard to follow, very largely because of its superfluity of ideas. This reviewer praised Hr. Heermann for his playing of the theme of the second movement. The Haydn Quartet was called a thing of "sheer delight," and the reviewers agreed also as to the charm and artistry with which it was played.

Charlotte Sandman Angert, soprano, gave a recital at the Hotel Alms the same evening, assisted by Walter Heermann, cellist, Ewald Haun, flutist, and Lucille Eilers, accompanist. The writers agreed with Mrs. Plogstedt that Mrs. Angert's voice displayed "exquisite purity and fine range," and was used with "nice discretion."

That morning the Matinee Musical Club presented a program by active members. A Dohnanyi Quintet was given by Ilse Huebner, pianist, and Mrs. R. E. Wells, Mrs. W. S. Simpson, Uberto Neely, and Stephen Deak, strings. Dell Kendall Werthner, soprano, and Rose Pitton Kabbes, contralto, sang a group of duets, and Mrs. Lilian Tyler Plogstedt played some piano selections. After Mrs. Mary Ann K. Brown had sung a group of modern songs, the club chorus sang under the leadership of Mrs. Adolf Hahn.

The last Sunday afternoon popular concert was conducted by William Kopp in the absence of Mr. Reiner. The program included Massenet's Sous le Tillens, with Joseph Elliott, clarinetist, and Karl Kirksmith, cellist, as soloists; Liszt's Dream of Love; a Strauss Waltz; and Victor Herbert's March of the Toys. According to Mr. Wilson, the concert "won a triumph and tremendous applause for Mr. Kopp and the orchestra."

Nadia Boulanger gave a lecture-recital with the Matinee Musicale at the Sinton recently on modern music. She received praise in the press.

Other recent Cincinnati concerts have been the appearances of the London String Quartet, the Orpheus Club, and Beatrice Mack, soprano. A large audience greeted the British chamber music organization with applause which was repeated in the newspaper reviews. "Each participant is an artist of high rank," declared Mr. Goldenburg in the Enquirer. The other reviews agreed as to the high quality of the playing. The program included Beethoven's E minor Quartet, H. Waldo Warner's Fairy Suite, and Mozart's D minor Quartet.

Cecilia Hansen, violinist, assisted the men's chorus of the Orpheus Club in its second concert. Mrs. Plogstedt was Miss Mack's accompanist in her song recital. Comments were that a "lovely quality, equable facility, charm of personality, and a fine diction" combined to make this appearance a success. B. G.

Shavitch Again in Syracuse

Syracuse, Feb. 19.—Vladimir Shavitch conducted last Saturday noon the first concert of the Syracuse Symphony Orchestra since his return from his guest appearance as conductor of the London Symphony Orchestra some weeks ago. Clara Clemens, soloist at this concert, sang an aria from Wagner's Rienzi.

Mme. Schnitzer Cancels Series

Owing to illness Germaine Schnitzer has had to cancel the remaining concerts in her series of romantic piano music at Chickering Hall, New York.

BRUNO WALTER

Whose Sincerity and Musicianship Have Been Lauded Again on His Return as Guest Leader of the New York Symphony Orchestra.

Composer to See Petrouchka

Igor Stravinsky will be present in person at the revival of his ballet, Petrouchka, at the New York Metropolitan Opera Friday evening. The composer went over details of choreography with Adolph Bolm, the creator of the new setting of this work. The scenery and costumes have been designed for the revival by Serge Soudeikine and Tullio Serafin will conduct the performance, which will be followed by Pagliacci.

The cast of Petrouchka will be as follows: Rosina Galli, as the ballerina; Adolph Bolm, as Petrouchka; Giuseppe Bonfiglio, as the Moor; Ottokar Bartik, as the old magician: Armando Agnini, as the merchant; Florence Rudolph and Rita de Leporte, street dancers; and Lilian Ogden, Jessie Roggie, and Florence Glover, gypsies.

Petrouchka is a puppet story. The opening scene is one of a public square in Petrograd in which a magician is giving his puppet show before a motley crowd. He sets down his little ballerina with her two companions, the romantic Petrouchka and the sensual Moor. A fierce quarrel breaks out between the two men over the possession of the ballerina. Petrouchka is shut in a dark den, there to bemoan his fate, to make a futile effort to escape, to fail in his attempt to win the sympathy of the ballerina, and finally to be driven forth to die at the hands of the Moor.

This violent episode causes consternation among the crowd of onlookers until the magician shows them that what lies dead on the ground is not a man but only a rag doll.

Walter Opens Season With N.Y. Symphony

Eduard Zathurezky and Marmein Dancers Assist Orchestra on Its Return From Tour.

Bruno Walter took up the baton as guest conductor of the New York Symphony Orchestra in Carnegie Hall, New York, on February 26. Eduard Zathurezky, violinist, was soloist in the Mendelssohn Concerto. Mr. Walter conducted his second program with the orchestra on March 1. The two most recent children's concerts, one of which had the Marmein sisters as soloists, were conducted by Walter Damrosch and the visiting leader.

Olin Downes (Times) wrote that Mr. Zathurezky has "fleet fingers and an uncommonly big and brilliant tone" as well as "sensuous temperament and musical impulse." In the Sun he was commended for a "neat, deft touch, a style of considerable eloquence, a tone of crisp delicacy, and a display of confident technical virtuosity."

According to the World, he "thoroughly justified the favorable impression made on his first appearance." The Herald Tribune writer said he played "with a clear tone of notable volume and fluency, technical agility . . . and a straightfordward, unaffected manner of performance."

Mr. Walter, to quote this reviewer, gave an "orthodox, accurate, and, on the whole, very satisfactory" performance. He conducted the Eroica Symphony "with characteristic authority and musicianly understanding," in the opinion of the World chronicler. The Sun reviewer thought his reading "finely proportioned and sincere."

At his second concert, the guest conductor offered the Rienzi Overture, Berlioz's Symphonie Fantastique and the Tannhaeuser Bacchanale. He again received commendation in the newspapers.

The children's concert on February 21 was the first appearance of the orchestra following their Southern trip. On February 28, the Marmein sisters (Miriam, Irene, and Phyllis) danced to an orchestral accompaniment conducted by Rene Pollain. Mr. Walter directed the other numbers.

According to the Sun, the dancers "again proved their ability to entertain artistically" and F. D. Perkins of the Herald Tribune wrote that they gave a favorable impression of skill and grace.

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—LAWRENCE GILMAN

BACHAUS

By LAWRENCE GILMAN

"Mr. Bachaus is geared to play Brahms. He has the necessary largeness and masculinity of style, the tonic vigor, the blend of sanity and fervor, the poetry that is never languishing nor oversweet."

"Mr. Bachaus made a highly gratifying success with last night's crowded house—gratifying, because he is one of the most musicianly and impressive artists now playing the piano in public. Invariably he sinks himself in the music he would convey. He is a virtuoso—there are few more brilliant ones; yet in his case, the musician, the poet, the interpreter, has conquered the virtuoso. He has given a new honor, a new dignity, to that somewhat dubious word."

--New York Herald Tribune, Feb. 13, 1925.

Photo by G. Maillard Kesslere

By DEEMS TAYLOR

"The memorable feature of last night's Philharmonic program was William Bachaus' performance of the Brahms second piano concerto—aided and abetted, of course, by the orchestra.

"Luckily for the music, the piano part, important and grateful though it is, is so lacking in spectacular qualities that it is not likely to attract any pianists except those who are interested primarily in the music. Mr. Bachaus was an admirable choice. His performance, besides being beautifully blended with the texture of the surrounding orchestra, had deep imaginative and poetic qualities, and superb vitality. It was a masterly achievement by an artist who once more demonstrated his right to be placed in the first rank of living pianists."

---New York World, Feb. 13, 1925.

By OLIN DOWNES

"He played the noble and familiar composition with the fidelity and enthusiasm of the fine musician that he is. The technics of the concerto remain ugly and in many places present ungrateful problems to the pianist. It is one of the tributes to Mr. Bachaus' playing that the difficulties he faced were not thought of by the listener and that nothing came between the audience and the music."

—New York Times, Feb. 13, 1925.

By W. J. HENDERSON

"The B flat piano concerto of Brahms is not parlor music and it is not for little girls to play. To perform it properly is a man's job and a man had it last evening. Mr. Bachaus gave an interpretation which was distinguished chiefly by rhythmic insistence and splendor of tone. The first and second movements he performed in big, burly style, with flashes of softer feeling. The prodigality and fervor of the movements, aptly mentioned in Lawrence Gilman's program notes, were adequately published.

"The slow movement, which has such a fathomless depth of sentiment, was beautifully done and in this capable assistance was given by Cornelius Van Vliet, who played the eloquent 'cello solo. The finale was noteworthy for its exquisite nicety of shade and dynamics. It may be added that the pianist's technic was a joy."

—New York Sun, Feb. 13, 1925.

By FRANK H. WARREN

"Those who were fortunate enough to be there listened to one of the red letter musical events of the season."

—New York Evening World, Feb. 13, 1925.

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W. J. Henderson—Reporter

Dean of New York Music Reviewers Considers His Profession a Branch of Newspaper Work.

By KAY KENNEDY

W. J. HENDERSON is a music critic who is, first of all, a good newspaper man. And he has some very emphatic and clearly defined ideas on the function of the critic. Sitting in the comfortable living room of his hotel apartment in the West Forties, he outlined briefly, but convincingly, his conception of the duties of the newspaper reviewer.

"It is up to the critic to make people think about art as an art. By that I mean that it is necessary for him to induce the public to give the subject their consideration from that point of view." Mr. Henderson paused, then in a more vehement tone added, "I don't care whether those who read my reviews agree with me or not—when someone writes me or tells me that my statements about a certain recital were all wrong, and then tells me why he thinks they were wrong—well, then I'm satisfied, because I know that I've won that man.

"The reason that I've won him is because I've made him think. I've stimulated him to consciousness of the art and to the formulation of his own opinions. I don't care what my readers think—so long as they think something! Even if a reader gets hopping mad and then proceeds to tell why he is, I've accomplished something."

He smiled as he leaned back in his chair.

"So you see this all leads up to the secondary—but no less important—function of the critical writer. As I have said, the first thing to do is to make your readers think for themselves, and to do this the reviewer must report the concert, just as a fire, or a prize-fight, or any other occurrence of interest to the public must be reported. And this implies, of course, that the reviewer should have thorough grounding as a newspaper man—that he must be a first class reporter.

"It has always seemed to me that the least important part of criticism is to give a verdict on a performance, and that the most important is to start a discussion of the music at that performance. A musical reviewer on a daily paper ought to present a vivacious, accurate account of events in the world of music. He must learn to 'cover' a concert in the same way that a sport writer covers a prize-fight and be prepared to inform those readers who are interested in the subject of what took place—and how it took place. You musn't misunderstand me, however, and think that I believe that to be a music writer one need only be a good reporter. Naturally, he must know what he's writing about. It would be fatal for a reviewer to hear an opera singer sing an entire act out of tune and not know that it was being sung out of tune!"

Mr. Henderson started in on his journalistic career early in life. When he was still a schoolboy in the little town of Freehold, N. J., he worked for the local newspaper and received his first lessons in journalism under Major James S. Yard, who was then editor of the paper.

After he had been graduated from Princeton he came to New York and got a job on the Tribune. According to Mr. Henderson, this was the only metropolitan paper at that time that would take on a "green" college man, and as a result it served as a school of journalism to many newspaper men.

"While I was there," said Mr. Henderson, "I did almost every blessed thing that there is to do in a newspaper office, except be managing editor! I not only worked on the night city desk, the telegraph desk, but did general reporting as well."

After three years with this paper the young Henderson went over to the Times. It was there that he got the opportunity that started him on his career in musical journalism. One night he was sent up town to report a meeting of the Liederkranz. Ordinarily it would have been only worth a couple of sticks, but there was a big concert put on, and Henderson felt that it was, in his words, "big stuff." Theodore Thomas' orchestra played, and two new works were introduced.

When the young reporter got back to the office he wrote, instead of the expected small news item, a long review of the concert. The result was that he was taken on as assistant to the music critic of the paper and succeeded him when he left.

In 1902 W. J. Henderson went over to the Sun—"for the reason any man leaves one paper for another"—where he has been ever since. There have been several changes of administration during that time, but he has remained.

"Don't you ever get tired of hearing concerts, Mr. Henderson?" I asked. "Don't you ever feel jaded or 'fed up' on them?"

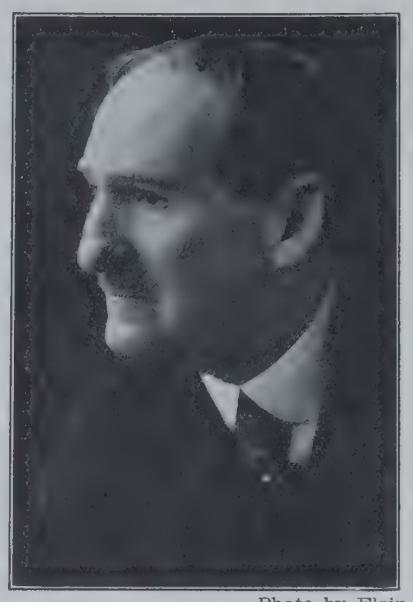

Photo by Elzin

WILLIAM J. HENDERSON

"Never! And I never will as long as I love music—and I'll do that as long as I live. Of course there are times when the mediocre concerts, the actually bad concerts, bore me. But then there is always the thrill of the unexpected. I go to hear a new pianist—it may be another Paderewski. A violinist is to make his debut—the possibility of another Kreisler." Mr. Henderson's eyes snapped. His whole attitude, as well as his voice, evidenced his enthusiasm.

"I'll never forget the night Dick Aldrich and I dropped in to hear Mischa Levitzki. We came in late and stood in the back with our hats and coats on, intending to listen for perhaps ten or fifteen minutes. At the end of the first number I turned to Aldrich and said, 'Well, I guess we're going to have to stay to hear this boy, Dick,' and so we went on down to our seats and stayed for all of the concert.

"It was more or less the same the first time Paderewski played here. We had heard of this Polish pianist, who had played in London, and that they had liked him there, but we really knew nothing about him. He was playing here three times that first week. The first night the auditorium was one-third full. The next day every musical writer came out with columns of praise of the new artist. The second night the hall was two-thirds full, and at his third concert there was a capacity audience!"

When I asked him to tell of some of the musical occasions that stood out in his memory he hesitated and studied the shiny surface of the piano meditatively.

"That is a most difficult question, because there are so many events that come back to me vividly as memorable occasions. For instance, the first performance of the Boston Symphony Orchestra in the old Steinway Hall. Or the time that Sembrich appeared at a benefit concert at the end of the first season of the Metropolitan Opera and played a violin concerto with orchestra, a Chopin ballade on the piano and as an encore sang Ah, Non Giunge! She also played a violin obbligato while Christine Nilson sang. As far as I know this was the only occasion when one artist did three things at a concert—and did them well." Once again Mr. Henderson seemed to ponder over memories. . . . And then he smiled.

"Of course one of the most memorable events was when I heard the first orchestral performance of L'Amore dei Tre Re. As it began to open up I realized the beauty of the music, the fiber of the composition. I went over to George Maxwell and I told him that he had a winner. He protested that it hadn't been a success in Europe, but I prophesied that it would be here.

"One other thing stands out very clearly in my mind. That was one Saturday afternoon when I heard Lili Lehmann, Jean and Edouard de Reszke and Kaschmann sing Tristan and Isolde. Never before or since have I heard such a perfect performance. I asked Jean one day not long after what was the secret of this perfection, and he told me that it was just one of those rare performances when everything came perfectly together. Everything was in perfect accord and met at just the right place."

Kochanski Plays in Cambridge

Cambridge, March 1.—Paul Kochanski was the assisting violinist with the Boston Symphony Orchestra, Serge Koussevitzky conducting, here on Thursday. Ravel's Tzigane was introduced here by Mr. Kochanski.

According to H. T. Parker of the Transcript, the soloist transformed the Vivaldi Concerto "into a golden web magical to follow, while each arabesque became, under his hand, a new wreath of fancy." The orchestra was a background "to a tone in which the shimmering brightness, the pungent sweetness, the gentle and undulating voice of the violin, were as one."

Nadia Boulanger gave a lecture at Payne Hall Tuesday on The Evolution of Modern French Music. Mlle. Boulanger illustrated her remarks on the piano.

Musicians Depart

Emilio de Gogorza, baritone, and Nadia Boulanger, organist, left New York for France on the S. S. France on March 1. Renee Chemet sailed on the Rochambeau the same day.

WILLIAM GUSTAFSON

Basso, Metropolitan Opera Company

"William Gustafson a man of taste and bearing * * * an excellent Mozart singer * * * sings with the sympathy of one who admires and understands." (*Brooklyn Eagle.*)

"In excellent voice * * * sang long and varied program * * * interested audience applauded generously." (*Brooklyn Times.*)

"Mr. Gustafson made an excellent impression, the audience expressing hearty approval at the end of every group. He interprets his songs with much skill * * * voice of great power and ample compass * * * artistic discretion." (*Newport Herald.*)

"Every number was liked and at times the enthusiasm ran so high as to amount to an ovation." (*The News-Newport.*)

CERTIFIED THE MUSICAL DIGEST

Direction of EVELYN HOPPER - Aeolian Hall, New York City

On The Music Highway

HERMA MENTH gave the first of her series of piano recitals in Cleveland March 7 before the Women's Club. On April 7 she will play her third recital at Hollins College, Hollins, Va.

Cecil Arden will be heard in recital in Ogden, Utah, on March 16.

Among the divertissement numbers of the programs by Ruth St. Denis, Ted Shawn and company to be given in Carnegie Hall, New York, on the evening of March 17 and on Tuesday afternoon and evening, March 31, will be included Tragica, an experiment in the dance as an independent art without music. Another feature of the program will be a suite of five American sketches to music by Eastwood Lane and John Philip Sousa.

Salvatore de Stefano, harpist, has been engaged to give a special musical program at the graduation exercises of the Margaret Booth Private School for Girls at Montgomery, Ala., on May 28.

Clarence Gustlin, pianist, gave an "interp-recital" of Frank de Leone's American opera, Alglala, in Peoria, Ill., on February 26. Mrs. Anna Lucy Smiley, soprano, assisted in the recital, which was given under the auspices of the Amateur Musical Club.

Luella Melius, who recently appeared as soloist with the London Symphony Orchestra, has been engaged for a concert in Albert Hall, London. Mme. Melius will be busy during March with operatic engagements in Nice and Monte Carlo, and at the Madrid Royal Opera. In April she will appear in Paris and Italy. It is expected that she will return to this country next season.

Among the spring festival engagements which will be filled by Judson House is an appearance with the Bridgeport, Conn., Oratorio Society on April 21. The tenor will sing in the concert performance of Aida, which will be given by the society. Fred Patton, who sang in Aida with the Philadelphia Civic Opera Company on February 12, will sing in the concert performance in Bridgeport. After Bridgeport he sings with the Philadelphia Mendelssohn Club on April 22, and in Ithaca at the Ithaca Music Festival on April 23 and 24.

This Friday George Liebling, pianist-composer, will give his second Chicago recital in Kimball Hall.

Albert Spalding, American violinist, has been engaged to appear before the Philharmonic Society of New Orleans next February.

A large audience attended the concert given by the Chamber Music Society of San Francisco at the Dominican College at San Rafael last month. The program of this concert, which was the fourth of the Metcalf Series, included Borodine's D major String Quartet, the Nocturne and Scherzo by Arthur Foote for flute and strings, and a group of shorter pieces.

Erna Rubinstein will play the Beethoven Violin Concerto with the New York Philharmonic Orchestra in the Metropolitan Opera House on Sunday.

Beniamino Gigli, tenor, who is on tour following the completion of his engagement with the Metropolitan Opera Company, appears in Scranton, Pa., Thursday, in Hartford, Conn., on Sunday, and in Carnegie Hall, New York, on March 30. After two April engagements (in New Haven and Greenwich, Conn.), Mr. Gigli will sail for Europe on the S.S. France on April 18 for appearances in opera and concert in Germany during May and June.

A second New York recital by Shura Cherkassky, the thirteen-year-old boy pianist, is scheduled for Aeolian Hall this Saturday afternoon. The program includes numbers by Bach, Beethoven, Schubert, Chopin, and a modern group of Rachmaninoff, Mana Zucca, Stojowski, and Moszkowski.

Edwin Hughes, American pianist, appeared at a concert devoted to the works of American composers at the Hotel Ambassador in New York on Washington's Birthday, and has been engaged for a similar appearance in Washington, D. C., on March 23. His second New York recital of the season will take place on March 22. Mr. and Mrs. Hughes recently appeared in a two-piano recital at the MacDowell Club in New York.

Winifred Byrd has been engaged for a concert at Aeolian Hall, New York, on March 24, for the benefit of the American Association for Birth Control. This is her second benefit concert of the season. On December 9 Miss Byrd played at Aeolian Hall for the benefit of the Stony Wold Sanitarium.

Allen McQuhae, tenor, has been engaged by Professor Howard Lyman, director of music at Syracuse University, Syracuse, N Y., to sing the tenor role in The Swan and the Skylark at the university on May 7.

Rafaelo Diaz, tenor, sang on March 2 for the Texas Club at the International House, and on March 5 at Rochester in the big Eastman Theatre series, where he appeared jointly with Margarete Matzenauer.

The second and last of Yolanda Mero's New York recitals this season will be given at Aeolian Hall on Monday afternoon, March 16.

Mischa Levitzki at his final recital of the season in Carnegie Hall on March 14 will play Beethoven's Sonata Op. 101, which he has not played here since his all-Beethoven program five years ago, commemorating the composer's one hundred fiftieth anniversary.

Plans have been drawn for the erection of a theatre in New York to be occupied by the Opera Players, Inc., an organization recently formed to create a repertory grand opera company. Work on the theatre will commence shortly, and it is intended by Opera Players to produce there next season a number of operas in intimate form. The new organization is under the direction of Enrica Clay Dillon, general stage director of the Washington Opera Company.

The third and last of her intimate song recitals was given by Marguerite Sylva at Wallack's Theatre, New York, on March 1, with the assistance of Henrietta Maston, Albert Barber, and Corinne Wolersen.

Marie Morrisey, contralto, has been engaged for three appearances at the Hays (Kansas) Festival in May, for performances of the Messiah and of Elijah.

Miss Morrisey, whose home is in Chicago, has been in New York recently for the purpose of recording for the Brunswick Company.

Articles of incorporation have been filed in New York state by the Women's Symphony Orchestra of America through its attorney, M. M. Baker. The proposed capital of the new orchestra is $250,000 and the incorporators are E. Kuyper, T. Henry, and D. Cook. Elizabeth Kuyper, head of the organization, has recently been rehearsing thirty-five of the proposed sixty members of the orchestra. It is said that she has enlisted the support of local music patrons including Otto H. Kahn.

Donizetti's Lucia was sung at the Manhattan Opera House, New York, for the benefit of St. Joseph's Summer Institute on February 24. Emilia Sapienza, soprano, made her debut in the title role, assisted by Giuseppe Reschiglian, Alfredo Gandolfi and others. The performance was under the direction of Messrs. del Orefice and J. C. Cavere.

The sixty-fourth public service of the Pennsylvania Chapter of the American Guild of Organists was held in St. Michael's Lutheran Church, Germantown, Philadelphia, Friday evening, February 6. The choir of St. Michael's Church, William T. Timmings, organist and choirmaster, rendered the service.

The organ prelude, John E. West's Fantasia in F, was played by Edward R. Tourison, Jr., organist of the Second Baptist Church, Germantown, and the organ postlude, the Allegro movement from Mendelssohn's Fourth Sonata, was played by H. Gordon Thomas, assistant organist St. Michael's Church. Frederick Stanley Smith, organist at Tabernacle Presbyterian Church, Philadelphia, played, as a voluntary, the Finale from his own Sonata in A minor.

Two other numbers by Philadelphia composers were featured on the program. These were H. Alexander Matthews' devotional hymn anthem, Father, Once More Within Thy Holy Place, and Frances McCollins' The Lord Is King.

S. Hurok, Inc., have announced that Mischa Elman, violinist, will be under their exclusive management for the season 1925-26. Mr. Elman's tour next year will mark his fifteenth season in this country. It is planned to open his season in New York on November 1.

In his farewell recital in the Wanamaker Auditorium, New York, before returning to Europe, Marcel Dupre, Belgian organist, played his new Passion Symphony, Bach. Widor variations on Old Folks at Home, Dixie and the Star-Spangled Banner. As an encore, he played the Marseillaise. M. Dupre does not plan to return to America until the season 1926-27.

Caryl Bensel, soprano, was heard in recital in St. Petersburg, Fla.

The Philharmonic Group, the members of which are Dorsey Whittington, Carl Schlegel, and Charles Kivey, appeared on March 4 in St. John's College in Brooklyn. Other March appearances will be in New Brunswick, N. J.; in Washington, D. C. (where they will make two appearances); in Baltimore and in Trenton.

A Bach organ recital was given by Lynwood Farnam in the Church of the Holy Communion on March 2 in cooperation with the Musicians' Committee for completing the Cathedral of St. John the Divine.

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VOCAL COACH COMPOSER ACCOMPANIST

Among the prominent artists, who are coaching or who have coached or with whom Mr. Hageman has enjoyed the reputation of being associated as accompanist, are: Frances Alda, Lucrezia Bori, Sophie Braslau, Inez Barbour, Anna Case, Julia Claussen, Emmy Destinn, Claire Dux, Olive Fremstad, Anna Fitziu, Geraldine Farrar, Lucy Gates, Alice Gentle, Thelma Given, Jeanne Gordon, Mabel Garrison, Louise Homer, Frieda Hempel, Florence Hinkle, Marie Ivogun, Margaret Matzenauer, Edith Mason, Nellie Melba, Florence Macbeth, Ruth Miller, Greta Masson, Claudia Muzio, Luella Meluis, Marie Moressey, Nina Morgana, Haru Onuki, Margaret Ober, Irene Pavloska, Rosa Raisa, Ann Roselle, Marie Rappold, Leonora Sparkes, Marie Sundelius, Renee Thornton, Marcia VanDresser, Marie Zendt, Paul Althouse, Pasquale Amato, Luca Botta, Alessandro Bonci, Pablo Casals, Guilio Crimi, Rafaelo Diaz, Mischa Elman, William Wade Hinshaw, Orville Harrold, Herman Jadlowker, Jan Kubelik, Fritz Kreisler, Morgan Kingston, Riccardo Martin, Jose Mardones, Giovanni Martinelli, Basil Ruysdael, Joseph Schwarz, Antonio Scotti, Albert Spalding, Johannes Sembach, Carlos Sedano, Reinald Werrenrath, Efrem Zimbalist, Renato Zanelli, etc.

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Boston Hears Noted Recitalists

Maria Jeritza, Winifred Macbride, Macmillen, Zathurezky, and Sciarretti Feature Music Week.

Boston, March 3.—Among the instrumentalists who were heard here in concert during the last week were Francis Macmillen, Eduard Zathurezky and Julius Durleshkaivich, violinists; Alberto Sciarretti, Winifred Macbride, Howard Goding and Walter Hansen, pianists, and Daisy Jean, cellist. Maria Jeritza gave the only song recital of the week.

Mr. Macmillen was accompanied by Richard Hageman in his recital in Symphony Hall Thursday. Stuart Mason of the Christian Science Monitor wrote that the violinist played in "a direct and simple fashion, albeit musically." . . . In matters of tone and technique Mr. Macmillen "reveals a mastery of all the resources of the instrument."

The Globe reviewer commented that "his tone is full and sweet without being forced. He phrases musically and plays with keenly felt but unexaggerated rhythmic effects." The chronicler of the Transcript considered him a firm technician and continued that, in the Lalo Symphonie Espagnole his tone, "intense and even brittle, now heightened its beauty and suggested in the vastly subdued pianissimo of the rondo that sensuous hunger which Kreisler alone can extract from measures of the kind."

* * *

On Monday Eduard Zathurezky played in Jordan Hall. Mr. Mason wrote in the Monitor that "the most striking characteristic of Mr. Zathurezky's playing is its repose, which must not be mistaken for coldness, for his tone is warm and colorful, and he plays with evident understanding of the music." The violinist "is not lacking in virtuosity," according to Mr. Mason, "but his virtuosity is not of the cheap, showy variety. In short, he is a well equipped violinist and a musician of more than ordinary attainments."

The reviewer in the Transcript found Mr. Zathurezky "serious minded and self controlled," shunning "every trick of the physically displayful violinists." His tone, to quote this writer further, was "resonant, warm, full flavored of the strings and the wood of the fiddle. It flows amply and freely in measures of sustained melody, engaging and stirring the ear. It is flexible and diversified with figures and ornament." In the Herald the chronicler commented that he played the Paganini variations "most musically . . . with sweetness when they allowed it, always with dignity and with a vigor which made even the most perfunctory engrossing."

Julius Durleshkaivich's violin recital Tuesday was commended by Mr. Mason for its display of considerable natural technical facility. This writer considered the artist's tone and technical command "uneven," but added that Mr. Durleshkaivich "has violinistic talent; and, more than this, he has a musical nature coupled with a degree of musical understanding." The Transcript reported that he showed natural ability, but lack of adequate control and training.

* * *

Maria Jeritza was loudly applauded by an audience of unusual size and enthusiasm in her concert appearance here. The reviewers commented on her charming stage presence, but found that, hampered by the restrictions of the concert platform, her singing was not in its best form.

The Globe chronicler found her singing "highly dramatic and worthy of her reputation" in the operatic arias and English ballads. He wrote that "her voice is powerful and naturally of great beauty. . . . For the most part she sang well." He commented that she was "the most fascinating person to watch" he had ever seen in concert.

According to the Herald, Mme. Jeritza proved herself "an opera singer first and foremost. . . . She has beauty, charm and personality." The soprano was assisted by Emil Polak at the piano, and Maximilian Rose played several violin solos.

* * *

With the exception of Liszt, Dohnanyi and Chopin, the program given by Mr. Sciarretti in Jordan Hall consisted of Italian compositions from the time of Frescobaldi to the present. One of the novelties was Pick-Mangiagalli's three Mignardises.

To quote the Transcript, "technique of more than usual polish and refinement Mr. Sciarretti has in abundance. Tone with him is often very lovely, though in forte and fortissimo it is usually rather thin and hard." The Herald commentator considered him "manifestly a player of fine talent . . . with a cool, crisp tone that had distinct individuality."

Winifred Macbride also gave a piano recital in the same hall on Saturday. She played John Ireland's Ragamuffin "excellently, with a strong tone that sounded well, firm technique and admirable rhythm. In the Ravel she added real brilliancy to her equipment, and the Rachmaninoff Prelude she played with warmth," in the opinion of the Herald observer.

* * *

The Transcript wrote of Mr. Goding's piano recital on Thursday that it showed musicianship of a very high order. This writer considered that his technique "is large and secure, though it practically never dazzles or overwhelms. His tone is rich, luscious, of considerable flexibility. Powerful sonorities he piles up without hint of hardness or coarseness."

According to the Globe, "he played with his accustomed dynamic force and his usual sense of contrast." The Monitor writer said he "successfully differentiates various styles. . . . His splendid technique was always subservient to the intelligent and appropriate interpretation of the music he played."

Walter Hansen, recent winner of the Mason and Hamlin prize at the New England Conservatory of Music, plays, according to the Monitor, "with a clear, brilliant tone and plainly feels his music." To quote the Transcript, his technique is "crisp, clean-cut, able to cope with major difficulties."

* * *

In a combination cello, harp and song recital Daisy Jean appeared at Jordan Hall Thursday. In general, the reviewers admired her most as a cellist. The Monitor said that she played the cello "with beauty, emotional power and technique," and added that her technique "embraces speed, clearness, splendid bowing and good light notes."

In the Transcript review she was called "a knowing exponent of her instrument," and the Globe chronicler commented that she played "with a keen sense of melody and a musicianly feeling, but with a technique not always impeccable." The Transcript writer also commented that "her voice is of excellent quality, with some especially lovely high notes."

* * *

The Temple Choirs, under the direction of Henry Gideon, presented The Builder, a Biblical music drama by Eleanor Wood Whitman, Monday. The presentation of the work was commended by Mr. Mason.

* * *

A joint recital was given by Marie Mikova, pianist, and Arthur Hartmann, violinist, a week ago Thursday in Jordan Hall, in which the artists played solos and duets.

Miss Mikova, according to the Monitor, "gave a good account of herself" and played some things "with fine expressiveness." The Herald writer considered her "a good technician" but said her playing lacked ardor and imagination. The Transcript commentator lauded her "technical virtuosity," but deplored the tendency toward the colorless she displayed.

To quote the Monitor, Mr. Hartmann "is a player of acknowledged talent. He brings an authoritative interpretation to whatever he plays. A master of brilliance, resonance, and clean rhythmic vigor, he plays with a feeling for the essential unities of composition." According to the Herald observer, he is "an excellent musician and a skilled violinist" and played throughout with "technical proficiency, musical sensitiveness, a smoothness of tone that was occasionally very beautiful, a mood that caught the sombre beauty of the music." The Globe writer found the concert monotonous and lacking in inspiration. In the opinion of the writer in the Transcript, the ensemble playing was excellent.

Recent Press Comment on the conducting of

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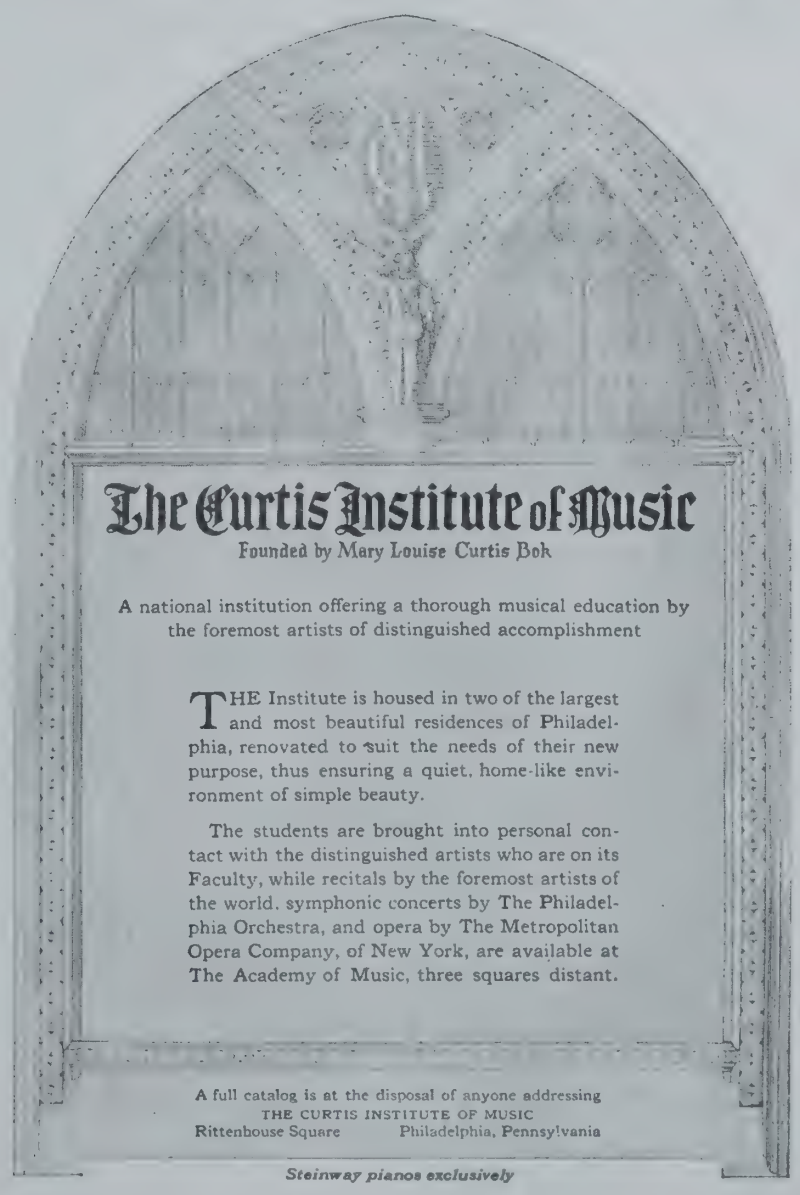
Mendelssohn Club, 225 Voices. Philadelphia Orchestra, 104 Players

"The concert showed some of the best choral singing that has been done in this city for a long time. . . . The organization with great spirit and fine tonal quality sang a number of selections requiring versatility both in voice and in interpretation. . . . An orchestral sketch, "Silver Plume," an effective piece of composition and orchestration by N. Lindsay Norden, Conductor of the Club, was very well received by the large audience. The work of the chorus was very impressive many times; its balance was excellent and the tonal quality left little to be desired, while the dynamics were effectively rendered, and the blending with the orchestra also was very beautiful. It is to be hoped that choral singing in Philadelphia will gain a fresh impetus from last evening's concert."—*Public Ledger.*

"It sang upon this occasion Brahms' noble 'Song of Destiny' and Mendelssohn's characteristically fluent 'Hymn of Praise.' It sang them well, with admirable volume and quality of tone, and with the precision its members have attained under the skillful directorship of N. Lindsay Norden. . . . Of the playing of the Orchestra under Mr. Norden's direction there is no need to speak."—*Philadelphia Inquirer.*

"Presiding over his forces, Mr. Norden compels the impression of absolute intelligent appreciation of the results to be attained, so successful is he in conducting both choral and instrumental harmonies. Indeed so large was the force under his baton that it was necessary to attach the old fashioned and discarded 'apron' to the Academy platform to accommodate the musicians."—*Evening Bulletin.*



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(Continued from page 1)

"The Orchestra in the Grades."
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Demonstration: A Regular Rehearsal, Mr. W. E. Brown in charge, Director of Music, New Haven, Conn.
1. Tuning Routine.
2. Familiar Selection.
3. Sight Reading.
4. Interpretative Practice.
5. Familiar Selection.
Discussion.

9:30-11:30—Wooster School, Miss Pauline Meyer, Director of Music, New Britain, Conn., will give demonstration of model lessons in Music Appreciation. Grades 1-6.

WEDNESDAY AFTERNOON, MARCH 18

1:30-1:45—Community Singing—Arthur F. A. Witte conducting.
1:45-2:30—Formal opening of the Conference with address of welcome by Mayor Fitzgerald, Superintendent of Schools, F. H. Beede, and Dr. James R. Angell, President Yale University. Response by the President of the Conference, R. W. Grant.
2:45-3:15—"Training Versus Instruction" —Charles L. Ames, Member State Board of Education, Conn.
3:15-3:45—Address—Dr. Hollis Dann, Director Dept. Public School Music, New York University.
3:45-4:15—Albert Edmund Brown, Dean Public School Music, Ithaca Conservatory, N. Y., in a Program of Songs.
4:30-5:30—Publishers' Exhibit at Hotel Headquarters, Room 117—Yale Room.

WEDNESDAY EVENING, MARCH 18

8:15-9:30—Sprague Memorial Hall—Concert by Horatio Parker Choir, David Stanley Smith, Conductor.
10:00-12:00—Informal Reception and Dancing, High School, charge Physical Training Department.

THURSDAY MORNING, MARCH 19

9:30-11:30—School Visitation, New Haven Public Schools.
9:30-11:30—"Voice Production in the Public Schools Round-Table," Prince Street Grammar School.
Chairman, Miss Esther Greene, Director of Music, Oneonta Normal School, New York.
Demonstrations with small groups of children.
The Child Voice, unassigned.
The Boy's Changing Voice, Mr. Wm. Short, Supervisor of Music, Northampton, Mass.
Vocal Class Instruction, Mr. Frederick Haywood, New York City.
Discussion.
9:30-11:30—Junior High School—Round-Table.
Chairman, Mr. Charles Miller, Director of Music, Rochester, N. Y.
9:30-11:30—Selections by four Seventh Grade Choruses, Orange Street School, Miss Ethel L. Higgins, New Haven, conducting.
1. Some work in interpretation with piano accompaniment.
2. Sight reading by phrases (classes singing separately in rotation).
3. Sight reading by entire chorus (with words or with syllables, in alternate phrases).
4. Quartette singing (one quartette from each class singing together).
5. A lesson in appreciation, Miss Grace Pierce, Supervisor of Music, Arlington, Mass.
6. Selection.
"Junior High School Organization," Mr. George Abbott, Director of Music, Schenectady, N. Y.
"Courses in Theory and Practice," Mr. Ralph Baldwin, Director of Music, Hartford, Conn.

THURSDAY AFTERNOON, MARCH 19

1:30-1:45—Community Singing, Albert Edmund Brown conducting.
1:45-3:00—Annual business meeting with election of officers, reports of committees, etc.
3:00-3:30—Address Professor Peter Dykema, Director Dept. Public School Music, Columbia University. "Tests and Measurements in Music Education."
3:30-4:00—Address, Dr. Luther A. Weigle, Yale University.
4:00-4:45—Concert by Yale University Glee Club.
5:00-5:30—Publishers' Exhibit at Hotel Headquarters, Room 117—Yale Room.

THURSDAY EVENING, MARCH 19

6:00—Various Alumni Dinners.
8:15-9:45—Woolsey Hall, Concert, Haydn's "Seasons" by 600 High School pupils of New Haven, William E. Brown, Director of Music.

FRIDAY MORNING, MARCH 20

9:30-11:30—"A Musical Clinic" under the direction of T. P. Giddings, Director of Music, Minneapolis, Minn.

MISS ANNA CASE
Sang Yesterday in Her Only Recital Appearance in New York This Season.

Grades 1-8 will be taught in rotation by Mr. Giddings, Truman Street school.

FRIDAY AFTERNOON, MARCH 20

1:30-1:45—Community Singing.
1:45-2:15—Address, Dr. Max Schoen, Carnegie Tech., Music Appreciation.
2:15-3:00—Address, Franz Proschowsky, New York City.
3:00-3:30—Address (Illustrated), "Piano Accompaniments," Mr. George Gartlan, Director of Music, New York City.
3:30-5:00—Publishers' Exhibit at Hotel Headquarters, Room 117—Yale Room.

FRIDAY EVENING, MARCH 20

6:30—Annual Banquet at New Haven Lawn Club.
Chairman—Wm. E. Brown.
Toastmaster—James Price.
Speaker—Dr. Charles M. Bakewell, Yale University.
Entertainment.
Community Singing.
Helen Leavitt in "The House That Jack Built."
Testimonial appreciation to Samuel P. W. Cole (pioneer supervisor, retired).
Violin and Piano Sonata by two prominent musicians.
10:30-12:00—Singing in Lobby of Hotel.

Koussevitzky Leads All-Russian Program

Boston, March 3.—The only unfamiliar number on the all-Russian program conducted by Serge Koussevitzky at the Friday concert of the Boston Symphony Orchestra was Glazounow's Eighth Symphony. The rest of the program included Glinka's Overture to Russlan and Ludmilla; Liadov's Kikomora, The Enchanted Lake, and Baba-Yaga, and Tschaikowsky's Romeo and Juliet Overture.

Philip Hale wrote in the Herald that, in spite of the "solid structure, the scholarly workmanship, the technical skill displayed" and the occasional "examples of ingenious orchestration," the Glazounow Symphony had little emotional appeal. According to Stuart Mason of the Christian Science Monitor, "his music is sonorous, there are effective bits of scoring, there is here and there a passage of felicitous harmonization, but the thematic material as a whole is characterless."

In the opinion of Warren Storey Smith (Post), "marvels of contrapuntal ingenuity are to be found in this symphony. Structurally it is a notable achievement. . . . It is dignified, serious, often stirring and impressive," but "it is devoid of striking individuality." The reviewer in the Globe found passages "with real power," although the general effect of the work was one of "labored dullness."

* * *

Frederic Joslyn was the soloist at the sixteenth concert of the People's Symphony Orchestra, under the direction of Emil Mollenhauer. According to the Herald, he sang "decorously, with most resonance in his lower notes." The Globe writer found his voice "of pleasing quality, and the audience received him with enthusiasm."

GRAINGER

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"A distinctive musical personality, vigorous, original and refreshing, who dazzles with his brilliance and charms with his poetry."
"Daily Times," Seattle, Wash., Oct. 28th, 1924.

"The loveliest thing about Grainger's piano playing is his superb pianissimo. Again and again—exquisite feeling for soft notes. He gives one the impression that when most pianists think they are playing extremely soft it really is mezzo-forte after all."
"Daily Times," Los Angeles, Cal., Nov. 19th, 1924.

"Grainger, who has played for us before, gave a performance so vital in spirit, so electrical in sparkling dynamics and so poetically rhapsodic that it seemed impossible that he has ever done so well."
"Chronicle," San Francisco, Cal., Nov. 11th, 1924.

"Grainger and Muzio get capacity crowd, at least 500 persons were turned away."
"Daily Tribune," Chicago, Ill., Dec. 1st, 1924.

"Grainger played with musicianship and a singing tone. His heavy chords rang with the clearness of a beautifully toned bell."
"Free Press," Detroit, Mich., Nov. 28th, 1924.

"Grainger played the Grieg concerto in such masterly fashion of power, buoyancy and tender lyricism in perfect blending as he has never done this or any other work here."
"Journal," Minneapolis, Minn., Dec. 6th, 1924.

"The years may not wither nor repeated contacts stale the pleasure of Mr. Grainger's individuality. Other pianists may be this, that or the other, yet not one—even Mr. Rachmaninoff—suffuses a presence over a concert-room as does Mr. Grainger."
"Evening Transcript," Boston, Mass., Jan. 12th, 1925.

"Grainger is a pianist to whom one may listen with pleasure quite indefinitely."
"Post," Boston, Mass., Jan. 11th, 1925.

"A throng came to hear an unconventional program. Mr. Grainger was in fine form, giving the Bach number a magnificent close, with his usual blend of crisp clarity and notable power thoroughly in evidence."
"Tribune," New York, Jan. 6th, 1925.

"His gusto is always infectious, and his playing is so clean and lucid that one has the feeling of taking a walk with him on a bright frosty morning and admiring the spring and energy he puts into every step."
"Evening Post," New York, Jan. 6th, 1925.

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Opera Heads Washington Music

Chicago Company Gives Tannhaeuser, Boris, Lucia, and Thais; Damrosch Leads Ninth Symphony.

Washington, Feb. 28.—The main event of the past month, the visit to Washington of the Chicago Civic Opera Company, may be taken as a direct result of the building of the new Washington Auditorium. And further enterprise on a large scale is to be expected. There is promised the Bach Choir of Bethlehem in the B minor Mass in Easter week, and Morris Gest has been throwing out feelers as to the practicability of producing The Miracle here. Certain inconveniences in the arrangements of the big building which have been brought to light by experience, will be remedied, and its usefulness assured.

As for the Chicago Opera Company, it offered a varied fare in Tannhaeuser, Boris Godunoff, Lucia di Lammermoor, and Thais. Attention centered perhaps too much in the stars of the cast, but the work of those taking minor parts and the sonorous and picturesque chorus won spontaneous recognition too. Scenery and stage settings came in for praise, although the stage,—built though it is for an auditorium of six thousand seats,—looked cramped in the big ensembles. The orchestra, good in itself, was generally considered overpowering, whether conducted by Weber, Polacco, or St. Leger. Only in Thais under Moranzoni was there no complaint made on that score.

Of the opening night Kate Scott Brooks of the Herald wrote that Rosa Raisa won a triumph for herself in the role of Elizabeth and Joseph Schwartz made an equally artistic success as Wolfram." Jessie McBride of the Times thought the honors went to Cyrena van Gordon and Mr. Schwartz. Forrest Lamont did his final scene very well although "ineffective" at first, in the opinion of this writer. Mme. Raisa's Elizabeth she found "gripping," but "with a fine dramatic sense, there was yet lacking that commanding heroism of Wagner, that forcefully proclaimed German diction that belongs to these heroines. Her Prayer was exquisite in its picture."

Of Boris Helen Fetter of the Star wrote that "the manner in which Chaliapin actually lives the role of the mentally tortured czar is awe-inspiring." She reported Mr. Chaliapin as saying: "It is the soul of Russia—this role." Miss McBride called the interpretation "the greatest towering portrait that any stage may rise to. Yet the opera as a whole is a masterwork in which Moussorgsky taxes the resources of a cast to the utmost." But in the three tenors demanded, Messrs. Cortis, Mojica and Boscacci, the basses Cotreuil and Lazzari, and in the women, Gladys Swarthout, Augusta Lenska, and the others, Miss McBride felt that the Chicago Opera "met the requirements most notably."

Lucia di Lammermoor with Toti dal Monte in the title role was as Italian as its predecessors were German and Russian. Even the enthusiasm manifested in the mad scene took on an Italian quality, although Washington lacks the foreign elements in its population that hang over the rail and lead the applause on their respective nights at the Metropolitan in New York. Antonio Cortis took occasion here to show great power in the last act.

The concluding Thais,—a matinee and the best attended of the four performances,—was dominated by Mary Garden, theatrical to the last degree but impressive in appeal, direct and convincing, especially in the more subtle developments of the role. Mrs. Poe, of the Post, found that Mr. Cotreuil as Athanael "had dramatic fervor and was always with the picture as the fiercely earnest and spiritually exalted mystic." The local management for the series of performances was undertaken by Mrs. Wilson-Greene.

Mrs. Greene presented also Ruth St. Denis and the Denishawn Dancers to a capacity audience; Fritz Kreisler, of whom nothing new is to be said; and the New York Symphony Orchestra in Beethoven's Ninth Symphony. Washington had a proprietary interest in this aspiring undertaking, as the chorus was composed of its Choral Society, the Church of the Covenant Choir, the Rubinstein Club, and the Interstate Male Chorus. The unconventional seating of these forces occasioned some press criticism, but the precision in attack and pitch and the devoted enthusiasm was found beyond question.

The quartet, Ruth Rodgers, Helena Marsh, Fraser Gange and Charles Stratton gave all that could be asked. Mr. Damrosch and his men played the night before in the Fine Arts course, which offered Marion Rous in her clever lecture-recital "What Next in Music?"

Alexander Brailowsky and Zlatko Balakovic brought Mrs. Lawrence Townsend's Morning Musicales to a conclusion for the season. T. Arthur Smith, Inc., presented a violinist of first rank in Paul Kochanski. Gregory Ashman's accompaniments, said Mrs. Brooks in the Herald, were "worthy of the soloist—which is sufficient praise." The second concert of the Washington Chamber Music Ensemble was distinguished by the good playing of the National String Quartet under Henri Sokolov, and, more especially by Mr. La Salle Spier's song cycle to verses from Browning's Pippa Passes, sung by Gretchen Hood to a rich accompaniment of piano—played by the composer—and string quartet. Schubert's Forellen Quintet concluded the program.

M. G. S.

Walter Will Lead Mason Work

Daniel Gregory Mason's Symphony in C minor is scheduled to be played by the New York Symphony Orchestra, Bruno Walter conducting, at its Sunday afternoon concert in Aeolian Hall, New York, on March 15. Liszt's Mazeppa and Schubert's Unfinished Symphony will complete the program.

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Wanda Landowska Plays Mozart; Van Vliet Is Cellist in Don Quixote.

Wanda Landowska played Mozart's Concerto in E flat for piano and orchestra at the concert of the Philharmonic Orchestra, Willem Mengelberg conducting, on Thursday evening. Mr. Mengelberg also played the Eroica Symphony and Bach's Prelude to Cantata No. 174 and the Adagio from the Organ Concerto in C major in Siloti's arrangement for strings.

In the Sun W. J. Henderson wrote that "the performance of the Concerto was something to be cherished in the memory as one of the exquisite accomplishments of this prolific season. Mme. Landowska played with ravishing tone and with a scale of dynamics not only most favorable to her instrument, but fully in keeping with the character of Mozart's conceptions and the instrumental outlook of his time. She displayed a technique which for purity, crystalline clearness and infinite variety of tonal gradations could not be surpassed."

Pitts Sanborn wrote in the Telegram-Mail that "in the andante Mme. Landowska broidered on Mozart's melody with that oneness of spirit with the master that has seemed nothing short of miraculous." In the opinion of Olin Downes of the Times she played "with a self-abnegation, a depth of feeling and purity of style past praise." The Post was equally commendatory.

The feature of Mr. Mengelberg's concert on February 27 was Strauss' Don Quixote, which was new to the Philharmonic programs. The reviewers welcomed the musical character study and felt in general that Mr. Mengelberg's reading expressed the intentions of the composer with clarity and fitness of expression.

Cornelius van Vliet played the cello part, as well as the cello solo in Haydn's Concerto in D major. He was praised by the press for his playing in both numbers. Olin Downes wrote that "it was one of the finest readings of the cello part of Strauss' work that we remember and a performance in itself."

At the students' concert on Wednesday night Mr. Mengelberg gave the Beethoven Eroica Symphony and Strauss' Ein Heldenleben, in which Scipione Guidi played the violin solo. The week previous at its Sunday concert the orchestra played Stravinsky's L'Oiseau de Feu, Tschaikowsky's Fourth Symphony and Mozart's serenade for string orchestra, Eine Kleine Nachtmusik. Ernest Schelling conducted the third pair of children's concerts by the orchestra on February 21, emphasizing the woodwind section of the orchestra, which first desk men illustrated.

Savannah Aims for Civic Opera

Savannah, Ga., Feb. 28.—M. M. Hopkins is chairman of a committee which is sponsoring a self-supporting civic opera association in Savannah to produce operas with casts made up of local singers. The committee is made up of members of the Thursday Morning, Saint Cecilia, Savannah Music Clubs, and the Opera Study Club.

Third New York Recital by Kreisler

Fritz Kreisler gave his third New York recital February 21 before an audience which filled Carnegie Hall to capacity.

Stokowski Conducts Last Guild Program

John Barclay Sings; Schoenberg, Eichheim, Satie, and Varese Novelties Given.

The orchestra at the third concert of the International Composers' Guild in Aeolian Hall, New York, March 1, was composed of members of the Philadelphia Orchestra, and was conducted by Leopold Stokowski. The assisting artist was John Barclay. The four numbers on the program, all of which were first performances here, were a Serenade for small orchestra and baritone by Schoenberg, Eichheim's Malay Mosaic, a Suite of Dances by Erik Satie, and Edgar Varese's Integrales.

Lawrence Gilman (Herald Tribune) found the Schoenberg "feeble, tedious, infertile and fundamentally derivative" and the Malay Mosaic a "poetic and ingenious fantasy" although reminiscent of his other works. More tolerant than the other reviewers, Mr. Gilman considered that, although Varese's music meant little to him, it "stood squarely and solidly on its own feet" and had the virtue of sincerity.

According to Deems Taylor of the World, "the proceedings were a bit depressing" with Mr. Eichheim's piece "the most euphonious of the lot." Pitts Sanborn wrote in the Telegram-Mail that the Satie dances were trifles, but "crisp, tuneful, pungent, bright." The Malay Mosaic Mr. Sanborn thought "monotonous, rambling and unconscionably long." The Post reviewer commented that the humor in the Satie dances was too obvious, and that the Eichheim work "was the most interesting offering . . . with a fascinating exotic quality."

W. J. Henderson (Sun) thought this work dull, but liked the humor of the Dances by Satie. In the opinion of Olin Downes of the Times, the Malay music was the most beautiful of the evening. He congratulated John Barclay—"talented artist that he is"—for his singing of the thankless and difficult voice part in the Serenade.

Mr. Stokowski and the orchestra were commended generally and the consensus of the reviewers of the Varese Integrales was that it was noisy and too long.

Paris Opera Now Housed In its Thirteenth Home

Paris.

The Paris Opera, which early in January celebrated its fiftieth birthday in its present house, has so far in its career occupied thirteen auditoriums. In its long career the institution has been located in the following places in Paris:

1671-1672—Rue Mazarine.
1672-1673—Rue de Vaugirard.
1673-1763—Palais Royal.
1764-1770—Tuileries.
1770-1781—Palais Royal.
1781—Rue Bergere.
1782-1794—Boulevard Saint Martin.
1794-1820—Rue Richelieu.
1820—Rue Favart.
1821—Place Louvois.
1821-1873—Rue le Pelletier.
1873-1875—Place Ventadour.
1875-1925—Present Opera.

From the time of the foundation of the Paris Opera down to the opening of the auditorium in use today 547 different works were presented; from the opening of the new opera down to the first of January, 1925, about 140 different works were given. This does not include the vast number of musical compositions not operas and ballets which the Paris Opera has presented

I. S.

Opera Re-engaged

Chattanooga, Tenn., March 4.—The Chicago Civic Opera's second season here was such a success that Sam Read, president of the Opera Association and also president of the Chamber of Commerce, has announced that the company will be engaged for three performances next year.

The first performance, a week ago Monday, was Thais with Mary Garden. At the Tuesday matinee, Feodor Chaliapin sang Boris Godunoff, and that night Rosa Raisa was heard in Tannhaeuser. This last was the most popular and was attended by a capacity audience.

John Charles Thomas, baritone, gave a recital Friday evening at The Memorial under the auspices of the Memorial board. He was cordially received by a large audience.

Tonight, under the auspices of the Chattanooga Music Club, Pablo Casals, cellist, will appear.

Re JOHN Mc CORMACK

"A Hint to Students"

"Mr. McCormack, in splendid voice, singing with the technique which few can equal today and none can surpass, and with even more than his usual curious power of lending lustre to a pebble till for the moment it gleams like a jewel.

"It is much to be hoped that many 'Handel and Mozart singers' were in attendance, to learn what they should do."—*Boston Herald.*

JOSEPHINE
LUCCHESE

Critics and Audiences Acclaim the "American Nightingale" in all her appearances (Season 1924-25)

"It is almost invidious to make comparisons but we must enthusiastically commend the Gilda of Lucchese, which was conspicuous not alone for the physical beauty of the singer but for the extremely fine conception of the woes of a betrayed damsel, and a most charming vocalization of the role. We have seldom heard 'Caro Nome' sung better."—**New York Evening Post.**

"Last night in Lucia Lucchese scored one of the greatest triumphs of her career before the largest house ever played in this city. At the close of the 'Mad scene' there was a tremendous demonstration lasting many minutes."—S. L. L., **Philadelphia Public Ledger.**

"The performance soon developed into a triumph for Lucchese. Her voice carries beautifully and the creamy texture constantly delights the ear. It is a voice without wavers or uncertainties; one feels no fear for its ability to meet any exigencies even in the dazzling shower of the mad scene with its incredible trills and high notes. Miss Lucchese made it all seem music eminently worth singing."—**Rochester Herald.**

"Lucchese's singing of the role brought her a thundering acclamation that left no doubt as to what a standing-room-only audience thought of her voice. She sang to a house that was packed."—**Pittsburgh Gazette Times.**

"The talented coloratura sang the role with a vocal beauty and a dramatic force that well merited all the applause accorded her. The artist is a singing actress of unmistakable ability. Winsome, appealingly pathetic in her interpretation she was given as much praise for her dramatic portrayal as for her splendid vocal ability."—**Detroit Free Press.**

"Hers is a voice of crystaline clarity and she uses it with such ease and delicacy that the person who comes to criticize remains only to marvel and enjoy. Her technique is so perfect as to be wholly unobtrusive and almost imperceptible and she colors everything she sings with the charm of her own gracious personality."—Carl B. Adams, **Cincinnati Enquirer.**

"She sang with all the purity, sweetness, technical sureness and musical charm which one had learned to expect of her. What the audience perhaps feels more than any other quality, aside from the actual vocalization itself, is a certain delicate sympathy in interception and a special refinement of intonation. She is lovely and she sings beautifully." — **St. Paul Pioneer Press.**

"Such an exceptional artist is Josephine Lucchese. She combines the gift of great coloratura skill in singing with true and well developed talent for convincing stage action. Her final triumph was supremely well earned."—Victor Nilson, **Minneapolis Journal.**

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New Casella Ballet Produced

Il Convento Veneziano Presented in Milan; Revive Humperdinck's Hansel and Gretel.

Milan.

A new choreographic comedy of Alfredo Casella, Il Convento Veneziano, had its world premiere at La Scala on the evening of February 7. It shared the program with a revival of Humperdinck's Hansel and Gretel, which immediately preceded the ballet. The libretto of the novelty is the work of J. L. Vaudoyer.

The reception of the new work by the public was only moderate in its warmth. The story, although original in a mediocre way, seemed static, monotonous and not well adapted to the two ways in which the authors intended that it should be told, that is, pantomime and the dance. It did not win the audience or convince it of its plausibility. It is one of those tales which works about inevitably toward the happy ending, but which lacks any piquancy, although it is overdosed with sweetness.

Nor did the choreography succeed in developing movement or in creating any great degree of dynamic life. True enough, the authors were determined from the very beginning that the spirit and mood of plain dancing should not be banned from their work as it has been from other modern works of the sort. Somehow, nevertheless, the impression is given that the dance mood is artificial, and that it does not spring spontaneously from the nature of the story which is being told.

Finale Effective

The only part of Il Convento Veneziano which was vigorously effective was the finale, whose rhythmic vitality and choreographic movement really had strength.

As for the music of Alfredo Casella, it must be said that it contrasts absolutely with the style demanded by pantomime and the dance. Nor can it be said that irrespective of the purpose for which it was intended has it any great vitality or color. It seemed for the most part spread too thin, too mixed in style, too artificial and empty.

What must be praised without stint in the production of Il Convento Veneziano was the setting of the ballet. The fantastic scenery and picturesque costumes were most charming. Signor Caramba did wonders with them. Cia Fornaroli and Rosa Mascagno were more than equal to the demands of the story, dancing with charming grace and agility. Maestro Panizza conducted with impeccable musical taste.

Hansel and Gretel

Humperdinck's Hansel and Gretel, which was the first performance of the double bill, was given the same evening for the first time in twenty-three years in Milan.

The public seemed to appreciate the revival and to penetrate easily the subtleties of the score, upon which, in fact, the entire value of the opera is based.

The production did full justice to Humperdinck's work. Unqualified praise was accorded Maestro Panizza, who interpreted the music of the opera with the proper touch of fantasy and lightness. Not even the most minute of themes in the work was obscured in the unusually lucid performance. The conductor brought out the spirited, festive and poetic moods equally well. No warmer and more spontaneous applause has been given a leader at La Scala this year than Maestro Panizza received that night.

The leading roles in the opera were taken by Signore Couchita Supervia and Maria Ines Ferraris, respectively the Hansel and Gretel. Both displayed good voices which favored the ears of the listeners with perfect intonation and keen sense of rhythm. Their acting was discreet and pleasing, if not exceptionally life-like. The audience must have thought with regret of the passing of the artist who created the role of Hansel at La Scala in 1902, Rosina Storchio.

The baritone, Carlo Morelli, sang and acted remarkably well. His limpid and flexible voice was at its best, and he recited the ballad most effectively. Signora Casazza was but a mediocre Strega. The mise-en-scene was striking.

FEDERICO CANDIDA.

Austrian Librettist Sues For Broadcast Royalties

HUGO VON HOFFMANNSTAHL, the Austrian poet who has written the librettos for all Richard Strauss' more recent operas, is suing the German broadcasting monopoly for damages for introducing one of his works in a radio program without his permission, according to a dispatch in the Evening Post.

After hearing the arguments advanced by Hoffmannstahl's counsel and the attorney for the defense, the court decided to take a fortnight off in which to consider the decision. The decision will be of great interest, as it will establish a precedent on the question of whether authors are entitled to royalties on works broadcast by radio.

Nanny Larsen-Todsen

Swedish Dramatic Soprano

SCORES A TRIUMPH AS ISOLDE

at the Metropolitan Opera House

The Opinions of the New York Critics:

The New York Herald Tribune

"She was **touching,** she was **eloquent,** she had something of the sweep and **authority,** something of the **grand manner,** of the great Isoldes of an earlier day. . . . Her 'Liebestod' had a strangely sybilline ecstasy and a beauty of tragic elevation that were **extraordinarily affecting.**"

LAWRENCE GILMAN.

The New York World

"She played the Irish Princess with **regal impressiveness,** fire, passion, and tenderness, and a blazing sincerity that **held her audience spellbound** from the rising of the curtain on Tristan's ship until the moment she sank back, dying, in the arms of Brangaene by the body of her dead lover. It was a confident, surely conceived, and **superbly sustained** piece of operatic acting, and it stamps her as **an artist to be reckoned with.**

"Her performance was almost as impressive vocally as it was dramatically—more so, if one regards the terrific demands of the part. . . . She sang with enormous **variety** and **eloquence,** and when the occasion demanded, **electrifying power.**"

DEEMS TAYLOR.

The New York Post

"Much of the charm of the representation was the Isolde of Nanny Larsen-Todsen, which was completely satisfying. From her first appearance on the deck of Tristan's ship to her death in the arms of Brangaene beside the body of her dead lover, she was the Irish Princess, **regal, passionate, tender, sincere, holding the audience spellbound with her consummate art in song and acting.** It was a **great performance** in every respect and the new Scandinavian prima donna added one more to the characters in which **she has triumphed.**"

ERNEST NEWMAN.

The New York Times

"The fact is she sang yesterday with **tonal color and authority.** She presents Isolde **with a fire, a majesty and sweep of line.** There was a **greatness** of spirit commensurate with that of the music. There was dramatic proportion and climax, and the sustaining of mood in accordance with dictates of music and text. **This was an impressive impersonation.**"

OLIN DOWNES.

CERTIFIED THE MUSICAL DIGEST

EUROPEAN NEWS AND VIEWS

London Season Picks Up

Paderewski and Sauer Give Piano Recitals; Rose Quartet Pays Annual Visit.

London.

The week of February 15-22 in London was marked by two virtuoso concerts, the more significant of which, probably, was the appearance in the Albert Hall of Ignace Paderewski on the evening of the 17th. The Polish pianist, as a mark of homage to the veterans of the Allied army, is giving a number of concerts in the principal cities of England—of which this was the first—the whole proceeds of which are to be given to the British Legion, the counterpart here of the American Legion in the United States.

Ever since the announcement of this free-will offering was made, the press has been full of expressions of gratitude for what it has generally called an act of unparalleled generosity. Now, after the first concert, the critics are equally enthusiastic about the pianist's art.

Find Pianist Unchanged

"Times have changed," says the Telegraph critic, reminiscing over Paderewski's early appearances, "but not, or hardly, Paderewski. He is still the poet par excellence of the piano, the lyric poet, that is. Take him all in all, there is the same almost uncanny intimacy, clarity, neatness, delicacy, finesse that have characterized his playing since his early professional days at Stuttgart. For him there is no tearing of passion to tatters. Calm, restrained, he is in all that he does, and all is so amazingly differentiated, so wonderfully apt to the music played. But why say more? There is of a truth but one Paderewski, and over him the years have rolled lightly by—heaven be thanked!"

Percy Scholes, in the Observer, was evidently as favorably impressed, but said in direct criticism only, "Generally speaking, the best pieces and the best playing went together." The Sunday Times writer went on: "On the ground of his virtuosity alone, Mr. Paderewski would be justly deemed incomparable. But not only can he beat the virtuosi at their own glittering game of legerdemain. There is no other living pianist who can reveal so acute a sensibility of the poetic content of music of the classical and romantic schools. His spirit was fully upon him" on the occasion of the concert under review.

Rose Quartet

The other virtuoso concert of the week was the annual reapparance of the Rose Quartet of Vienna. As last year, the critical response to the efforts of this veteran and much-respected ensemble seemed, to this writer at least, by no means commensurate with their artistry. But opinions in these matters will always differ. Thus the Observer critic wrote: "Strength and homogeneity of tone are evident, together with a well-poised rhythmic 'stance' that is never disturbed. The extreme refinement of some of our visiting organizations is not sought; the tone is conceived for broad and virile rather than for exquisitely finely-drawn effects." The Sunday Times conceded only unanimity of ensemble. Both these reviews were just paragraphs.

The Telegraph critique was rather more favorable. The writer, noting that the moderns would probably be unsympathetic to the temperament of the Viennese body, continued: "For these exponents of what is pre-eminently the classical school of string playing, purity is the thing—purity of conception, which becomes dignity and loftiness, purity of tone and intonation, which gives their reading austere beauty and character. They give us violin or cello tone as the great players of the past understood tone—both in volume and in quality. There were moments when the full sonority of the quartet might have been thought a match for any organ. And the four players are matched to perfection. Their unanimity is beyond praise."

Sauer Gives Recital

Immediately after the recital of the quartet, the Wigmore Hall was refilled to hear Emil Sauer's pianoforte concert. "There was some remarkably brilliant and dexterous playing" at this affair, wrote Mr. Legge in the Telegraph. "There seems to be nothing in the way of pianistic effect that Mr. Sauer cannot manage with an ease and security that in themselves suffice to hold the attention captive. He has in a rare degree the art of the grand manner, not disdaining rhetoric on occasion, but never—or rarely—allowing the spectacular element to confuse the issue." Yet "there were unconvincing moments." The Sunday Times remarked that: "It was a real pleasure to welcome again a veteran representative of the school of interpretation that aims at making vocal the genius of others."

Two symphonic concerts round off the account of the important events of the week—an L. S. O. affair at which Wilhelm Furtwaengler made his postponed appearance, and a Queen's Hall afternoon, under Sir Henry Wood, Senor Jose Iturbi, pianist, winning commendation for concerto and solo numbers.

ADOLPH BOLM

Will Have the Title Role in the Revival of Stravinsky's Ballet, Petrouchka, at the Metropolitan Friday Evening.

Handel Opera in Cambridge

What the press described as "an act of justice long overdue" was the revival of Handel's Semele at Cambridge by local amateurs on February 10. The performance seems to have had all the qualities implied by the word "amateur" in the best sense, and deep gratitude is expressed by most of the reviewers for the opportunity of hearing the work once more. Hardly more than the air Where'er You Walk is now ever sung on the concert stage.

The story is that of the fable familiarized by Ovid. Semele, an earthly maiden beloved of Zeus, has aroused Hera's jealousy. The goddess-mother, disguised as a servant, appears to her rival and, seemingly sympathetic, urges Semele to demand of Zeus that he take his true god-like form before her. It is, of course, death for a mortal to look upon the Olympian splendor, and Zeus, knowing this, is reluctant to comply. The unhappy maiden, however, urged on by Hera, continues to entreat this mark of doubtful favor—finally only too successfully, for the god yields and comes down from heaven in a thunderbolt which kills her.

Music Arouses Enthusiasm

The Telegraph's correspondent wrote: "What music! Surely Handel's contemporaries, when they were not blinded by prejudice, must have thought that nothing else was left for composers to do after him. An error, of course. . . . (Still) there is something Olympic about Handel at his best—and he is at his best in Semele. It is not only the mastery of his choral writing, but the combination of clearness and majesty, of sweetness and simplicity that astounds us. Music today is infinitely more touching, more affecting, more intensely human than then it was. But that serenity, that stateliness have gone forever—that is our loss. Nothing that has been written since has the grandeur of some of these choruses."

Beecham Substitutes

In London itself the week of February 8-15 was again fairly unexciting. The London Symphony Orchestra, deprived of the services of Wilhelm Furtwaengler (delayed on the Atlantic in his return from New York), secured the services of Sir Thomas Beecham for its most recent concert. The press, without prejudice to Mr. Furtwaengler, be it said, agreed that this was "a blessing in disguise."

A broadcast symphony concert had listed Bruno Walter as conductor for a program made up of Wagner and Berlioz excerpts. The principal baritone of the Munich opera, Herr Wilhelm Rode, was the soloist, but for some reason the critical verdicts were not as favorable as they might have been. The Sunday Times declared the singer "fervent if not particularly resonant," while the Observer thought him "indeed a very sound artist, with a pleasant if not a very varied vocal color."

In addition to these events on the larger scale, there were given several of a series of historical chamber music recitals given by the Lener Quartet, a program of eighteenth century vocal music, in which Miss Dorothy Silk and the sextet of English Singers participated, and a concert of unaccompanied choral music—Bach, madrigals and modern English music—by the London Choral Society. P. L.

Fleta Sings in Madrid

Madrid, March 4.—The fiftieth anniversary of the first performance of Bizet's opera Carmen at the Opera Comique in Paris in 1875 was celebrated last night at the Royal Theatre. Miguel Fleta, the Spanish tenor, a member of the Metropolitan Opera Company, New York, sang the role of Don Jose.

King Alfonso and Queen Victoria, the Infantes of Spain, members of the Military Directorate and of the Diplomatic Corps and other prominent personages attended. Senor Fleta received an ovation.

MME. ETHEL PARKS
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FOREIGN MUSIC ACTIVITIES

Youth Conducts at Augusteum

Willy Ferrero, Known as Child Prodigy, Returns; Rome Hears Girl of Golden West, and Pianist.

Rome.

At the ripe age of twenty years Willy Ferrero, known as a conductor-prodigy in Italy ever since he was a child of seven, was conductor at the Augusteum concert on February 8. His studies completed, he is no longer regarded as a prodigy here, but as a leader of mature talents and pretensions. This was his first public appearance in some years, for he retired a few seasons ago and devoted himself to private study.

The public of the Augusteum received him at first with reserve, but by the time he reached the end of the First Symphony of Beethoven, which was the first number on his program, he was accorded what amounted to an ovation.

Signor Alaleona wrote in Il Mondo: "Of the prelude to Mascagni's Maschero Willy Ferrero offered such a lucid and vibrant performance that the entire audience was unanimous in its demand for a repetition. The youthful conductor maintained his success through the remainder of the program, which included the Gigue of Martucci; the Scherzo of Mendelssohn's Midsummer Night's Dream; and the Prelude to Wagner's Meistersinger."

The youth's most recent studies took place in the Vienna Conservatory, where he worked with Springer. He composed while there a symphonic poem, which will shortly have its first performance.

Puccini Work at Costanzi

Puccini's Girl of the Golden West was given at the Costanzi Theatre on January 30. Edoardo Vitale was the conductor of the evening, and a large part of the applause of the audience was directed toward him in recognition of his work. Under his leadership the orchestra was docile and flexible, and the singers and chorus were visibly so affected by the fire and enthusiasm of his directing that they all gave performances of the first order.

Signor Gasco, the reviewer of La Tribuna, wrote that Signora Iva Pacetti (Minnie) displayed, in spite of indisposition, a voice of the finest tone, and strong in its highest range. This critic presaged a brilliant future for the young soprano.

The tenor Crimi sang with moving expression the two arias, and his voice at all times during the evening was voluminous and flexible, riding clearly above the orchestra in passages of full orchestration. The baritone Parvis was an excellent Jack Rance.

The other members of the cast also deserved praise: Tega, Nardi, Dentale, de Petris, Uxa, Pellegrino, Viltani, and de Franco. The newspaper reviewers were of one opinion in hoping that the opera would have several repetitions this season.

Pianist Appears With Orchestra

One of the important recent recitals at the Augusteum was the appearance of A. Ariani, pianist, with an orchestra conducted by Alfredo Morelli. The soloist's program included two concertos played with orchestra, Chopin's E minor and Beethoven's E flat. As a solo group he played also Schumann's Carnival.

F. C.

Sing Parsifal in Strasbourg

Strasbourg.

The event of the season at the Municipal Theatre here has been the performance of Wagner's Parsifal. The brilliance of the production from all points of view has eclipsed the operatic ventures of many seasons. Much of the credit for the success of this Parsifal is due to M. H. Villefranck, director of the theatre, but the chief praise is due to Paul Bastide, who at the head of the orchestra did wonders with the Wagnerian score.

Vocally, Louise Mancini, the Kundry, was the center of attraction. Histrionically, the artist showed considerable talent and warm temperament. The tenor, Carrere, in the title part sang with great lyrical beauty, but at times his voice lacked luster. His acting was convincing.

In the part of Gournemanz the basso, Grommen, made a deep impression. Jose Danse was an excellent Amfortas, both vocally and histrionically. The chorus, re-enforced by members of the local Conservatoire and of the Concordia Argentina, was directed by M. E. G. Munch, and did excellent work. The scene of the flower maidens was enhanced by the beauty of the voices of the singers and the rich color of the setting.

R. S.

Walter Damrosch, conductor of the New York Symphony Society, standing with Gino B. Baldini, Assistant Manager of the orchestra, in one of the beauty spots of Havana, Cuba, which the orchestra visited for a series of four concerts on its recent Southern tour.

Bordeaux Hears Mme. Vix In Performances of Salome

Bordeaux.

A series of performances of Richard Strauss' Salome, with Genevieve Vix in the title role, has been given at the Municipal Theatre here. Mme. Vix was especially engaged for these performances by the directors of the theatre, Renee Chauvet and G. Maurt-Lafage.

According to the Bordeaux newspaper reviews Mme. Vix gave a wellnigh perfect interpretation of Salome. Her singing was excellent, and her unusual acting abilities were displayed from moment to moment as the drama progressed.

In the dance of the seven veils Mme. Vix appeared herself, and was heartily applauded for her grace and passion. Mlle. Yvonne Alard and MM. Tindel and Charat contributed toward the performances the successes which they were. The orchestra was remarkable under the leadership of M. G. Razigade, and the general setting of the opera was an effective element in its presentation.

R. S.

Belgian Tenor Makes Paris Debut at Opera-Comique

Paris.

A leading tenor of the Theatre de la Monnaie of Brussels, M. Burdino, who recently joined the company of the Opera-Comique, made his debut as Don Jose in Carmen in the Salle Favart. The reviewers were in the main of the opinion that the debut was successful.

The young tenor seemed somewhat nervous in the first act, and his unsteadiness influenced his singing. In the second act he was more at ease. His singing of the Flower Song was so well appreciated that the applause of the audience compelled him to give an encore.

Physically M. Burdino made an excellent impression. He looks the part of the operatic hero in a way which few singers can equal. His voice was good too. The tone was even in all ranges, and his high notes flowed easily and without strain.

Mme. Chenal as Carmen seconded the new tenor with her interpretation of Carmen. This is one of the best portrayals in the entire repertory of the Opera-Comique. M. Bourdin was unsuited in the role of Escamillo, so that his impersonation was not impressive. M. Frigara was the conductor.

English Pianist Heard Again

For his second recital in the Salle Erard Mr. E. Howard Jones, English pianist, selected his program from the works of Bach, Beethoven, Brahms, Chopin, and Delius. The three preludes of the last-named composer, which hearkened somewhat to Debussy, made one regret that more English compositions were not included in this recital. Again Mr. Jones showed that he has more than technical virtuosity as a pianist. He interprets with intelligence and poetic spirit.

The movement of the voices in the Bach pieces was brought out with unusual clarity. The broad sentiment of Beethoven, and the delicate poetry of Chopin were equally well produced.

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THE STUDIO EASY CHAIR

MORE than 700 persons attended the ninth annual convention of the Nebraska State Music Teachers' Association, held in Lincoln on February 9, 10, and 11. Fifteen hundred names of musicians were added to the mailing list of the association as a result of the musical survey made of the State by Adrian Newens of the University School of Music.

No stand was taken by the convention on the question of standardization and licensing of teachers, which was one of the topics under discussion. New officers were elected and the invitation was accepted to hold the 1926 convention in Omaha.

George Boyle gave a piano recital at the Institute of Musical Art, New York, on February 28. Bach-Liszt, Bach-Busoni, Gluck-Brahms, Chopin and three compositions by Mr. Boyle made up the program.

A recent addition to the faculty of Fordham University is Frank Patterson, composer, whose The Echo was awarded first prize offered by the Opera in Our Language Foundation of Chicago. Mr. Patterson will give a course in musical composition.

Helen Morgan, artist-pupil of Edoardo Petri, has been heard recently in Chicago.

The Italian Ministry of Public Instruction, according to a report recently received from Rome, has announced the establishment of a summer school of music for advanced study of foreigners in general and Americans in particular. The use of the Villa d'Este at Tivoli has been given by the Italian government. The nine weeks' course will commence on July 6.

The director of the school will be Ottorino Respighi, who will also teach the class in composition. Also on the faculty will be Ernesto Consolo, Mario Corti, and Delia Valeri.

Leo Ornstein will continue next season as head of the piano department of the Philadelphia Musical Academy, according to an announcement from the Academy.

The soloist at the concert given by the Associated Glee Clubs of America at the Metropolitan Opera House, New York, on March 31 will be Reinald Werrenrath, baritone. Nearly 1,000 singers will take part in the choral singing.

Louis Lane, pianist, and artist pupil of Edwin Hughes, appeared recently in concert in White Plains, N. Y., and Farmingdale, N. J.

Madalyn Maier, soprano, pupil of Francis Rogers, has signed a contract for a four months' tour of the larger cities in the South and Middle West, to begin in May.

An informal lecture on The Dance was given at the New York studio of Mr. and Mrs. Robert Olmstead, March 1. This was one of a series which Mr. Olmstead is giving for his vocal pupils and invited guests. He spoke of the influence of the dance upon the development of musical forms, and made interesting comparisons of the different classical dances. The illustrations were taken from the classic dances of Bach, arranged for violin and piano by Mrs. Olmstead and played by Mary Tanner Fairchild and Mrs. Olmstead and danced by Marie Fluegel and Alice Smith.

The National Association of Schools of Music and Allied Arts held its second general meeting in Rochester, N. Y., on Saturday, February 28, as the guest of the Eastman School of Music in that city. Preliminary to the general meeting, there was a meeting on Friday of the Commission on Curricula under the chairmanship of Howard Hanson, to prepare its report and recommendations on the standardization and interpretation of courses of study. It was the business of the general meeting to discuss the report of this commission and adopt such standards as make possible the proper rating of students in the different schools.

Four concerts were given during February by the members of the Cranberry Piano School (New York and Brooklyn). Mr. Cranberry made a short introductory address before each concert, the last of which took place on February 28 at the home of Mrs. Charles Rutan van Etten, in Brooklyn. Appearing in this recital were Emily Abel, Edith Anderson, Anita Wilkes, Carol van Etten, Adelaide Sullivan, Shirley Holloway, Maurice Giraldi, Betty Doig, Ruth Burritt, Ruth Crosson, Eleanor Olney, Grace Castagnetta, and Charlotte Rado.

Horatio Connell, baritone, and member of the faculty of the Curtis Institute, Philadelphia, was heard in recital recently at the Institute.

CARL FLESCH

Who Teaches in the Violin Department of the Curtis Institute of Music, Philadelphia, With His Little Russian Protege, Isaac Briselli.

Peter W. Dykema, head of music education at Teachers' College, Columbia University, who spoke on Significant Tendencies in Music Teaching Today at the sixth annual convention of the Virginia Music Teachers' Association, held in Richmond, February 13 and 14, advocated that musical instruction should be provided for children by taxation.

He advanced as his thesis that children receiving adequate musical training in the public schools "will be turned back into the body politic a happier, more contented and more forward looking set of people."

Two French singers, known in America, will have charge of the vocal department of the Fontainebleau School of Music this summer. They are George Maugiere and Thomas Salignac.

The Woman's Club of Sarasota recently presented Alexis Tcherkassky, baritone, in a recital, assisted by Ruth Shirley, soprano, and Mrs. Jessie S. Pamplin, accompanist. Miss Shirley is a pupil of Mrs. Pamplin.

Singing Teachers Outline Instructors' Qualifications

As a result of recent charges filed with the New York City authorities accusing some alleged singing teachers of incompetence, many prominent teachers in New York expressed their realization of existing abuses and pledged their co-operation to remedy the evil.

With this in mind, a group of men, all of them singers and teachers of singing and members of the American Academy of Teachers of Singing, recently discussed the problem of setting forth in simple and plain terms what they think the requirements are that every teacher of singing must possess to warrant his considering himself a teacher, naming only such endowment and attainment as is fundamental and indispensable.

As the result of this discussion the Academy has adopted for its own guidance and offers to professional colleagues and the public at large the following qualifications:

1. A good general education, including a thorough knowledge of the correct pronunciation and use of the English language.
2. An ear, accurate in judging pitch and quality of tone.
3. At least five years of study with competent teachers of singing.
4. Musicianship, including knowledge of the history of music, elementary harmony, form, analysis, style, and the ability to play the piano.
5. Ability to demonstrate vocally the principles of singing.
6. Ability to impart knowledge.

The New York Federation of Music Clubs of which Mrs. Harry Leonard Vibbard of Syracuse is president, recently presented five new instruments to the band and orchestra of Auburn prison. This was made possible by special contributions from the Morning Musicales of Syracuse, the Salon Musical of Syracuse, the Rochester Morning Musicals, and the Monday Musical Club of Albany, together with personal donations from interested club members; no money was taken from the Federation treasury.

The winners of the scholarship of $100 each, awarded by the Schubert Club of St. Paul, Minn., in its third annual contest for students scoring the highest number of points, were George Rosen, violin; Marie Luedke, voice, and Winifred Reichmuth, piano. The trials were conducted by Mrs. R. E. van Kirk, and seven local musicians were judges.

The Institute of Musical Art gave its twelfth annual public concert in Aeolian Hall, New York, February 25, with Franz Hone, violinist, and Anna Levitt, pianist, as soloists with the orchestra. The Madrigal Choir of the Institute sang five a cappella numbers.

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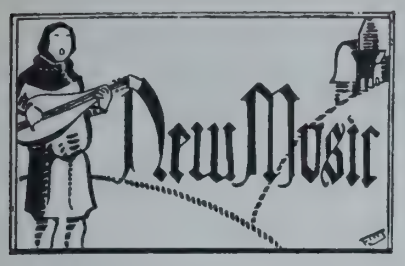

SIX WALTZES from the Opus 39 of Johannes Brahms have been issued in a concert arrangement by Richard Burmeister. The edition is published by the Oliver Ditson Company.

The waltzes included in this group are those usually numbered 13, 2, 4, 6, 15 and 1. Mr. Burmeister has been careful to close the series in the same key in which it started, B major.

In so far as the edition of the waltzes with respect to fingering and phrasing is concerned, the editor's work is at least satisfactory, but the attempt to link the pieces together is crude. There are five measures of introduction which might better be omitted. They remind one of the vamp in an ordinary popular song. Besides, they detract effectiveness from the motif of the composition by giving it once too often.

Between the first and the second waltzes of the set there are included five measures of modulation. As in the other modulatory passages introduced in this edition, the harmonic process selected is mainly that of sequence. A figure is repeated rising or falling in the scale until the editor has reached the key he wants. In almost every case the work is ineffectively done because instead of keeping the music going, as the bridge passages intend, they give the feeling that the music is dawdling about, trying to work into something or other.

As a grand finale the recapitulation of the first theme in the B major waltz (No. 1) is extended in an octave passage which also leans heavily on the sequential method of modulating toward a strong cadence. The effect is not very good.

The feeling from beginning to end of the arrangement is that it would be much more musical to play the waltzes, whether these six, or any other permutation or combination of them, one after another with pauses between. In these days of harmonic adventure it is not necessary to grease the listener carefully from one key to another quite remote by an elaborate modulatory process, no matter how skillful. There can be a certain fascination in the abrupt change of key color from one episode to another in the playing of a group of short and concise pieces.

Miss Ligotti in Second Program

Erminia Ligotti gave her second New York recital at Town Hall February 26 with Michael Anselmo as assisting violinist, and Romualdo Sapio accompanying. To quote the Herald Tribune writer, Miss Ligotti again displayed "a voice of satisfactory volume, and a quality of tone that was generally clear and pleasing. . . . Vivacity and expressive capacity were marked assets."

Seattle Music

Seattle, Feb. 27.—The newly organized Seattle Oratorio Society, J. W. Bixel, conductor, presented Judas Maccabeus before a good sized audience. This was the first appearance of the organization, and it was well received.

Frederic Dixon, American pianist, gave a concert on February 13 in the auditorium of the First Christian Church.

Alice Seckels, manager of the Master School of Musical Arts, with headquarters in San Francisco, visited here in the interests of the school during the current month.

Guy Maier and Lee Pattison delighted a large audience by their ensemble playing upon their first appearance in Seattle on February 11.

A concert tendered to the music lovers of Seattle by the Rice-Watters Company, representing the Edison Company, featured Betsey Lane Shepherd, assisted by Jacques Glockner, cellist. The Spanish Ballroom of the Olympic Hotel, where the concert was held, was filled to capacity.

The Seattle Musical Art Society presented the newly organized Davenport Engberg String Quartet, assisted by Edouard Potjes, pianist, and Walter Nash, cellist, on the occasion of its Third Morning Musical. The Schubert Quintet, Kreutzer Sonata by Beethoven, and the Tschaikowsky Quartet, Op. 11, were given.

The Ladies' Lyric Club and the Amphion Male Chorus joined forces under the leadership of Mr. Graham Morgan and gave Handel's Samson. The Presbyterian Church auditorium was well filled. The soloists were chosen from the organizations. Mr. W. H. Gerrard made a good impression as Manoah.

Sergei Rachmaninoff was heard in recital at the Metropolitan Theatre on February 19 and played to a packed house.

On February 23 the Spargur Quartet made its final appearance for the season. Many works new to Seattle have been presented this winter, and the constantly increasing attendance shows the appreciation of the public.

Mme. Pavlowa and her organization danced to packed houses for four performances, given in the Metropolitan Theatre under the management of Frank P. Hood. H. G. S.

Photo by Daguerre

FREDERICK CHOPIN

As Portrayed by Jean Val in the Motion Picture by the Name of the Composer, One of the Music Master Series, Which Was Played at the New York Rivoli Theatre Last Week.

Prepare American Opera

Rehearsals are in full swing at the studio of Charles Trier for the world premiere of The Garden of Mystery, the American opera by Charles Wakefield Cadman, which will be given at Carnegie Hall, New York, on March 20 for the benefit of the Association of Music School Settlements. The libretto, adapted by an American, Nellie Richmond Eberhart, from Nathaniel Hawthorne's famous story, Rappaccini's Daughter, enlists a cast not only native born but of pioneer stock.

George Walker will sing the role of Rappaccini; Helene Cadmus will take the part of Beatrice; Yvonne de Treville, that of Bianca; Ernest Davis, Giovanni; and Hubert Linscott, Enrico. Howard Barlow will conduct.

The remainder of the evening's program will include songs of Cadman sung by the Indian Princess, Tsianina, with the composer at the piano; the Woodland Suite of MacDowell, and a violin solo by Max Pollikoff.

Gigli in Metropolitan Farewell

Beniamino Gigli made his farewell appearance with the Metropolitan Opera Company in L'Africana March 2. Mr. Gigli was given a three minute ovation after O Paradiso and recalled before the curtain many times. Elisabeth Rethberg, who sang Selika, was reported to be suffering from a cold. Nevertheless, the reviewers were unanimous in their praise of her singing.

CARL VAN VECHTEN is a clever man and a clever writer. At present he is writing clever novels; when he was younger he wrote musical criticism. A group of his papers on musical subjects, Red, has been published lately by Alfred A. Knopf, New York.

In his Valedictory Mr. Van Vechten writes of his youth as a music critic, and how his interests gradually turned in different directions. He rationalizes somewhat about this transformation, but the rationale is not convincing even to himself. At any rate he dropped out of the world of music. What has persuaded him to appear again on the musical scene again he does not say, but now he has gathered together a number of his essays, all of which have appeared in print in past years, and issued them anew. Some of them are a little out of date, but all are thoroughly interesting and brisk reading for musician or layman. Mr. Van Vechten's cleverness takes care of that.

The various articles treat of innumerable subjects, for the author (in this respect of the schools of James Gibbons Huneker, George Jean Nathan, and H. L. Mencken) never resists the temptation to mention a name, and he bites therefore into many apples.

Mr. Van Vechten is interested in movies in connection with music. He discusses several possibilities in the connection of these arts. He looks forward to the time when music will be so aptly synchronized with motion pictures that every minute mood of the story on the screen will be enhanced by fitting musical representation. He also plays with the idea of the use of movies for program notes in making clear to audiences exactly what is happening in the music which they are hearing.

The author writes of the depiction of heaven and hell in music, on the re-writing of masterpieces, on American music, on hearing what you want when you want, and so on. The last essay, while entertaining, includes not a little nonsense. Mr. Van Vechten discourses on the fitness of surroundings in the hearing of certain compositions. He makes connections between Brahms and beer gardens, Ornstein and Manhattan Bridge, Don Quixote and the farm-yard, Sinfonia Domestica and department stores, etc., which are rather worthy of the editorial department of a certain Chicago daily whose editorial articles on music are by now famous.

But Mr. Van Vechten knows when he is joking, which is a virtue. Red should be read.

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Former Senator Clark Expires in New York

Pioneer in Copper, He Also Was a Devoted Patron of the Fine Arts.

Former Senator William Andrews Clark expired suddenly last Monday week, at seven-thirty p. m., in his New York home, 962 Fifth avenue. Although eighty-six years old, he was in moderately good health until a few days before his death when he succumbed to a cold. His physical resistance was unequal to overcoming pneumonia, which developed. Funeral services were held last Friday afternoon, and the remains of the distinguished pioneer in copper placed in the Clark mausoleum at Woodlawn cemetery, near New York City.

While the world at large has generally identified former Senator Clark as a discoverer and developer of mining properties and a financier, his friends knew him as a patron and lover of the fine arts. Although he himself played no active part in the upbuilding of the Los Angeles Philharmonic Orchestra, he took a keen pride in the work accomplished by his son, William Andrews Clark, Jr., who is its founder and sole guarantor.

The interest of this distingushed American in the cultural side of life was evidenced in his collection of objets d'art . . . which he began to acquire after he had attained middle age in life and could afford the time to thus indulge himself. He even mastered the French language, spent several months a year in France, and, by degrees, assembled and had placed in the gallery of his distinctive New York mansion paintings, tapestries, panels, and other art objects which—quite apart from their vast intrinsic value—were fitting tributes to the taste of a discerning and appreciative connoisseur. It was in this Clark art gallery that the former Senator had built a fine pipe organ, which he loved to have played for him.

There was displayed constantly in the life of this illustrious citizen a quality of initiative, industry, sagacity, and courage which carried him while still a comparatively young man to a pre-eminent place in the industrial affairs of the nation. He entertained broad and sound views in his estimate of essentials and of men; and he recognized and rewarded efficient and loyal service.

Former Senator Clark was married in March, 1869, to Miss Kate L. Stauffe, of Connellsville, Pa., who died in 1893. They had two sons, William Andrews Clark, Jr., and Charles W. Clark, and two daughters, Mrs. Lewis Rutherford Morris and Mrs. Mary Clark de Brabant. In May, 1901, former Senator Clark married Miss Anna E. La Chapelle. They had two daughters. Of the grandchildren, William A. Clark, III, son of William Andrews Clark, Jr., who reached his majority last December, is the oldest.

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LOUIS GRAVEURE
Baritone, Sang His Season Farewell to New York Last Week and Is Again on Concert Tour.

Carnegie Foundation to Aid Schools to Standardize

(Continued from page 1)

Among other members of the association are: William Boeppler, Wisconsin Conservatory; Felix Borowski, Chicago Musical College; Charles Wakefield Cadman, University of Southern California; Kate Chittenden, American Institute of Applied Music; Nellie C. Cornish, Cornish School of Music; Carl Faelton, Faelton Pianoforte School; E. R. Kroeger, Kroeger School of Music; Earl Rosenberg, Horner Institute; Grace H. Spofford, Curtis Institute.

As a result of a report of the Commission on Ethics at the recent meeting, the following recommendations for the member schools were made and adopted by the Association:

1. That all advertising be strictly accurate, avoiding exaggeration and flamboyance.
2. That no teacher in one school be approached by another school without the full knowledge and consent of the school where the teacher is already employed; and that incompetent teachers be not engaged for ulterior reasons.
3. That no direct attempt be made by one school to influence the students of other schools or private teachers to change, and no false hopes of advancement or promise of engagements be made to influence students.
4. That teachers give due credit for work done by students with a former teacher, not claiming such students as their own until at least one semester's instruction has been given.
5. That the granting of unearned degrees or diplomas be condemned.
6. That unjustifiable cutting of rates or offering of fake scholarships to increase attendance be discouraged, and the number of free or partial scholarships be restricted.

Harmati Wins Award

The prize of five hundred dollars offered by the Chamber Music Association of Philadelphia for the best string quartet submitted has been awarded to Sandor Harmati for his composition, Recollections.

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Lines o' News AND Chatter

You can't keep a good tenor down it would seem . . . judging by the vocal resources exhibited by Giovanni Martinelli at his recent reappearance with the New York Metropolitan Opera Company—and the enthusiasm which prevailed in the audience over his safe return.

* * *

A story is running around in Europe to the effect that certain aspirants for opera recognition, who are buying their appearances with cash, have caused a wave of disapproval and displeasure in their direction. Statements are made that the continuance of this practice is keeping out of debut opportunities singers (and Americans) who deserve to have them.

* * *

Now and again one reads (in some music journal willing enough to publish it) an advertisement setting forth the success (?) at some foreign opera house of a singer (?) whose singing reputation is not of the best.

* * *

Still—reading is not always believing.

* * *

The New Orleans Item publishes the following concerning Robert Hayne Tarrant, the music impresario:

"Mr. Tarrant will celebrate Mardi Gras by wearing green smilax, royal purple violets and yellow calendula, featuring the official colors of the Carnival. Bat-wing tie of royal purple, crepe de chine handkerchief of the same hue; cinnamon brown spring suit, with hat to match and purple feather to denote gay season before sackcloth and ashes; canton crepe shirt and wing collar."

* * *

Make way for a new baritone, one Thomas Denijs, who is Dutch, and will sing the music of Christus in the approaching performance of Bach's St. Matthew's Passion Willem Mengelberg is to conduct in New York's Carnegie Hall.

* * *

D. Edward Porter, retiring associate manager of the New York Philharmonic, is of medium height and rotund. Edward Ervin, his successor, is tall and slender. Charles Pearson, who will take charge of the Cincinnati Symphony Orchestra business affairs, is betwixt and between. Just what the physical characteristics of the St. Louis Symphony Orchestra new manager are cannot at the moment be revealed—though Lines-O'-Newser knows the man who is being considered for the job.

* * *

Quite an array of celebrities attended the repetition generale of Mandragola, Ignatz Waghalter's operetta, at the New York Princess Theatre last Wednesday evening.

* * *

Charles Hackett, the Chicago Opera leading tenor, will have his concerts booked for him by Wolfsohn. The two Charlies—Hackett and Wagner—have shaken hands and called off their business association, which began when Hackett joined the Metropolitan Opera Company some eight years ago.

* * *

That admirable pianist and accompanist, Arpad Sandor, sailed away for Germany last week on the SS. Cleveland. He will appear publicly in many European cities before he returns, next autumn, for his United States concert activities.

Giulio Gatti-Casazza has been much moved by the sudden death of Giuseppe Lusardi, the Italian agent of the Metropolitan. On hearing of his death Mr. Gatti-Casazza said of him, "Lusardi was a man of great intelligence, and of generosity too. I had business and personal relations with him for twenty years, and during that time my admiration for his honorable personal qualities grew from year to year. He died much too soon."

* * *

And now we have another conductor—none other than Sandor Harmati, who has been first violin of the Lenox String Quartet since its founding, and has just won the $500 prize in composition offered by the Philadelphia Chamber Music Society.

* * *

Burnet Tuthill, general manager of the Cincinnati Conservatory of Music and secretary of the Society for the Publication of American Music, spent a few days in New York last week. So did Kenneth M. Bradley, who is prime mover in the National Association of Schools of Music and Allied Art, so recently brought to the favorable notice of the Carnegie Foundation.

* * *

John McCormack played golf at Ormond Beach, Fla., last Tuesday. He was followed about by a large gallery. They must have been expecting him to start singing at any moment, for, according to reports, John's golf game was more to listen to than to watch. Statistically minded spectators turned in fabulous scores for the Irish tenor, but he insisted that several hundred of his practice swings had been included in the computations by mistake.

* * *

Maria Mueller, new soprano of the Metropolitan, has been a busy singer of late. A fortnight or so ago she sang in Das Rheingold on Thursday, in Die Meistersinger on Friday, and in Giovanni Gallurese on Saturday. Perhaps for convenience Miss Mueller is having her meals served in the wings . . . a la six day bicycle race.

* * *

The New York cops have many talents (maybe that for catching crooks is among them). Now there are sixty-five of them, the Police Band under Captain Paul Henneberg, touring about the country to show what they can do in a musical way. Before starting out they tried out their stuff on the home town folks. Everything went well . . . but then Marguerite d'Alvarez helped them.

* * *

Giuseppe Danise took a few high notes in his car in Central Park last week. He discovered that while one can sing thirty miles an hour and be applauded for it in an opera house, an open road in the Park is different. The magistrate rated Giuseppe's transgression at $25. While he was paying the fine the baritone had a far-away look in his eye. He was counting up the number of notes he would have to sing in the next Pagliacci to make up the sum.

* * *

Mme. Charles Cahier has two pressing dates in April, one with the New York Philharmonic on the fourteenth and one at the San Francisco music festival on the eighteenth. She proposes to go from coast to coast by airplane. Rather high range for a contralto.

Impartiality
Fairness
The Facts

The Musical Digest

Opera in the Flesh
See Page 5

VOL. VII. NO. 22 (Published Weekly) NEW YORK, TUESDAY, MARCH 17, 1925 (Copyright, 1925, by MUSICAL DIGEST, Inc.) 15 CENTS A COPY

MAR 21 1925

W. Franke Harling, New York composer, whose one act opera, A Light From St. Agnes, will be given its premiere by the Chicago Civic Opera Company next season. Minnie Maddern Fiske is the librettist.

Bulletins of News

The ten weeks of opera to be given at Ravinia Park, Chicago, will begin on June 21. Among the artists who have been engaged to appear are Rosa Raisa, Lucrezia Bori, Graziella Pareto, Florence Easton, Giovanni Martinelli, Armand Tokatyan, Giuseppe Danise, Leon Rothier, Virgilio Lazzari and Giordano Paltrinieri. Gennaro Papi and Louis Hasselmans will conduct, and Armando Agnini will be the stage manager.

Philadelphia, March 16.—The New York Philharmonic Orchestra will give three concerts here next season, according to a recent announcement. The conductors scheduled to appear are Arturo Toscanini, Willem Mengelberg and Wilhelm Furtwaengler.

An American opera by W. Franke Harling, New York composer, will be given next season by the Chicago Civic Opera Company, it is reported. The name of the piece is A Light From St. Agnes. Minnie Maddern Fiske is the author of the book, which was presented some years ago as a play with Mrs. Fiske in the cast.

The opera is in one act and three scenes. It is understood that Rosa Raisa, Forrest Lamont, and Georges Baklanoff will create the leading roles, and Giorgio Polacco will conduct the premiere.

Ernest Schelling, one of the organizers of the benefit "piano festival" given last December by fifteen pianists at which $13,000 was raised to purchase an annuity for Moritz Moskowski, Polish pianist and composer, is negotiating with the Metropolitan Life Insurance Company to see if it is not possible for the company to defray the funeral expenses of the composer, who died before he received the annuity. The terms of the arrangement with the company stipulated that it should take the entire sum raised, and guarantee to pay the composer monthly $104 for the rest of his life, but he died shortly after the first payment was made.

Stravinsky's Petrouchka was revived at the Metropolitan Friday evening. The composer was present. Mr. Serafin conducted, and Mme. Galli and Messrs. Bolm, Bartik, Bonfiglio, and Agnini took part. A digest of the reviews of the ballet will appear in The Musical Digest next week.

Mme. Maria Jeritza, soprano of the Metropolitan Opera Company, will probably sing at Covent Garden, London, during the opera season there this spring. Arrangements for her appearances have not been completed.

Alglala, the American opera by Frank de Leone, will be presented by the Philadelphia Civic Opera Company under the direction of Alexander Smallens next season.

Taucher Suffers Bruises And Broken Finger in Fall

CURT TAUCHER escaped from his fall during the Wednesday afternoon performance of Siegfried at the Metropolitan Opera House, New York, with a broken finger, some bruises, and a great deal of muscular soreness, an X-ray examination disclosed.

The audience that filled the house, Conductor Artur Bodanzky, and his fellow artists were unaware of the near-tragedy when Mr. Taucher stepped into an open trap-door on the stage during the change of scenery hidden only by the clouds of steam in the last act, and fell twenty-five feet into the cement-paved cellar. His fall was unobserved except by two stage hands, who rushed to his assistance. In spite of his injuries, Mr. Taucher insisted on continuing until the end of the opera.

He was unable to appear in the scheduled performance of Tristan und Isolde Saturday evening. Siegfried was substituted, with Rudolf Laubenthal in the title role.

N.Y. Symphony Will Move to New Hall

Society Quits Aeolian; Musicians Granted Pay Increase.

Among the important new plans for the activities of the New York Symphony Orchestra next season which have been announced by Harry Harkness Flagler, president of the Symphony Society, are the grant of an increase in pay to the musicians of the orchestra, and the transfer of a number of the concerts of the Society to the new Mecca Auditorium.

The members of the New York Symphony Orchestra will be paid $10 more per week in response to the feelers put out recently by Local 802 of the American Federation of Musicians. Several weeks ago the New York Philharmonic Society granted its musicians a similar rise.

Mr. Flagler announces further that the Sunday afternoon concerts of the Symphony Society, increased in number from sixteen to twenty, will be transferred from Aeolian Hall to the Mecca Auditorium, which extends through from Fifty-fifth to Fifty-sixth streets, east of Seventh avenue. This auditorium was completed some months ago, and has a seating capacity of nearly four thousand, although it has only two balconies.

The stage will easily seat the entire orchestra of one hundred musicians. Twenty-five boxes for the associate directors of the Society will be set on the main floor. Conductor Walter Damrosch has already tested the acoustics of the Auditorium in a number of rehearsals, and is said to have found them excellent. The large seating capacity of the balconies will make possible a lower scale of prices than has been customary at the New York Symphony concerts in the past. It is intended to put 662 seats on sale at fifty cents, 519 at seventy-five cents, 608 at $1, and others at $1.50 and $2.00.

Hylan Conditions Halt Goldman Band Concert Plans for Central Park

Guggenheims May Be Forced to Discontinue Support Entirely; Seek New Site.

BLOW TO GOOD MUSIC

As a result of the conditions imposed by Mayor Hylan, the Guggenheim families have decided not to repeat the series of free Goldman band concerts in Central Park next summer. Those interested in the development of an increased public appreciation of worthwhile music regard this move as a severe blow to the progress of public musical education in New York.

To replace these concerts the Mayor's Committee on Music, headed by City Chamberlain Philip Berolzheimer, will institute a series of concerts known as Mayor Hylan's People's Concerts, to be given by the bands of the Police, Street Cleaning, and Fire Departments, the National Biscuit Company, and the 315th Infantry, and by some of the orchestras from the larger motion picture theatres. It is understood that the Guggenheims are looking for some other location in which to continue their annual free concerts where they will not be hampered by "political and other influences."

The action taken by the city government which forced the Guggenheims to come to this decision was Mr. Berolzheimer's refusal to allow Goldman's Band the use of the Mall in Central Park for more than two days weekly. Later he increased this maximum to three, and added that the other two of their proposed five concerts a week could take place in any of the other city parks. According to Mr. Berolzheimer, he also gave the Guggenheims "the option of hiring other conductors" than Edwin Franko Goldman, who conducted the concerts last year. They refused to accept this or any of the other of his conditions.

"The gift of the concerts," Mr. Goldman said, "was intended as a continuous series with a definite educational value in view. Those who have followed our programs for the past seven years know that we are doing serious work. We have ideals and have tried to maintain a high standard.

"We have always used a program schedule for the sixty concerts in advance of the season. This has been varied to suit the tastes of New York's cosmopolitan population. Our schedule for the coming season was completed some time ago, and would lose all its value were our season to be broken up. The concerts were not intended as neighborhood affairs in which our organization should tour greater New York, but for the whole city, with a permanent location in this borough."

The band concerts were nearly discontinued last season when Mayor Hylan's name appeared on the programs in type which almost obscured the names of the donors. The programs were revived after Daniel Guggenheim's announcement that he would discontinue the concerts if they were to be made "a political plaything."

Mme. Larsen-Todsen In Philadelphia Debut

Metropolitan Gives Tristan; Ina Bourskaya, Queena Mario, and Johnson in Carmen.

Philadelphia, March 12.—Nanny Larsen-Todsen made her Philadelphia debut last Tuesday in the Metropolitan Opera Company's production of Tristan und Isolde. Stanley Muschamp of the Inquirer wrote that she showed a voice "of considerable dramatic quality, which she used with great skill." According to Linton Martin of the North American, Mme. Larsen-Todsen imparted to the role "an entirely individual vitality and vibrancy, making it at once epical and intimate, heroic and human."

The Ledger writer commented that she showed dramatic ability as well as "a very high, clear and powerful voice." In the Record she was lauded for a voice of "power and of excellent musical quality." Mr. Martin also commented that she really "rose to the regal role visually, vocally and dramatically."

Mr. Martin wrote that Curt Taucher portrayed the role of Tristan with sincerity and that his voice was "employed with good taste." The Ledger thought him "splendid."

According to this writer, Michael Bohnen acted with a poise that lent distinction to the role, while Mr. Muschamp lauded both him and Friedrich Schorr for their work. The Ledger observed that these two roles were "magnificently presented by two of the greatest artists as well as the finest singers of the Metropolitan." Mr. Martin joined in the general commendation of these two singers.

Marion Telva as Brangaene was "excellent," in the words of the Ledger writer, and Mr. Martin liked her rich contralto.

Others in the cast were George Meader, Arnold Gabor and Louis d'Angelo. As Mr. Muschamp put it, "the orchestra conducted by Artur Bodanzky again demonstrated that it is one of the finest musical organizations in the country."

* * *

Carmen was presented here last night by the Metropolitan Opera Company, with Ina Bourskaya in the title role and Edward Johnson as Don Jose. Queena Mario was Micaela, and Clarence Whitehill sang the Toreador. The remainder of the cast consisted of Mmes. Robertson and Wakefield and Messrs. Ananian, Paltrinieri, Martino and Reschiglian. Mr. Hasselmans conducted.

According to Linton Martin, Mme. Bourskaya sang well, but she was unsuited to the role. This, in the main, represented the consensus of the reviewers.

This reviewer found Mr. Johnson a "youthful and handsome" Don Jose, who progressed vocally and dramatically with the opera. Stanley Muschamp of the Inquirer commended his vocal if not his dramatic work, but Mr. Martin wrote that he not only looked the part, but "sang the music with true intonation and finished phrasing." The Record reported that his fervor was "magnetic" and that he was in splendid voice, "which is saying much, for his voice is one of the best of tenors."

Miss Mario was especially praised for her singing of the aria in the third act. According to the Record, she sang in the "loveliest fashion, winning a tribute of appreciative applause," and Mr. Martin found her charming. Mr. Muschamp remarked that she received the ovation of the evening, while the Ledger chronicler said she sang "superbly, with beautiful tone and control of the voice." In the opinion of most of the reviewers, Mr. Whitehill acted with fine spirit, but was not in his best voice.

Metropolitan Opera Bill

WEDNESDAY

Petrouchka and Giovanni Gallurese — the former with Mmes. Galli and Rudolph, and Messrs. Bolm, Bonfiglio, Bartik, and Agnini; the latter with Mme. Mueller and Messrs. Lauri-Volpi, Danise, Didur, Bada, and Martino; Mr. Serafin conducting both performances.

THURSDAY

Goetterdaemmerung (matinee) — with Mmes. Larsen-Todsen, Mueller, and Telva; and Messrs. Taucher, Schorr, and Bohnen; Mr. Bodanzky conducting.

Samson and Dalila (evening) — with Mmes. Branzell and Messrs. Martinelli, Danise, and Mardones; Mr. Hasselmans conducting.

FRIDAY

Andrea Chenier—with Mme. Rethberg and Messrs. Lauri-Volpi, de Luca, and Didur; Mr. Serafin conducting.

SATURDAY

Pelleas and Melisande (matinee)—revival with Mmes. Bori, Howard, and Hunter; and Messrs. Johnson, Whitehill, Rothier, and Ananian; Mr. Hasselmans conducting.

Lucia di Lammermoor (evening)—with Mme. Mario and Messrs. Martinelli, de Luca, and Mardones; Mr. Papi conducting.

MONDAY

Romeo and Juliet — with Mme. Bori and Messrs. Johnson, de Luca, and Rothier; Mr. Hasselmans conducting.

Further Summer Opera Plans

Greater New York will have its first season of free open air opera in Ebbet's Field, Brooklyn, from July 27 to August 12, Mayor Hylan announces through the city chamberlain, Philip Berolzheimer, who is also chairman of the Committee of Music, under whose auspices the performances will be given. Josiah Zuro, member of the committee and prominent in musical circles as the conductor of the Sunday Symphonic Society and the director of the Zuro Opera Company, has been selected to direct the entire production. The present plans provide for the offering of three operas, to be chosen later.

Louise Hunter for Light Opera

Atlanta, March 10.—Louise Hunter, soprano of the Metropolitan Opera, will be guest artist in the first season of light opera in Atlanta this summer, it has been announced. The season will open at the Municipal Auditorium on June 15 and continue for six weeks. The operettas to be given are the Mikado, Spring Maid, Gypsy Baron, Prince of Pilsen, Firefly and Sweethearts. The conductor of the series will be Paul Eisler, also of the Metropolitan.

Jacobi Symphony Has Rochester Premiere

Albert Coates Conducts; Philharmonic Orchestra Will Close Its Season on March 19.

Rochester, March 11.—The concert by the Rochester Philharmonic Orchestra on March 19 will mark the conclusion of a successful season for Albert Coates with the organization. Frank Waller's Rochester Festival Chorus will be heard on the same program.

Last week Frederick Jacobi's new symphony, with the composer present, had its first Rochester performance. It has been heard only once before, the San Francisco Symphony Orchestra having played it last November.

According to Stewart B. Sabin of the Democrat and Chronicle: "The symphony on a first hearing makes plain that Mr. Jacobi has substance out of which to devise music; there was a constant statement of ideas in the first and last movements; in the second movement less material was used, but there was more consecutive development of it; the direct impression intended was thus more easily perceived and, one believes, more fully accomplished. Yet the second movement with its flute theme seemed by no means the best and most colorful of the symphony's content."

Ernest A. Weiss (Herald) was impressed with "the wealth of the composer's ideas and the honesty of his attitude toward his art. There is no straining or striving after unusual musical effects." In the words of A. J. Warner of the Times-Union, Mr. Jacobi is "young and enthusiastic, and he doubtless had a very definite idea and motive back of his often vivid musical sculpture."

In the Journal and Post-Express appeared the following analysis: "His symphony is good music. . . . Presentation of the theme adequately demands every resource of orchestration that the music may come to the hearer with the vigor the composer had in mind. The second movement is especially attractive. . . . The performance was out of the ordinary."

At Mr. Coates' last matinee concert on Thursday of this week, the Philharmonic will give a performance of Howard Hanson's new symphonic poem, Lux Aeterna, with the composer, who is director of the Eastman School of Music, conducting his own work.

Philadelphia Visited By N.Y. Philharmonic

Mengelberg Presents Eroica and Heldenleben; Stokowski Offers Conservative Program.

Philadelphia, March 11. — It was with undivided enthusiasm that the reviewers and the public welcomed Willem Mengelberg and the New York Philharmonic Orchestra to this city Monday. Mr. Mengelberg's program consisted of but two numbers, Beethoven's Eroica Symphony and Strauss' Ein Heldenleben.

Stanley Muschamp wrote in the Inquirer that "the production of these two great works under the extraordinary leadership of Mr. Mengelberg was a performance of unusually fine playing. There was a foundation of strength in the rhythms, a keen appreciation of the melodic line, and a feeling of inevitable climax realized with dramatic intensity." According to the North American, the Beethoven "under Mengelberg's glowing genius became a titanic structure of crystalline clarity."

In the Public Ledger, the reviewer asserted that "there can be no doubt that Mengelberg is one of the outstanding conductors of the world today." The Record writer went on in the same vein, and added a word of praise, as did the other reviewers, for the solo violin work done by Scipione Guidi in the Strauss work, who "displayed a warm, expressive tone and fine appreciation of the music's meaning."

The Friday concert of the Philadelphia Orchestra, Leopold Stokowski conductor, was marked by an absence of any music newer than Rimsky-Korsakoff's Scheherazade. The other numbers were Purcell's Trumpet Prelude, which has been heard here in an earlier concert, Bach's Second Orchestral Suite, and Mottl's arrangement of a Gluck ballet-suite.

William M. Kincaid played the solo flute in the Bach number "superbly," to quote the Ledger, and other reviewers praised his playing. Stanley Muschamp wrote that the concert was "one of the most enjoyable of the season" and commented particularly on the playing of the Scheherazade..

Longy Will Retire

Georges Longy, for years first oboe of the Boston Symphony Orchestra, will resign his position at the end of the present season. M. Longy will return to his native France to rest.

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Mme. Schnitzer Plays With Hub Orchestra

Pianist Appears With People's Symphony; Koussevitzky Conducts Familiar Program.

Boston, March 9.—The two symphonic offerings of the week were Serge Koussevitzky's all-German program at the Friday concert of the Boston Symphony Orchestra and yesterday's concert given by the People's Symphony Orchestra with Stuart Mason conducting and with Germaine Schnitzer as assisting soloist.

Yesterday's was Mme. Schnitzer's third appearance with the People's Symphony. The Monitor reviewer commented that "her touch has a delightfully velvety quality and in Franck's Variations, which mostly require great delicacy, this quality was consistently displayed." The writer in the Transcript considered her work "a merited triumph."

He wrote: "She is a strong player and leaves a strong impression of her personality even through such a familiar medium. . . . Her spirit and demeanor, her rigorous ways, and the exquisite tenderness of which she is thoroughly capable are barely suggestive of Boulanger. . . . She plays with rapt attention. Whatever the temperamental qualities in this particular music, she brought to the score a most pronounced sense of unity and co-ordination."

Mr. Mason also conducted Beethoven's Eighth Symphony, Smetana's The Moldau, Chabrier's Espana Rhapsody, and a symphonic prelude to Browning's A Blot on the 'Scutcheon. This last work, by Leo Rich Lewis, professor of music at Tufts College, was given its first hearing. It was, according to the Transcript, "some very agreeable and some very dismal music." The Monitor reported that "the music possesses significant beauty and the themes are well developed." Mr. Mason's reading of both the Beethoven and Smetana numbers received commendation.

The only relatively unfamiliar work on Mr. Koussevitzky's program was the Weber-Mahler Intermezzo from Weber's unfinished opera, The Three Pintos. The other numbers were Brahms' Third Symphony, the Scherzo from Mendelssohn's Midsummer Night's Dream music, the Prelude to the third act of Die Meistersinger, and Strauss' Salome Dance.

Stuart Mason wrote in the Christian Science Monitor that the Intermezzo "is music of the most trivial variety," while the Globe reviewer considered it "sprightly, yet suave light music in wholly agreeable vein . . . heard gladly, and forgotten readily." Warren Storey Smith (Post) said that the Salome Dance "came for the first time into its own," but other writers were less enthusiastic. Philip Hale wrote in the Herald that "the magnificence of the performance could not conceal the inherent poverty of the music."

Photo by Mishkin.

LAWRENCE TIBBETT

Young American Baritone, Made His First New York Recital Appearance Last Night in Aeolian Hall.

Anna Case Sings in Her Only New York Recital

Her only New York recital of the season was sung by Anna Case in Carnegie Hall on March 9. Miss Case was assisted by Coenraad V. Bos, pianist, and Rufus M. Arey, clarinetist.

According to the Times, "early Italian airs, a group from Brahms and another in English by modern song writers displayed Miss Case as an artist in varied styles. Her voice has matured, as has the woman's wit that guides it with full command of its natural 'bright' tone and vivacious expression."

The writer in the Herald Tribune commented that "except for a certain ripple in some of her louder notes she was in excellent voice, with ample strength and a tone of agreeable clarity and freshness. From the point of view of interpretation, Miss Case showed an advance over former seasons." The Sun found her in good voice, although her middle notes were "uneven and tremulous," and thought the Italian songs sung "with dignity, an elevated style and a fine sonorous tone" even if not with the "smoothest of legatos."

Herbert F. Peyser wrote in the Telegram-Mail that Miss Case "has perceptibly refined and polished her delivery; her interpretations are most tastefully composed, and her treatment of phrases indicates a delicate feeling for melodic integrity." In spite of all this, he found "a constant reediness of tonal quality" throughout her singing.

Polish Music Played

In its second concert in New York at the Metropolitan Opera House on the afternoon of March 8 the National Polish Orchestra gave a program of Polish music under the direction of Mr. Namyslowski.

Gigli Sings in Boston

Tenor Gives Recital; Maier and Pattison in Concert of Two-Piano Music.

Boston, March 11.—The recitalists heard here last week were Beniamino Gigli, Beatrice Mack, Guy Maier and Lee Pattison, Georgina Shaylor, Gladys de Almeida and Abraham Haitowitsch.

The Metropolitan tenor was acclaimed with prolonged cheers and applause as soon as he entered the hall Sunday, and his audience demanded numerous encores. According to the Monitor, he has "abundant natural gifts well developed, a voice typical of fine Italian tenors, of large volume, immense resonance and fine flexibility. He possesses, as well, an amusing and clever stage manner."

Warren Storey Smith of the Post commented that "his is a rich tenor voice, mellow in quality, ample in volume, a voice that can be made eloquent with feeling." The Herald writer did not consider that he sang "uniformly well," but added that he "is blessed with a beautiful voice, when he sings with due regard to his present powers. He can deliver moderately strong tones in his middle register of amazing richness and sweetness." The Transcript reviewer noted that "Mr. Gigli when he chooses can be a discerning, just and moving singer."

Mr. Gigli was assisted by Beatrice Mack, soprano. To quote the Herald, she had "a pretty voice to her credit and clearness of execution." Mr. Smith commended her as "a light-voiced, sufficiently competent soprano," and in the Monitor the writer said that her voice was "light, clear, agile in intricate technical feats," but found better placement in lighter songs.

* * *

Messrs. Maier and Pattison were again heard here Sunday in a two-piano recital given for the benefit of the Charity Fund of Miss Hersey's School. They were enthusiastically applauded for their performance of music by Brahms, Clementi, Schumann, Dohnanyi, Templeton Strong, Duvernoy, Lord Berners, D. G. Blake and Mozart.

To quote the Herald: "These several years Mr. Maier and Mr. Pattison have had at their command every quality desirable for playing two-piano music. Yesterday they were at their best; they seemed even to have gained a still finer freedom of utterance." In the opinion of the reviewer in the Transcript, their playing of the Mozart Sonata was especially worthy; "Messrs. Maier and Pattison made a third in this blithe paradise of song, for they were as one in the skill that is born of sensibility."

* * *

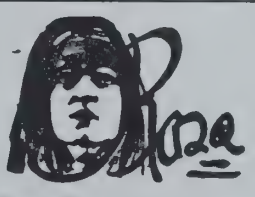
Accompanied by Frances Weeks, Georgina Shaylor, contralto, gave a recital in Jordan Hall last Tuesday. Stuart Mason (Monitor) wrote that Miss Shaylor "has a decided gift for the interpretation of songs. . . . To be sure, she is not yet a finished artist, but her intentions are quite evident, and in many a case they are near realization. She has evidently studied the mood and atmosphere of her songs, and more often than not she successfully established them. . . . It is possible to record a substantial progress in emotional power and intelligent comprehension of the music in hand."

On the other hand, Philip Hale and the Transcript writer considered that Miss Shaylor over-interpreted.

* * *

Gladys de Almeida, soprano, was heard in the same hall the following evening, with Henry Levine acting as accompanist. The Herald observer found Miss de Almeida "a singer of unusual excellence," who is "blessed with an exceedingly pretty voice, a light soprano of long range, with low notes of a delightfully individual timbre, a medium, very warm and full, and high notes at their best strong and clear. . . . She sings with a smooth legato and a neat attack" as well as "distinctness of enunciation."

In the Monitor Miss de Almeida was commended for a voice which without large volume "blends and shades tones well; brilliant or covered, it is clear and resonant, accurately placed and possessed of a thoroughly agreeable quality. The freshly charming personality with which Miss de Almeida infuses her songs, and the emotional color and vivacity which she adds to musical abilities promise well for her future development." She received a slightly more reserved commendation in the Transcript. Mr. Levine was lauded in this paper for his "sympathetic and colorful accompaniments."



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The Musical Digest will seek unswervingly to serve only the best interests of music. It will build up; it will support steadfastly musical progress and just reform; it is pledged to the cause of whatever is musically meritorious in both composition and interpretation, regardless of nationality; it will stand firm for justice; it will belong to no musical "party" or "movement," but remain independent.

Simplicity

Only the big person, the courageous person, is simple.

It is the half-fearful, who are not sure of themselves, that prefer the ornate. Anything rather than to take any chance of being discovered for less than they actually are. The world is filled with such human beings, and the United States has its share. They are nowhere more plentiful, proportionately, than in music.

A great creative artist is not concerned so much with how his work will be received as he is with the quality of that work.

A great interpretative artist seeks to give to his auditors what the composer intended should be conveyed. Each hews unconsciously to the line of simplicity . . . since simplicity is one element of greatness.

Survey carefully the musician who deals in superlatives and flourishes; who palavers and flatters. He generally is insincere, and is concerned chiefly with Number One. It is his own welfare he considers first—his material welfare.

Welcome the quiet-spoken musician who reflects intelligence and kindliness. Beware the artist who utilizes "showmanship" methods to gain applause, for underneath is shallowness of mind and intent and worth.

This age is unfortunately infested with too much of the superficial. Well-meaning but thoughtless folk take more for granted than they should. Fuss and furbelows and a loud noise still carry a certain weight . . . though not as much as they did formerly, because people are learning gradually what such things really cloak.

Pretentiousness and swagger are becoming tagged; genuineness is coming into its own. The loud-mouthed sometimes prevail—for a while—but in the end they fade, as do all who have no firmer substance than the shell which is inferiority.

Louisiana Music Teachers

Within a few days the Louisiana State Music Teachers' Association will hold its 1925 convention in New Orleans. Members from various parts of that commonwealth will meet for their common good. A two-days' session will ensue, with members of the association delivering addresses on subjects affecting the careers of educators who have a desire to get on.

One sign which indicates the progressiveness of this organization is the consideration which is to be given to music journalism. A paper is to be read on that theme . . . which is a timely one and deserves abundant attention and thought.

The day of the doctored and falsely laudatory reading notice is passing, just as is the flamboyant advertisement. The arousing of undue hopes in the mind of the prospective pupil is giving way before the teacher's honest weighing of the resources of that pupil. Ethical procedure amongst music teachers is gaining ground, and eventually the mediocre and the charlatan will pass from view.

. . . TEMPO RUBATO . . .

A WEEK ago Sunday in New York was Strauss day for those who chose to celebrate the occasion of the successive playing of two of his biggest and finest works by making a quick change from Aeolian Hall to Carnegie Hall during intermission time. Early in the afternoon the New York Symphony Orchestra, under Bruno Walter, played Don Quixote. As soon as the performance was over, one tenor tuba player and a limited number of the Symphony Society audience packed their duds, and made their way as quickly as possible to Carnegie Hall, a mile uptown, where Willem Mengelberg and the Philharmonic Orchestra rounded out their program with Ein Heldenleben.

In all, there were some ninety minutes packed solid with the music of Strauss. I could have stood an immediate repetition of the dose.

TWENTY years ago the complex tone poems of the Viennese composer were baffling because of their fullness of polyphony, their richness of tone color, their untraditional breadth of melody, and their sheer uninterrupted length.

Critics succumbed to the temptation of judging the music by that part of it which they could best understand, the programs. Strauss as a composer was criticized in terms quite irrelevant to the music in his scores. Death and Transfiguration was terrible because it portrayed the agonies of death; Don Quixote was ridiculous because it made a noise like sheep and like the wind; the Domestic Symphony was foolish because it sounded like a baby crying, and Heldenleben was tasteless and cheap because it was presumptuously autobiographical and because it imitated a war.

One hears the same criticisms still, although as the years pass the spontaneous popularity of Strauss' music begins to make them appear as garrulous and superficial as they actually are. When all is said and done, it remains that Strauss has been one of the great geniuses of music. The sheer skill with which his tone poems are written is breath-taking. From measure to measure the mass of his music is a first-rate text in composition, in orchestration, counterpoint and form.

The aptness of his use of instruments is uncanny. One can think immediately of endless illustrations: the English horn in the "baby" theme (I use the program for purposes of identification) in Domestica; the French horns in their climactic theme in Don Juan; the bassoons in the "monks" variation of Don Quixote; the whole choir of strings in all their range in the "Hero" theme; the woodwinds in the "Enemy" themes; the kettledrum in the Burleske; the trumpet fanfare in Heldenleben; the tenor tuba solo in the same work; the harp almost everywhere — many others. When Strauss fits an important theme to an instrument, the idea and the medium become inseparable.

IT can hardly be denied that Strauss is sometimes theatrical, but he is seldom cheap. I must admit as a weak spot, for example, the rhythmic drum passage at the opening of the battle scene in Heldenleben. There, for a time, the music stops, and the instruments make excitement. Such passages, however, are rare.

In fact, it is the comparative (among the scores of Strauss, I mean) weakness of the battle that makes me prefer the Domestic Symphony with its tremendous double fugue to Heldenleben. In both cases the musical device is the same (it is Wagner's, in fact): the composer uses a complex polyphonic passage to set off the broad melodic and harmonic treatment of the finale. The double fugue is a more musical idea intrinsically. One can follow the polyphony with a keener interest and a surer feeling of direction than in the similarly contrapuntal parts of Heldenleben.

As for Strauss' being theatrical—Wagner was certainly so, and Beethoven, too. It is a mistake to expect to hear Haydn when Strauss is on the program.

CARL VAN VECHTEN has from time to time put Strauss in a class with Liszt. I cannot see that at all. They both wrote program music, and they both were free with fortissimos, but when Strauss composed works to last fifty minutes, the trend of his ideas and the form in which they were put were so skillful that rarely does one feel that his pieces fall apart, or even that they are too long.

Liszt is different. His music seems to me to consist often of sections hooked together one after another, with the noisiest of all at the end to guarantee applause. Even if Strauss is theatrical, how many of his compositions end with a prolonged, exciting climax and a bang? Most of them, in fact, are closed with quiet and thoughtful pages.

ONE of the finest passages in all orchestral music, incidentally, is that in Ein Heldenleben in which the composer quotes a number of themes of his earlier compositions. One has the most pleasant sensation of reminiscence as the voices of Don Quixote, Sancho Panza, Don Juan, Till, and the others are mingled in revery.

I am always a little startled, however, when I hear that unmistakable motif from Wotan's farewell, "espressivo—sehr getragen," in the trombones (the third measure after No. 89 in the score). I wonder sometimes whether Strauss intended the reference.

THE lover of music must have a dozen ears for what he hears. It is impossible that one should approach Mozart in the same state of expectation in which one goes to Cesar Franck, else the colorful orchestration of the latter must make the former seem grey by comparison.

Recently the Philharmonic included Ein Heldenleben and Beethoven's Eroica on the same program. Of course the Eroica was played first. The program could not have been reversed. After the broad climaxes of the modern piece, the Eroica would probably have fallen down because of its smaller scale of dynamics and its less varied tonal color.

One hundred years ago it was different. For reasons similar to the above a Mozart composition would probably have preceded the Eroica on the well-ordered program. It is safe to say that a century in the future things will be different again. What will be the dimensions of the composition, I wonder, that will make it necessary for the judicious conductor to open his concert with A Hero's Life when both are played together?

ALEXANDER FRIED.

Opera in the Flesh

Even the Airy Mysticism of Debussy's Pelleas et Melisande Comes to Earth During the Trying Hours of Rehearsal

by ALEXANDER FRIED

WHEN one goes to the opera, one sees strange things happen. Curtains rise and fall, colored lights shine brightly and are dimmed. Suddenly darkness embraces everything, and in a moment again it is broad daylight. Persons—singly, in groups, or in crowds—appear on the scene, and go through complex movements.

Do you see that couch in the middle of the stage? Who put it there? Who decided that it should not be six inches further to the left or to the right? Why does the hero on the stage raise his head at this moment, and now let it fall

Who arranged all this? . . . none of it occurs by accident.

Many of the directions for the production of an opera, of course, are included in the composer's score, but even these have to be interpreted and carried out. The work is done in the innumerable rehearsals which precede the public performance of any well presented opera, rehearsals of the voice parts, of the orchestra, of both together with the lighting and scenic effects, and finally of all combined with the costumes and complete stage business.

Visit one of these rehearsals (if you may), and see and hear opera in the flesh.

Next Saturday afternoon the first performance by the Metropolitan Opera Company of the Debussy-Maeterlinck opera, Pelleas et Melisande, will be given.

It is the everlasting triangle in a new garb. The protagonists are not prosaic doctors or lawyers, but kings and princes in a hazy land of imagination. The action of the plot is not reasonably worked out and displayed with the logic of pure realism. Rather the scenes are a series of moods which paint the story in broad lines and delicate colors. It is a story told in feelings, not in plain messages given the audience by the actors.

Debussy has done his share in the re-creation of Pelleas et Melisande for the singing stage by supplying the plot with fitting music. In the twenty-three years since it was first played Debussy's score has become inseparably identified with Maeterlinck's play.

Even opera of such intangible romanticism as this French masterpiece is prepared in the flesh. I visited the first stage rehearsal of the Debussy work one morning last week. . . .

The Metropolitan Opera House is shrouded in darkness. The orchestral pit is empty; the rehearsal is to be held with piano only.

Nevertheless Conductor Louis Hasselmans takes his place at his stand, his baton in his hand. At the right of the stage is an upright piano. Mr. Pelletier, assistant conductor, begins to play. At last the setting of the first scene is ready. The audience, consisting of a scattering of persons—here a Wagnerian conductor, there a Wolfram and there an Eva of note, other Metropolitan artists and a group of office attaches—finds itself in the midst of a dense forest.

Clarence Whitehill wanders on the scene, immaculately dressed in civilian clothes of the twentieth century, but bearing in his hand the spear of Golaud. Lucrezia Bori runs in quickly in a dress of bright red. From her head hangs a long yellow veil. For the moment it is to do service as the fabled hair of Melisande. Greetings, and they begin.

Golaud with his gold watch chain and spear makes his entrance. He sings in French that he has lost his path in the woods. He sings softly but he acts with fervor. Mimicking his every motion, as it seems, is the stage director, Wilhelm von Wymetal. With exaggerated gesture and grace he indicates the stage business. This moment he is the wandering Golaud, the next the startled Melisande lying by the spring. In a second he is frightened (for Miss Bori) and reassuring (for Mr. Whitehill).

Of a sudden, commotion! Supervisors of the lights shout up from the back of the auditorium and are answered from behind the scenes. They converse, entreat, and argue. The music continues, nevertheless. The scenic directors find something at fault. Enter three stage hands with a scenic rock and a set of steps, and make adjustments. All the while the piano murmurs on. Mr. Hasselmans waves his baton, and urges, "Tempo, tempo!"

A scene is repeated, a motion gone over a half dozen times. In the auditorium the murmur of conversation among the select auditors grows. "Silence!" is the cry, and everyone takes it up until it is deafening.

The scene ends, and the curtain comes down with tasteless abruptness. That will never do. It is taken up, and comes down again, this time with exemplary leisure and finesse. The piano plays the orchestral interlude, and behind the curtain stage hands scurry and push and hoist scenery into its place. Rumbles, scratches, knocks are heard. Everyone hisses for quiet.

The cue comes for the rising curtain. It rises not. Repeat . . . this time it rises beautifully, but each light is in the wrong place. Nevertheless, Kathleen Howard sings the passage of the letter from Golaud with complete stage business, and Leon Rothier acts the paternal king, both in semi-darkness. Back and forth before them, always talking and arguing, wander directors, one calling directions for the light, one pointing out corrections in the sets, one indicating stage business.

From the side of the stage steps up a young man in the dress of a broker or a lawyer. He might be either, by his appearance, but he is not. He is Edward Johnson, or, for the present, Pelleas. The versatile Mr. Wymetal now goes through the motion of three roles: he is paternal, maternal, and youthful-filial all at once.

Suddenly a clap of the hands. Everything comes to a stop. Mr. Pelletier's piano lamp interferes with the lighting. His piano is moved out by three or four stage hands, and he goes to the instrument in the pit. The action is begun again. English, French, German, and Italian fly about the stage and pit, each spoken with at least three foreign accents. And the music continues regardless. To the inexperienced listener it is next to frenzy, to bedlam. The great curtain mercifully ends the act. Of course no one is pleased with the way it came down, but that will all be fixed. Mr. Hasselmans sinks into the nearest seat. . . .

"I conducted this opera first in the Opera-Comique," he told me during the intermission "That was about six years ago. No, Pelleas et Melisande has never been given by the Metropolitan before, although another company gave it with Mary Garden (the creator of the role of Melisande) in this house.

"To me it is one of the three finest French operas. My other favorites are Dukas' Ariane et Barbe-Bleue, and Faure's Penelope. Pelleas is a most difficult work to produce. You see how much detail there is in it. Everything must be perfectly co-ordinated, must work perfectly right, the orchestra, the singers, the stage effects. It is a score in which Debussy has aimed almost entirely to give the accents of poetic conversation in the voice parts.

"Even the audience must co-operate," continued Mr. Hasselmans wiping his brow, but smiling. "It must learn to keep still, for Pelleas et Melisande is keyed low from beginning to end.

"As for the opera itself it is perfectly beautiful. Debussy is the only man who could fittingly have set this delicate play to music. You know, I never cease to find it remarkable that he, as well as Charpentier, Ravel, Laparra, and d'Ollone should all have studied with Massenet, for all kept their own musical individuality."

Mr. Hasselmans began to tell me of himself, in reply to my questions, of his youth as a cellist, of his work with the Opera-Comique and the Metropolitan. There was the sudden signal, a couple of handclaps. Mr. Hasselmans started up, seizing his baton. Someone had relieved Mr. Pelletier at the piano. The curtain opened on the fountain scene, one of Joseph Urban's most beautiful accomplishments. Singing, talking, playing, acting, arguing, thumping, entreating, all in four languages, began again.

I looked at my watch. It was quarter to two, with acts to go. There was no sign of let-up. Duty and hunger called. I went out into the light.

Photos of Mme. Bori and Mr. Johnson by Mishkin.

Debussy's Pelleas et Melisande will be given for the first time by the Metropolitan Opera Company Saturday afternoon. Lucrezia Bori (lower left) will sing the part of Melisande; Clarence Whitehill (lower left), that of Golaud; Edward Johnson (upper left), that of Pelleas, and Louis Hasselmans (lower right) will conduct. In the center is a caricature of the composer, and upper right is the beautiful garden scene, painted by Joseph Urban.

AND

NO

DISSENTING

VOICE!

FRANCIS

MACMILLEN

Season's last New York Recital, March 3, 1925

"Macmillen's violin—of ancient vintage—produced a remarkably rich, mellow tone and he played with unusual vigor and technical skill. The Brahms selection was brilliantly executed and his interpretation of the others stamped the occasion—his final appearance for the season—as one of the most impressive of this able artist's recitals. He was complimented by the presence of a good-sized house, which made the customary demands for encores."

---New York Evening Post, March 4, 19

"There was novelty of arrangement in the program offered. Mr. Macmillen met the varied requirements of this program with his customary breadth of sympathy and technical resourcefulness. In the Lalo battle-horse of all the fiddlers (Symphonie Espagnole) his playing had elegance and the requisite brilliancy. To Brahms' Sonata he brought due appreciation of the German master's soberer idiosyncrasy. The smaller pieces were treated with the proper delicacy and finesse."

---Pitts Sanborn, New York Telegram and Evening Mail, March 4, 1925.

"Francis Macmillen walked off with the day's musical honors. But even if there had been more important concerts on the evening's schedule, we believe that Macmillen would have fared little less well. For he is an uncommonly fine artist, this American. In his playing of the Brahms D minor Sonata, for instance, he exhibited a fine appreciation of the nobly lyric nature of the work. His tone is smooth, even and capable of great variety in color."

---Edward Cushing, Brooklyn Eagle, March 4, 1925.

"Francis Macmillen's recital—his last for the season—proved a worthy effort. It was particularly worthy because of the Brahms D Minor sonata that anchored the program to something sound and solid and because of Mr. Macmillen's musicianly playing of it. Sonatas are not easy game for the customary violin audience, yet Macmillen had his listeners intent upon his performance."

---Frank Warren, New York Evening World, March 4, 1925.

"Macmillen played better than he has for a long time. His tone was firm and full, with plenty of warm color, and the phrasing was sensitive and effective. He has a sound musical style. The range and breadth of interpretation made this recital a most enjoyable one."

---New York Sun, March 4, 1925

"An audience of good size attended. A Goldmark Aria and the Pugnani-Kreisler prelude and Allegro, both of which require, and received broad treatment. They placed Mr. Macmillen on a firm footing with his audience, which recalled him four times at the conclusion but reserved its warmest approval for the Brahms Sonata in D minor. Macmillen came near perfection in the slower movements."

---New York Times, March 4, 1925

"MACMILLEN PLAYS
"AUDIENCE DELIGHTED

"Enthusiastic applause interrupted three times a brilliant performance of Saint-Saens' 'Rondo Capriccioso.' Macmillen's tone is full and sweet without being forced. He phrases musically and plays with keenly felt but unexaggerated rhythmic effects. His modest, unassuming bearing is also in his favor. Last night's audience obviously thought well of him."

---Boston Globe, February 27, 1925.

FOR TERMS AND DATES ADDRESS

HAENSEL & JONES — AEOLIAN HALL, NEW YORK

PIERRE KEY'S OBSERVATIONS

CAN IT BE that standardization and ethical procedure are really to govern amongst music conservatories and private teachers? Is there to be effected, within the next two or three years, a manifest betterment in those fundamental respects which the most conscientious and constructive members of the profession have for some time realized ought to come to pass?

There are signs to encourage those who have entertained such hopes. Actual progress has been made . . . by two organizations. The extent of their success will depend upon how ably these organizations are administered. Those particular jobs will not be easy—for either the American Academy of Teachers of Singing (already some two years old) or the National Association of Schools of Music and Allied Arts (which is not yet fully organized and does not expect to function short of another twelve months or more).

Most of us are aware that nothing is, ever has been, or ever will be one hundred per cent. In such circumstances it will not be surprising to eventually discover that some teacher of singing who has become a member of the American Academy is violating certain of its promulgated ethics, and that like offenses are being committed by member schools of the National Association.

THESE are matters to be pointed out during the formative periods of these two organizations because they are matters for very serious consideration. Selection and rejection of membership in either association will not be easy. With the recognition of what these bodies are likely to accomplish (and what prestige a membership in either will give), pressure is sure to be brought to bear to gain admittance—on the respective two sides—for individuals and for schools which have been constant violators of ethics, and are likely to continue their practices even if they succeed in "swinging some influence" to get into good company. They may continue those practices—unless the officers of these two associations have the courage to either prevent them, or failing in that, to expel the offenders.

Benefits will assuredly accrue from the plans the American Academy is working out, and also from the plans of the National Association. The former has proceeded slowly, the latter must expect a similar experience.

In respect to contributing to the further efficiency of music school operation and the interchange and standardization of ideas, study courses, credit grantings, and the bestowal of teachers' certificates and diplomas the National Association cannot fail to perform a service of inestimable value.

The American Academy may also be counted on to promote progress in the teaching of singing, and to otherwise further efficiency and results amongst those of the craft.

WILL these two organizations be as successful in spreading the gospel of ethical procedure, and seeing that those ethics are maintained by every individual member? That is a big question, which it will not be possible to answer for a number of months to come.

The United States has come along in the music teaching field during the past decade. It has accomplished almost unbelievable things, one of them being the advancement of the American-born teacher. He has become a factor in the music-teaching fabric of the land, and his future will glow with an increasing intensity . . . providing two or three things happen.

One of those things is the extension of sincere practices: of truth telling to prospective pupils in which no false hopes shall be held out; of truthfulness in advertising; of claiming no successful artist as a pupil who is not legitimately that; of casting no stones at another teacher.

Someone may inquire whether the foregoing isn't approaching close to the idealistic, and wish also to know if it is at all practical.

Judging from the changes which have come over the nation's music-teaching fabric in the past few years it would seem that the age of buncombe is about to fade and, in its place, that efficient and decent procedure will eventually prevail.

I LOOK to see this happen because of the spreading of fine influences. Certain new figures have stepped into the music-teaching world, and they are destined to add a vast strength to those in the field who have been striving for the adoption and maintenance of eminently constructive elements.

One of these is the furtherance of honesty and restraint in advertising. At present one sees too much that is flamboyant; too much that makes claims which cannot be substantiated. Instead of being representative of a fine art, these advertisements are all too often a mass of over-black and large type which suggests nothing so much as announcements of cheap fire sales.

Commercialism is at the bottom of it. An individual teacher or a school having a monetary profit as the principal objective, frame advertisements which shriek. The more serious and painstaking (and, generally, the more efficient) individual teachers and schools refuse to resort to such methods.

For a long time the boisterous advertiser appeared to have the better of it; but there has lately ensued in discriminating circles such disapproval of his methods that even he is beginning to wonder if it is a wise game to keep up.

A SUCCESSFUL OUTCOME of these two organized efforts to standardize what can be standardized, and to purify the ethics in the music teaching profession, may be confidently predicted. It will require time, and patience, too, a great deal of tact, and considerable backbone on the part of those who must serve as leaders.

The United States has a mass of music pupils. It is a mass wherein may be found talent of the foremost order. But the greater portion of our young people need to be told what their abilities can lead them to accomplish. The percentage justified in preparing for professional careers is very small; somewhat larger is the number which can be trained to teach well. That leaves the majority of pupils eligible solely to study music that they may know the pleasure of playing some instrument or singing, and of developing their cultural sides.

There are many elements involved in this music teaching problem, and anyone who imagines that they are to be easily or quickly solved is doomed to sharp disappointment. But an outstanding fact which offers encouragement of the ultimate victory is the seriousness of certain persons who have identified themselves with these two undertakings which I have discussed.

It will be a simple matter to check up the accomplishments—when both organizations have been functioning long enough to make that permissible. Publicity is a factor which can be brought helpfully into play; and as it will aid substantially in the approval of what merits approving, so can it operate to check and eliminate all that is of an opposite nature.

A CABLED ACCOUNT of the consequences of Mme. Ganna Walska's recent opera appearance in Nice makes illuminative reading. That account, published in a recent issue of the New York Times, is as follows:

"Nice, March 7.—If Mme. Ganna Walska agrees to pay 50,000 francs in advance to cover capacity seating at the Opera House she may sing again in Nice. That is the most recent development in the story of this millionaire American woman's attempt to convince Europe she is a great operatic artist.

"Mme. Ganna's first performance was, in the opinion of the Mayor of Nice, so injurious to the musical reputation of the town that he issued a fiat that she must not appear again, although her contract was for two further performances. He did not know the lady. Her determination to become an operatic star has never failed in the face of Chicago's disapproval, the noisy demonstrations of a Havana audience, nor the tittering laughter of the Paris Opera House. It is not therefore likely to fail before the Mayor's fiat.

"From Vienna Mme. Ganna has entered a telephonic protest against his arbitrary and 'illegal' action. She announced that she would keep the Opera House open to her if she had to resort to legal process. Last week, when told of these threats, the Mayor fulminated against 'this woman.' He said she could consider herself lucky that it was at Nice and not at Marseilles that she attempted to sing the role of Butterfly. Nice is an orderly town. At Marseilles there would have been a riot.

"The Mayor has quieted down since then. He has a new idea. With a shrug of his shoulders he said that if Mme. Ganna wished to guarantee 50,000 francs to cover the capacity of the Opera House perhaps she could sing again. It was only when she had guaranteed the whole seating capacity of the Paris Opera for a charity performance that she sang there.

"Perhaps the Mayor of Nice has already concluded the bargain. Anyhow, the Nice season is nearly over and 50,000 francs opera receipts may be full compensation for any supposed injury which might ensue to the city's musical reputation."

MME. WALSKA has a perfect right to persist in her efforts to sing publicly in opera. If she can so arrange, it is her own affair. Whether her persistence and methods are to be commended is quite another matter. What appears evident is that the wife of Harold McCormick intends to appear whenever and wherever she can, or know the reason therefor. She has the fixed determination to secure those appearances, and if it means she has to buy them, then buy them she will.

I attended the now memorable representation of Rigoletto given, for charity, in the Paris Opera a year ago last summer. It was not, as I pointed out at the time, a regular performance in the schedule of the Opera. Director Rouche leased the auditorium for the occasion, and Mme. Walska is said to have made a $5,000 contribution for the privilege of appearing as Gilda.

The incidents of that summer's night are an old story. I doubt, if I had not seen and heard what Mme. Walska did that evening, that I could have credited the telling of those details . . . had they been related to me by another.

The latest cabled information from Nice is to the effect that the mayor of that city has forbidden Mme. Walska to appear at the opera and that Madeleine Keltie, an American, is to replace her in the planned performances of Madama Butterfly there. It has not been verified. But if the news is correct it would seem that merit does on occasions command consideration, even when the weight of money is wielded against it.

OUT IN SAN FRANCISCO the people know very well "Jack" Partington. He controls several theatres, one of which is devoted to motion pictures. The seating capacity is large, and the music part of the program of reputed excellence (I have it on the authority of Mr. Partington's sister, who ought to know since she is none other than Frances Peralta, one of the leading dramatic sopranos of the Metropolitan Opera House).

"Jack is in New York to secure a conductor," said Miss Peralta a few days ago, "and he has some interesting things to say about jazz. Jazz is passing out, according to him. The people care less for it, and, as a consequence, it requires a capable musician to arrange popular music in ways that give it a far better character than it discloses in its original form."

What Miss Peralta has to say is interesting because hard upon her statement come other indications that the raucous and ear-trying jazz (mainly of the "blues" type) has wearied even the fast-moving public of today.

There was some comment in this department two weeks ago on the swinging back towards normalcy of a people who have been living at too strenuous a pace. Perhaps the end of insufferable sounds mis-labelled music, which falls in the so-called popular class, is not far off.

FOLLOWING the announcement of the success in France of the opera, Fay-yen-fah, written by Templeton Crocker and Joseph Redding, is another having to do with American composers and librettists. The Chicago Civic Opera Company has elected to produce next season A Light from St. Agnes. Minnie Maddern Fiske surely may be regarded as an American, and W. Franke Harling, who came to this country from England when only three months old, wrote the music.

It is about time to consider, and well, one important matter: Americans in music—creative and interpretative—deserve attention and opportunities in proportion to their abilities. If they have qualities of outstanding excellence then let them be recognized. Where those qualities do not obtain the claimant for a place in the music sun has no rights whatsoever.

THE CRITICAL SCALES

Mme. Lucilla de Vescovi

An entire recital of modern Italian songs of Bossi, Liuzzi, Malipiero, Respighi, Pizzetti, Castelnuovo-Tedesco, Bianchini, Donaudy, N. Rota Rinaldi, V. Guerrini Bianco, and Casella was given by Lucilla de Vescovi in Town Hall, New York, on Wednesday evening. Mme. de Vescovi was accompanied by Wilfred Pelletier.

Pitts Sanborn (Telegram-Mail) wrote that these songs were "interpreted with understanding, taste and charm. . . . After a little initial difficulty, due perhaps to nervousness, Mme. de Vescovi sang with her accustomed freedom and expressiveness." She was referred to in the Times as "a singer of uncommon sensibility" who "grows in control of her voice and her command of tone color."

According to the Sun reviewer, her voice revealed "considerable unevenness last evening, especially in the middle register, which lacked sonority and was badly placed. . . . But her high tones were free and full. There was color, vitality and definite charm in Mme. de Vescovi's singing. The spirit and play of mood in her songs were set forth admirably." In the Herald Tribune, the commentator noted that the soprano sang in a voice "of moderate volume, not without departure from smoothness of tone and evidence of a certain effort, but with skill in phrasing and interpretation. She struck notably clear and resonant high notes and gave most effective stage presence."

Miss Florence Lefferts

Florence Lefferts, young American soprano, gave her first New York recital in Town Hall on March 5. She was accompanied in her three groups of German, French, and Italian songs by Giuseppe Bamboschek at first, and then by Wilfred Pelletier.

The Sun reviewer found her "a pleasing singer with a voice of moderate power, light and of good quality" who disclosed her "admirable" schooling in "a commendable tone production, knowledge of style and taste." Miss Lefferts was nervous at first, according to this writer, "but she steadily brought her vocal powers under firmer control and did herself justice as her list advanced. She seemed young and no doubt will add to her color range and power in expressing emotions."

Of more or less the same opinion was the Times observer, who commented that "nervousness inclined the voice to be sharp at times, but it had an attractive timbre of its own, and Miss Lefferts sang with genuine feeling and animation." This reviewer felt that the singer was "much more in her element" in the German songs; "the diction was clear and the singing unforced."

State Symphony Orchestra

The State Symphony Orchestra of New York gave its last Wednesday subscription concert of the season, under the baton of Ignatz Waghalter, at Carnegie Hall, Wednesday evening. Ilse Niemack was the soloist in Lalo's Symphonie Espagnole.

According to the Times, Miss Niemack "proved the possession of an unusually appealing tone. She played the andante with a degree of emotion very rare in one so young." The reviewer in the Post commented that she displayed "mellowness of tone and a pleasing technique, occasionally a bit faulty in passages."

The Herald Tribune chronicler observed that Miss Niemack displayed a tone "of ample size and of generally good quality, though with some dried spots and corrugations of the surface in an otherwise mellow timbre. Technically she was well equipped." In the Sun, the reviewer asserted that as a whole her performance "lacked brilliance, but there was a certain degree of good tone with technical equipment in her work and the andante showed sentiment."

The rest of the program consisted of Beethoven's third Leonore Overture, and Brahms' C minor Symphony.

Mme. Julia Hudak

At the Manhattan Opera House on March 6 Julia Hudak, Hungarian dancer, made her postponed debut in New York with the assistance of Rodion Gritzanov, Attila Farkas, and her ballet corps. The orchestra was conducted by Deszo d'Antalffy. The featured number on the program was a ballet in three scenes, The Romances of Ilonka, and other numbers included an operatic group, and divertissements.

In the Herald Tribune it was said that "Mme. Hudak's dancing held no hint of the recent injury to her ankle and was marked by lightness of foot, grace and mobility, with notable aptitude for toe dancing. The supporting company seemed agile and well trained, with costumes forming a colorful ensemble." The Times writer observed that "she showed easily an experienced technique of the classic order and some skill in designing ballets built upon the folk-dances of her native land."

Martinelli Sings in Boheme

La Boheme was sung for the fifth time this season by the Metropolitan Opera Company, New York, Wednesday evening, with Giovanni Martinelli as Rodolfo making his second appearance since his illness. In other respects the cast was unchanged, and Mr. Papi conducted.

Miss Bianca del Vecchio

In a program of Bach-Busoni, Schumann, and Brahms Bianca del Vecchio gave a piano recital at Aeolian Hall, New York, March 5. Miss del Vecchio four years ago won the Loeb prize on her graduation from the Institute of Musical Art.

According to the Times, "the mature young artist, for such she has become in brief time, again gave proof of qualities beyond the merely technical in Schumann's Kreisleriana, qualities of poetic imagination sympathetically conveyed."

The Sun chronicler wrote that her playing, after a slight nervousness at first, "gained steadily in restraint and clarity. Her technical equipment is formidable and she used it well, although some of her early work was marred by bad pedaling. She played Schumann with insight and intelligence and although her general style lacked distinction she revealed a fine sonorous legato, a tone of considerable warmth and color, and an evident appreciation of the melodic details of her offerings. . . . Her playing, however, was thoroughly musical, sensitive, full of vitality and rich in possibilities for future development." In the Post, the reviewer commented on her early nervousness and added that she "gradually arrived at a period of brilliant playing. There was marked skill at technique; she was spirited and intelligent in her interpretation."

Gigli Sings in Benefit Concert

Making his first New York concert appearance of the season, Beniamino Gigli appeared in the ballroom of the Hotel Astor for the benefit of the Students' Loan Fund of Barnard College on March 5. He was assisted by Rosa Low, soprano. Vito Carnevali accompanied Mr. Gigli and Miss Low's accompaniments were played by Ina Grange.

According to the Times, Mr. Gigli was "in good voice and excellent disposition" and the Sun reviewer said he "sang with his familar beauty of tone and excellent skill."

Erna Rubinstein—Philharmonic

At the concert given by the Philharmonic Orchestra, Willem Mengelberg conducting, in Carnegie Hall, New York, on March 8, Erna Rubinstein, as soloist, played Beethoven's D major violin Concerto. Mr. Mengelberg also offered Schubert's Rosamunde music, and Strauss' Ein Heldenleben.

The writer in the World wrote that not only did Miss Rubinstein "attack the technical difficulties with fine confidence, but she succeeded in bringing out the vigor and nobility inherent in the work. . . . Her tone is powerful and assured, erring occasionally on the side of sharpness." The Post reviewer found "a marked improvement in technique and feeling" in her work and prophesied that she "is on her way to great things."

According to the Sun, "much of her tone had beauty and she threw off the technical difficulties of the music with ease. Her intonation was, for the most part, good and her trills were excellent. In her style her reading was a serious one, but it lacked the breadth of poetic conception which gives distinction." In the Times she was commended for "sincerity and charm" although she lacked sufficient maturity for the work. Herbert F. Peyser of the Telegram-Mail thought her interpretation "tame and settled."

Lawrence Gilman wrote in the Herald Tribune that Miss Rubinstein played "very creditably." Mr. Gilman also commented that Mr. Guidi's playing of the solo violin part in Ein Heldenleben "was of rare taste and loveliness" and that "Mr. Jaenicke wrapped himself in glory by his delivery of the nerve-racking part for the solo horn."

The fourth pair of children's concerts of the orchestra given on March 7 under the direction of Ernest Schelling emphasized the brass instruments of the orchestra. On the program were a Saint-Saens romance, the horn quartet from Der Freischutz, Schumann's Traume, the overture to Mignon, part of Tschaikowsky's Nutcracker Suite, and Grieg's Peer Gynt.

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THE BALANCE OF OPINION

Philadelphia Orchestra

Under the baton of Leopold Stokowski the Philadelphia Orchestra at Carnegie Hall, New York, last Tuesday night played Purcell's short Trumpet Prelude, Bach's Suite in B minor for strings and flute, Gluck's Ballet Suite (arranged by Mottl), and Rimsky-Korsakoff's Scheherazade.

W. M. Kincaid, solo flute of the orchestra, played the flute obbligato in the Bach Suite "with superlatively fine art" (W. J. Henderson of the Sun). According to Pitts Sanborn (Telegram-Mail) the listener was impressed with new wonder at the "ravishing art" he displayed. Olin Downes of the Times mentioned the "beautiful tone and finish" with which he played.

The Purcell number was a novelty which Mr. Stokowski found last summer in the library of the British Museum. Mr. Sanborn found it a "breezily gallant rapid march" played in "splendidly rhythmic, buoyant fashion." The Post reviewer considered it "an interesting composition, lusty and stirring, full of brightness." The trumpet parts, according to Mr. Henderson, are written with "bold and confident virtuosity." Lawrence Gilman wrote in the Herald Tribune that "this music is a slice of the more ingenuous Purcell—the Purcell of high spirits and good tunes. He abounded in tunes, melodies that had character, profile, gaiety, irresistible vigor."

Deems Taylor of the World commented that in the Rimsky-Korsakoff work, Mr. Stokowski managed to "retell the tale with dazzling variety, imagination and vividness." The Post chronicler noted that it sounded "more than ever gorgeously rich in color and movement. The tone of the orchestra was amazingly beautiful."

Pianist Offers Modern Music

Hyman Rovinsky gave his third New York piano recital of the season in Aeolian Hall last Tuesday afternoon. His program, the unconventionality of which was remarked by all the reviewers, included first performances of Bartok's Children's Pieces and Tedesco's Viennese Waltz. Other numbers were Chopin's C minor Polonaise, a Gluck Gavotte, the Bach-Busoni Chaconne, Franck's Prelude, Fugue, and Variations, d'Indy's Travel Pictures, Debussy's Sarabande, and de Falla's El Amor Brujo. According to the Herald Tribune, his playing "again was vigorous and clear-cut, stormy in its fortissimo, but with ample shading and lightness of touch."

Friends of Music

At its seventh concert of the season in Town Hall, New York, on March 8, the Society of Friends of Music offered a program made up of three Chinese songs by Bernard Wagenaar, Berlioz's overture and duet from Beatrice et Benedict, excerpts from Smetana's Dalibor, the Brahms Variations on a Theme of Haydn.

Two artists from the Metropolitan Opera, Charlotte Ryan and Marion Telva, sang, and Artur Bodanzy conducted the Metropolitan orchestra. According to the Sun, both singers "deserved praise for their effective vocal efforts" and other reviewers commended their work. Olin Downes of the Times lauded Mr. Bodanzky's "crisp-rhythmed and musicianly reading" of the Brahms, and the Sun writer commented that the music "was read by the orchestra with zeal and effectiveness under Mr. Bodanzky's baton."

This chronicler wrote that Mr. Wagenaar's songs "contained material of much interest and their structure made liberal use of the pentatonic scale. They were delicately colorful, skillfully woven and occasionally achieved moments of real beauty." F. D. Perkins (Herald Tribune) considered them "effective." Miss Ryan sang the songs, and the instrumental accompaniment was afforded by Mr. Wagenaar, at the piano, Nicola Laucella, flutist, and Carlo Sodero, harpist.

Walter Haefliger

A young Swiss pianist, Walter Haefliger, was heard for the first time in New York at the Punch and Judy Theatre on March 8. In the Herald Tribune he was commended for his "vigorous" playing, "marked by considerable technical brilliance." His program included Brahms, Chopin, Rubinstein, Paderewski, and Liszt.

The Sun reviewer felt that Mr. Haeflinger "has abilities," but that they were "marred by mannerisms, violent contrasts in mood and color, and a lack of restraint in style and technique. He played with fire, enthusiasm, a great variety of tone color and plenty of genuine sentiment and emotion. But these characteristics were not well directed or disciplined, and the result was uneven and often erratic playing illumined with passages of genuine power."

Mme. Julia Culp

Julia Culp gave her first New York recital of the current season in Town Hall last Tuesday evening. She was accompanied by Coenraad V. Bos in her program which consisted entirely of German Lieder by Schubert, Schumann, Hugo Wolf and Peter Cornelius.

The writer in the Sun said that Mme. Culp's voice was most effective in the songs by Schubert, in which she "infused a warmth and color, a style and delivery altogether delightful" although occasionally her upper notes were harsh. Her program gave opportunity "for the display of the valuable lyrical qualities of Mme. Culp's voice, and musical interpretations of the text that revealed intelligence as well as beauty of tone."

According to the Herald Tribune, the singer's voice showed some signs of strain at first, but warmed up until by the middle of the recital, it was "generally clear, smooth and fluent, giving the singer opportunity for thoroughly effective use of her notable interpretive skill in this medium." The Times reporter mentioned that "a cold interfered considerably with the purity and certainty of her production, but she charmed her hearers by her interpretation, her diction and her command of expression" and added that in the Schumann she "managed her vocal resources with much tact and subtlety."

Herbert F. Peyser (Telegram-Mail) found her voice strained and her singing far below its best standards of several years ago. Allison Smith of the World wrote that Mme. Culp was in a dramatic mood, if not a soothing one, but that her audience seemed captivated.

Joint Recital at Wanamaker's

A joint recital was given on March 4 in the Wanamaker Auditorium, New York, by Firmin Swinnen, Belgian organist, and Marcel Grandjany, French harpist. According to the Herald Tribune, Mr. Swinnen "gave an impression of thorough competence, taste and expressive ability." Other reviewers did not report the concert in detail.

Maria Mueller—Schorr

Die Meistersinger was repeated at the Metropolitan Opera House, New York, February 27, with Maria Mueller singing Eva for the first time here. Friedrich Schorr returned to the role of Sachs. Otherwise the cast was the same as previously, and Mr. Bodanzky conducted.

Herbert F. Peyser (Telegram-Mail) said Miss Mueller gave "a prettily competent and vocally adequate performance." The writer in the Sun considered she "combined personal charm with musical delivery. . . . Her voice and style are well suited to the music." She "made an excellent impression" on the reviewer in the Herald Tribune, who wrote that she "sang her music admirably." According to Deems Taylor of the World, Miss Mueller looked "delightful" and "acted charmingly," but her voice was "often unable to cope with the orchestra."

In Mr. Taylor's opinion, Mr. Schorr's Sachs "is a creation that grows in mellowness and vocal beauty seemingly with every repetition." The Herald Tribune found him at his best, and the Sun chronicler commented that his Sachs "is well known and deservedly admired." Mr. Peyser remarked that "there is no other part, save possibly Wolfram, which exhibits the mellow beauty of his voice so advantageously or which he embodies with such fine sensitiveness of an attuned temperament."

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Igor Stravinsky Pays Visit to Cincinnati

Takes Place of Reiner for One Concert as Leader of Orchestra.

Cincinnati, March 9.—Local newspaper reviewers were astounded at the applause with which was greeted the appearance of Igor Stravinsky, the Russian modernist composer, as guest conductor of the Cincinnati Symphony Orchestra in a program of his own music.

"It was Stravinsky the composer, Stravinsky the man and Stravinsky the conductor who were responsible for the upheaval," in the opinion of Samuel T. Wilson in the Commercial-Tribune. He continued that if the hearer found this composer's music difficult to understand it was because of a "denseness" in the hearer.

Mr. Reiner's share in the glory of the afternoon was evident in the response of the orchestra to their guest leader, was the accepted opinion.

Mrs. Smith of the Times-Star wrote: "Mr. Stravinsky is a genius." His "personal vogue" and "the verve of the orchestra" received her commending notice, and the Scherzo Fantastique (following the Stravinsky arrangement of the Volga Boat Song, which opened the program) impressed this writer as "utterly charming."

Mr. Goldenburg of the Enquirer said, "It is Igor Stravinsky the composer that is most interesting to the critic and musician;" he "breaks established rules . . . but with authority." The Fire Bird, Mr. Goldenburg thought, was the "most agreeable composition,"

JOHN CORIGLIANO
Whose Playing With the St. Louis Orchestra Under Rudolph Ganz Strengthened His Position as One of the Leading Younger Violinists.

adding his conviction that "we are indebted to Stravinsky for his striking work." He praised the splendid results drawn from the Cincinnati Symphony Orchestra.

Mrs. Plogstedt recorded in the Post in part that "a matinee audience (in Cincinnati) on its feet cheering and calling 'Bravo!' is a most unusual sight."

Pulchinella, The Fire Bird and Petrouchka divided honors among the critics' comments, but Mrs. Plogstedt thought the pinnacle of the concert was The Fire Bird, a "ravishing suite."

Mr. Reiner's strenuous work this season with the orchestra received keen appreciation on all sides.

B. G.

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An American Violinist whose artistic achievements are commanding merited recognition, as the following comments on his New York recital, February 5, 1925, indicate.

New York Times: "Mr. White gave a serious performance, marked by taste and thorough technical competence."

New York American: "A fine scholarly sense of values in dramatic expression and a technical proficiency of more than passing brilliance. He played the Mozart Sonata with haunting and limpid quality and precise intonation."

New York Sun: "His bowing was firm, his technic clean and sharply outlined, and the work (Glazounow Concerto) as a whole was played with a fine regard for its form and structure."

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Musical Chicago En Courant

Report Civic Opera Tour Successful; Trip Closes in Milwaukee; Varied Recitals.

by HAZEL H. MOORE

Chicago, March 10.

THE Chicago Civic Opera Company is near the completion of its eight weeks' tour. The last performance will take place next Sunday in Milwaukee. "Daddy" Shaw, manager of the tour, stopped off on his way to Milwaukee in advance of the company, long enough to announce that the tour was a "whale" of a success, with especially big business in the South.

With the rather limited repertoire used by the company while on tour, unfortunately, the entire strength of the personnel is not apparent. A number of artists elected to utilize those valuable eight weeks in filling concert engagements. Madame Louise Homer, who appeared in guest performances with the opera during the past season, is one of those engaged in concertizing. Tito Schipa also elected to sing in concert rather than to tour. Florence Macbeth is joining the company for a performance in Cincinnati and will accompany it to Milwaukee for the closing Rigoletto of the trip.

CLAUDIA MUZIO is another artist who confined her spring activities to recitals. Her recent attack of the flu forced her to cancel fifteen concerts on the coast. She recovered in time, however, to fill her engagement to sing here for the Catholic Women's Club last Wednesday night in a benefit concert for the Roof Playground Fund of De Paul Settlement.

Mme. Muzio is sailing soon for Paris where she will sing three performances of Aida in ten days. From there she will go to Monte Carlo to sing several roles with the Monte Carlo company. She will return to this country in time to illumine San Francisco's brief season, and come back to Chicago for the twelve weeks of opera here. Looks like a good year for Muzio.

VICE-PRESIDENT Dawes and Carrie Jacobs Bond would seem to have a bond in common. Both have inadvertently composed popular tunes which bid fair to follow them to their respective graves. Mrs. Bond speaks feelingly of years of dodging her most remunerative tune, The End of a Perfect Day, and General Dawes finds his soulful little Melody in A Major, first popularized by Fritz Kreisler, dogging his very footsteps. Perhaps the royalties accrued will help out the vice-presidential salary.

Inauguration day was marked in Chicago by a concert by the Hawthorne Club of the Western Electric Company. Victor Grabel's Inaugural March, dedicated to Calvin Coolidge, was officially presented to the public by the club band under the direction of the composer. The program included singing by the men's glee club, the women's chorus, and solos by the local basso, Herbert Gould, Cimera Jaroslav, trombonist, and Margaret Sweeney, harpist.

A VERY young artist appeared as soloist at the orchestra's Children's concert on Thursday. Little Miss Verlye Davis boasts only twelve years, but a large acquaintance with the technic of the harp. Mr. Tramonti, harpist of the orchestra, was much more perturbed than his young pupil when the inevitable occurred and a string snapped. Verlye calmly asked Mr. Stock to stop the orchestra, and in a most business like manner replaced the string and continued her number, the Dubois' Fantasy, to the great delight of the children and grown ups in the audience.

Rachmaninoff entertained the usual thousands at the Auditorium on Sunday in a program that ranged from Beethoven to himself. The audience would not let him go until he had added one of his famous preludes, that in G minor.

Alberto Sciarretti, a pianist new to Chicago, appeared at the Studebaker in a program largely of Italian works. Instead of the usual Bach and Mozart, he played a Frescobaldi Toccata and Fugue, as transcribed from the organ by Respighi, and a group of ancient works by Scarlatti.

THAT energetic young organization known as the Chicago String Quartet offered a novelty on its last program of the season in a performance of the largo from Haba's Quartet in Quarter Tones. A year ago it had been used by them to illustrate a talk on modern music by Frederick Stock at the Fortnightly Club. Be it added that the performance on Sunday did not sound as queer as the title implies, although the movement was short enough to have borne repetition.

Two of the youngest and most popular members of the Symphony Orchestra, Jacques Gordon and Alfred Wallenstein, appeared as soloists on last week's programs, playing the Brahms' Double Concerto for violin and cello.

The program throughout was a rare treat, including Berlioz's Le Carnaval Romain, a first performance of Maurice Ravel's Alborada del Gracioso, and that tour de force of the Chicago orchestra, the Tschaikowsky Fourth, which turns the orchestra into a solo organization in the brilliant Scherzo. It has long been Mr. Stock's custom to lay down his baton during this movement and let the orchestra go it alone.

THE Florence Nightingale chorus from the school of nursing of the Presbyterian Hospital gave its annual concert on Tuesday night under the direction of John W. Norton. Arthur Boardman and Mina Hager assisted in solos for tenor and contralto. The concert was for the benefit of the endowment fund of the school.

The Edison Symphony Orchestra prefaced its monthly movie at Orchestra Hall by a program under the direction of Morgan Eastman. Belle Forbes Cutter was soloist in two songs by Oley Speaks.

CLARA CLEMENS, contralto, daughter of Mark Twain and wife of Ossip Gabrilowitsch, announces a series of seven historical recitals to take place on seven consecutive Tuesdays at Kimball hall. The series is divided into folk song, classical song, Scandinavian and Finnish songs and Brahms; French and Russian songs, modern Italian, English, and Russian songs. Isaac Van Grove will supply accompaniments.

Varied Music Offered Chicago

Claudia Muzio, Rachmaninoff, Sciarretti and Orchestra Heard; Quartet Plays Quarter-Tone Piece.

Chicago, March 10.—Musical attractions of unusual variety were Chicago's portion last week. Among the artists heard in recital were Claudia Muzio, Sergei Rachmaninoff, Alberto Sciarretti, Esther Lundy Newcomb, Dorothy Bell, Mildred Orne, Earl Karduz, and Anna Hanschmann.

In addition there was the Chicago Symphony Orchestra concert, with Jacques Gordon and Alfred Wallenstein as soloists; the children's concert of the Orchestra with Verlye Davis as soloist; the Chicago Quartet; a recital by the various musical organizations of the Hawthorne Club; and the Florence Nightingale Chorus with Nina Hager and Arthur Boardman as soloists.

Claudia Muzio sang in Orchestra Hall March 3 under the auspices of the Edgewater Catholic Women's Club for the benefit of the roof playground of the De Paul settlement. According to the Herald Examiner, she was "as fresh in voice and blithe in spirit" as ever; "a striking figure of opera, she is no less imposing in the more intimate contact and greater exactions of the concert hall." Karleton Hackett wrote in the Post that Mme. Muzio sang the Italian songs "with tone of sustained beauty, but there was not the imaginative force which makes her operatic creations so interesting . . . But she contented herself with just singing the tones, always smoothly and with lovely quality yet without the finer shades of meaning." She was accompanied by Gavin Williamson.

The admirers of Rachmaninoff filled the Auditorium to capacity Sunday. The reviewers, as well as the public, applauded the pianist with customary enthusiasm. As Edward Moore expressed it in the Tribune, "as the years go on Rachmaninoff's playing grows bigger and more human at the same time." Chopin, Beethoven, and Godowsky's transcription of the Strauss Artist's Life Waltz made up his program.

* * *

Alberto Sciarretti played early Italian music by Frescobaldi and Scarlatti at his piano recital the same day. Mr. Moore found him "alert and agile and the possessor of some first rate notions about how to play music of this order." In the opinion of Glenn Dillard Gunn of the Herald-Examiner, in these works, his piano "was the source of tone of great smoothness, the medium for display of facility that had grace and charm."

* * *

A joint recital was given Wednesday by Esther Lundy Newcomb, soprano, and Dorothy Bell, harpist. Mr. Gunn commended Mrs. Newcomb "for a voice of great natural charm" and Edward Moore agreed, adding that she also had "a considerable idea of how to interpret songs." According to Mr. Hackett, she sang with "appreciation for the music and interpretative force." Maurice Rosenfield (News) said she had a voice of "exquisite" quality which she used "with fine musical instinct and with artistic intelligence. Her voice had quality and color and also a wide range."

Mr. Rosenfeld commented that Miss Bell played "with an appreciation for the older style of musical art." According to Mr. Hackett, she "brought variety of tone quality from the harp," and Mr. Moore found her "both agile and able." Mr. Gunn wrote that "Miss Bell showed a fine technical command of her instrument."

* * *

To quote Mr. Moore, at her recital Sunday, Mildred Orne's "cool accurate voice was attractive." He added that "she sings well, if not emotionally." Mr. Gunn said she sang charmingly, although her voice has slight volume and "is rarely attractive in color." He praised her enunciation and mentioned that "she seemed to have mastered much of the art of narrative in song."

* * *

Earl Kardux, tenor, and Anna Hanschmann, pianist, opened the ninth season of the Young American Artist series Thursday in the Fine Arts recital hall. Maurice Rosenfeld found Mr. Kardux possessed "a pleasant, if small, tenor voice of well developed lyric quality and with a style that denoted an understanding for the older song literature." Mr. Gunn wrote that his "was a pleasant lyric voice of slight power," and commended his enunciation. This writer noted that Miss Hanschmann played "with a rarely sensitive appreciation of tone values, and with neat and workmanlike technique." Mr. Rosenfeld agreed that she displayed "musical refinement and an easy flowing technique."

* * *

The program conducted by Frederick Stock at the Symphony concert included Brahms' A minor Concerto for violin and cello, played by Mr. Wallenstein and Mr. Gordon, members of the orchestra. Both artists were heartily applauded for what Mr. Rosenfeld called their "exemplary interpretation" of the work. They were lauded by other reviewers. The novelty was Ravel's Alborado del Gracioso, which Mr. Moore found characterized by a "brilliant, lilting, humorous impudence." According to Mr. Hackett it was "sprightly in thought and graceful in expression—highly colored and rhythmically charming."

A twelve year old harpist, Verlye Davis, was the soloist at the children's concert. Mr. Rosenfeld found she played with technical proficiency, a manner that suggested musical talent, and a taste for tone shading."

* * *

The Chicago String Quartet played the Largo from Alois Haba's Quartet in Quarter Tones. To Mr. Moore the effect at times was that the artists were playing out of tune, and Mr. Gunn could not discover in the work "melody, thematic idea, pattern, logic."

At the Hawthorne Club concert, Victor J. Grabel conducted, among other things, his Inaugural March, dedicated to President Coolidge. There was a man's chorus and woman's chorus, directed respectively by J. Edwin Petersen and P. E. Claxton. The soloists were Herbert Gould, basso, Jaroslav Cimera, trombonist, and Margaret Sweeney, harpist. According to Mr. Gunn the band "is one of the best amateur organizations" he has heard. The choruses also received laudatory notices in the press.

* * *

Under the direction of John W. Norton, the Florence Nightingale Chorus gave its annual concert last Tuesday. Mme. Hager, contralto, according to Karleton Hackett, sang with "interpretative force" although her voice was not in its best form. He thought that Mr. Boardman's voice was "mellow, under good control, and he brought out the meaning of the words."

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THE MUSICAL DIGEST

AN ANXIOUS MOMENT in the life of Isolde . . . as portrayed by Nanny Larsen-Todsen.

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PHOTO — MISHKIN N.Y.

ORGANISTS are not always serious . . . Virginia Carrington Thomas and her husband, Richard Banks Thomas, snapped at the Beaux Arts Ball.

PHOTO - MISHKIN, N.Y.

IT IS OF GOLD LACE, shimmering in four shades, this striking costume of Jeanne Gordon.

PHOTO - UNDERWOOD & UNDERWOOD N.Y.

HE SANG TO EXP
when his New Yor
honor recently.

TWO PETS has Frances Nash
and both appear to be well-tem

PICTORIAL SECTION

D OF THE AIR: es about to broad- VJZ . . . Mrs. nggenheimer and M. Alexander guests of Willem

THE PRIZE of the Prize Song: Elisabeth Rethberg poses as Eva in The Meistersingers.

E: Gladys iet hour

PHOTO MISHKIN, N.Y.

E IN QUESTION: ullio Serafin and Italo Montemezzi

PHOTO - UNITED NEWS PICTURES, INC. N.Y.

CONGRATULATIONS for Esther Dale who assisted in the capture of Mme. d'Alvarez's impersonator.

thanks, did Tito Schipa, gave this dinner in his

PHOTO - LUMIERE, N.Y.

THE THREE MUSICTEERS of the New York Trio: Clarence Adler, Cornelius Van Vliet and Louis Edlin.

PHOTO - MISHKIN STUDIOS, N.Y.

ALEXIS KOSLOFF adds many amusing touches to Coq d'Or pantomiming His Majesty.

On The Music Highway

FRANCES NASH played with the newly organized Omaha Symphony Orchestra at Omaha, Neb., on March 11 at the final concert of the Symphony's first season. The concert was given under the auspices of the Women's Division of the Omaha Chamber of Commerce, of which Grace Rowland is president. It was this organization that was responsible for the launching of the orchestra.

Included on Joyce Bannerman's tour of the Middle West is an appearance in Indianapolis on April 20.

Mary Allen, soprano, will make her first appearance in her home city, Detroit, when she sings in Elijah with the Detroit Symphony Orchestra under the baton of Ossip Gabrilowitsch.

On March 1 Abby Morrison, soprano, was soloist with the MacDowell Club in Springfield, Mass.

Following the completion of his American tour, Marcel Grandjany, French harpist, returned to Canada for two engagements before his return to France to take up his work at Fontainebleau for the summer. M. Grandjany plans to return to this country next November.

The Norfleet Trio, which is at present appearing in Middle Western States, spent February in the South, giving concerts in North Carolina, Georgia, and Texas.

The New York String Quartet will appear in Elyria, O., on March 23 and in St. Louis on March 26. This will be the third consecutive year in which this organization has played in St. Louis.

On April 23 John Coates, English Lieder singer, will make his American debut in a recital of Shakespeare's songs at Town Hall, New York. Mr. Coates is appearing in America under the management of Loudon Charlton.

Ethyl Hayden, as soloist of the Cincinnati Festival, which is scheduled for the week of May 4, will be heard in both oratorio and operatic numbers. She will sing in Bach's St. John's Passion; in Pierne's St. Francis of Assisi; in the Brahms Requiem; also the role of Elizabeth in the third act of Tannhaeuser, and of Eva in the third act of Die Meistersinger.

Miss Hayden has already sung in the Brahms Requiem with the New York Oratorio Society, and is engaged for performance of the work with the Harvard Glee Club in April.

Vera Jachles, a Russian pianist new to New York, will make her debut at Town Hall on Tuesday evening, March 24.

Emma Roberts, contralto, was soloist with the Detroit Symphony Orchestra March 15.

Mario Chamlee, tenor of the Metropolitan Opera Company, appears in recital in Chicago Sunday afternoon, March 29. Some of his appearances immediately before this recital include concerts in Fort Worth, Texas, and Oklahoma City.

Claire Dux is to give a recital in Lowell, Mass., on March 31.

A tour for the entire State of Florida is being arranged for Caryl Bensel for next season, following her successful appearances there this season

Frieda Hempel announces her only recital of the season at Carnegie Hall, New York, Wednesday evening, March 25, just before leaving for her tour of the Pacific Coast. She will give an entire popular program, which includes operatic arias from I Puritani and The Daughter of the Regiment. Coenraad V. Bos will be at the piano and Louis P. Fritze the assisting flutist.

Ralph Errolle, the new tenor of the Metropolitan Opera House, will be one of the members to go on the annual spring tour of that organization, during which he will appear in Atlanta, Ga., and Cleveland, O. While on tour Mr. Errolle will fill a number of individual engagements, including a recital in Rock Hill, S. C., on April 24, and a performance of Faust in concert form at Hartford, Conn., on May 5.

Edgar Schofield is appearing tomorrow in Bethlehem, Pa., in joint recital with Frances Callow, harpist. He has been engaged also for two joint appearances with Mildred Dilling at the University of Alabama on March 28, and at Gulf Park College, Gulfport, Miss., on March 30.

Cecil Arden of the Metropolitan Opera Company has been engaged by Arthur M. Oberfelder for a series of recitals next season on the Pacific Coast.

The Goldberg Variations of Bach will have what probably is their first public performance in this country tomorrow evening when James Friskin will play them in their entirety at his recital in Aeolian Hall. These variations are thirty in number and average a trifle more than a minute each in length. They were written by Bach for his pupil, Johann Gottlieb Goldberg, at the request of Count Kaiserling, and include nine short canons, a fughetta, and a fugue.

Sophie Braslau is to be heard in Sharon, Pa., on March 18 and in Harrisburg on March 19. Then Miss Braslau goes South, appearing in Pineville, La., on March 30. Miss Braslau's recital in Chicago this season will take place early in April instead of this month, as previously announced.

Elizabeth Gutman gave a costume recital for children at the Goucher College Auditorium in Baltimore on Saturday afternoon, February 28, for the benefit of the Goucher fund.

Laura Stroud, young American pianist, who made her New York debut this season, reappears at Aeolian Hall this afternoon. Her program on this occasion includes Beethoven's D major Sonata, Op. 10, No. 3, a group of Chopin, and works by Bach, Brahms, Debussy, Liszt and Rachmaninoff.

Singing the title role in Madama Butterfly, Mme. Helen Stanley will be heard again with the Philadelphia Civic Opera Company Thursday.

Wilderness, a piece for string quartet by A. D. R. Sullivan, had its first hearing on March 2 in the Criterion Theatre, New York, where it was played by Josiah Zuro and four members of the Sunday Symphonic Society, Drago Jovanovitch, Leo Trebacz, William Kautzenbach, and Harry Rabinowitch. The composition is one of those chosen by Mr. Zuro in his American composers' contest.

The Brooklyn Orchestral Society, composed of business and professional men of the borough, aided by members of professional New York orchestras, gave its second public concert of the season last night at the Brooklyn Academy of Music, under the leadership of Herbert J. Braham. Anna Fitziu was the soloist.

The Sunday night concert at the New York Metropolitan on March 8 consisted of the presentation in concert form of Cavalleria Rusticana and excerpts from La Forza del Destino, Butterfly, Africana and Tannhaeuser. Mmes. Peralta, Mario, Wakefield and Anthony, and Messrs. Schorr, Tokatyan and Picco sang, and Giuseppe Bamboschek conducted.

The Elshuco Trio and the Festival Quartet of South Mountain gave the seventh concert in their cycle of Brahms chamber music in Aeolian Hall, New York, on March 6. The program was made up of the string quintet in F major and G major, and the D minor Sonata for piano and violin, played by Hugo Kortschak and Aurelio Giorni.

Competing with the glee clubs of Syracuse University, Missouri, Wisconsin, Fordham, Columbia, Harvard, Middlebury, N. Y. U., Penn State, Wesleyan, Princeton, Dartmouth, and Amherst the Yale singing organization won the ninth annual intercollegiate glee club contest at Carnegie Hall, New York, on the evening of March 7. Ralph Baldwin, Arthur Bodanzky, and Kurt Schindler were the judges. Princeton, Dartmouth, and Missouri came next in order.

Josef Hofmann, pianist, is planning once more to spend the summer abroad at his summer home in Switzerland, sailing for Europe sometime in May. Mr. Hofmann has been engaged to make a number of appearances in Great Britain in the early fall and will return to the United States to begin his next American tour on November 9.

Bernard Wagenaar's Chinese Songs, which had a first hearing last year at the MacDowell Club, when they were interpreted by Louise Stallings, were included in the program of the concert of the Friends of Music in Town Hall, New York, a week ago Sunday. Charlotte Ryan sang them on this occasion.

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A Conductor in Milan

A Conversation With Ettore Panizza, Leader of La Scala, Touching on Many Musical Subjects.

by FEDERICO CANDIDA

Milan.

IT IS five o'clock in the afternoon, the hour when most Milanese are at their tea. In La Scala, however, they are working continually. A solitary spectator, I wait for Maestro Ettore Panizza to bring his rehearsal to a close. The voice of the orchestra rises and falls, the conductor speaks to his musicians as they play. On the stage Hansel and Gretel have lost their way in the forest. At last the rehearsal ends, and Maestro Panizza appears in the doorway of the stall in which I have been sitting. . . .

My first question was concerning the Scala leader's health, for several evenings ago he was forced for awhile to relinquish his baton during a performance of Mefistofele because of illness.

"I am quite well now," replied Maestro Panizza. "My illness of the other evening has entirely passed off. It was nothing serious, but the news of it seems to have crossed the ocean, for I received several cablegrams asking about myself.

"In fact, I had a headache the night of the Mefistofele, and to relieve my pain I took a dose of pyramidon. It suddenly gave me some moments of severe suffering during the performance. I could have put the conducting of the opera in the hands of one of the substitute leaders, but Maestro Toscanini, after having helped me to my room, kindly volunteered himself to lead the performance until I was better. After an act I was able to return to my stand. Incidentally I think that this is the first time that an opera has been conducted by two leaders in a single evening at La Scala."

Maestro Panizza turned his attention, in response to my questions, to his experiences in America, where he conducted at the Chicago Opera the two seasons before this present one. "I really enjoyed my stay in Chicago immensely," he said, "but it was unfortunate that it should have turned out so badly." He was referring to the death of his wife during the voyage back to Italy.

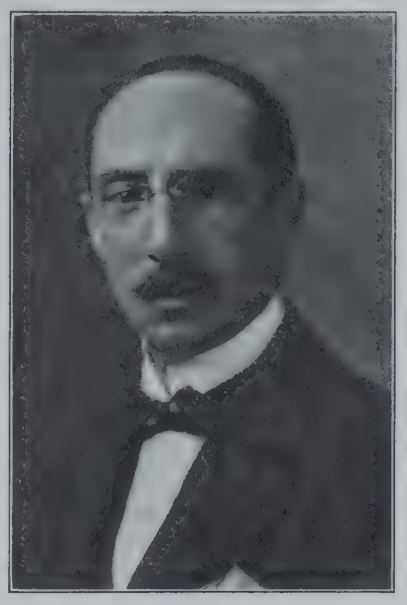
"I have unforgettable memories regarding America. The activity of the country, the immense variety of its pursuits, its vast productive and intellectual energy! These will always remain in my mind.

"My experiences there included some of the greatest artistic satisfactions which I have ever had. Of course in the front rank of my pleasures stands the playing of my symphonic poem for chorus and orchestra at the Auditorium. Then, besides, I conducted my own Variations when it was played by Mr. Stock's Chicago Orchestra. I shall never forget the cordiality with which that remarkable man and musician treated me during my stay in Chicago. As for the orchestra, everyone by now knows its superb qualities, just as everyone knows of the general high standard of orchestral playing in all the large cities of the United States."

This called to mind comparisons with the orchestra of La Scala. "They are all of the front rank," was all that Maestro Panizza would say. "Our own orchestra," he continued, "is indeed large for a theatre. We have sixty-three strings and a full measure of winds and percussion. In the operas of Wagner and Strauss our personnel reaches 110 musicians. The best that can be said is that our orchestra is worthy of the rest of the theatre.

"Being a resident in Milan and a lover of music, you know in what light we of La Scala regard its productions. Our love of opera is like religion, and we indulge in it always with the utmost seriousness. If the management, for example, should find in rehearsal that the ensemble effect of an opera which is being prepared cannot be brought up to our highest standard, it would not hesitate to call off the opera until comparative perfection in every detail should be possible.

"That was what happened this year with Trovatore. Some of the details of the production were excellent, but certain qualities that Maestro Toscanini thought necessary were lacking. Although rehearsals had proceeded considerably, he called off the presentation of Trovatore for the season, and that was all there was to it."



ETTORE PANIZZA

Maestro was quite willing to talk over the intentions of the management of La Scala regarding next season's productions. "Of course," he said, "we shall give Turandot. Then we are going to put on the entire Ring cycle of Wagner in its correct order, just as they are doing this season at the Metropolitan in New York. That will mean the first performance in several seasons of the Rheingold and Goetterdaemmerung. We hope to put on the four Wagnerian works in immediate succession, with nothing intervening.

"Turandot will certainly be an attraction of the first order. Poor Puccini! I spoke with him just as he was leaving for Brussels. He was serene and apparently had no thought of death. His operas can never pass out of the public interest, no matter how much the language of music may change in coming years. His works come directly from the heart, and the human heart never changes from year to year and from place to place.

"This is a time in the history of music in which much is changing in musical idiom," continued Maestro Panizza, going off on another tack. "Sometimes it seems to me an era of chaos. Progress? Decadence? Who can say what is going on? The period is one of unsettlement and revolution, and the music which is written now expresses these moods. Doubtless the future will again bring a measure of surety. It is to be hoped that the individual Russian school of music which has been developing will keep to its own path. In Italy, France and Germany, however, all schools are inter-mixed and inter-reacting, and the result of it all is the music of today."

Maestro Panizza insisted, in reply to a question of mine, that he had no favorites among the operas which he conducted. "Often," he said, "operas which make no impression whatsoever on me on first reading gradually reveal their beauties as I begin to do them more, and they, too, become flesh of my flesh . . . but—I must admit—my greatest satisfactions come from Wagner and from Verdi."

The Scala conductor spoke somewhat of his history in the Italian theatres, of his experiences in England, in North and South America. In Milan he became widely known during his first seasons with the Dal Verme Theatre, to say nothing of his leadership of one important orchestral concert as early as 1908. He is now with La Scala for the fourth season. He has conducted from year to year the leading works in the repertory of the theatre, including Spontini's Fernando Cortez, Mignon, Ernani, Siberia, Elisir, Tosca, Lucrezia Borgia, Segreto di Susanna, Macigno, Parsifal, the Barber, Wally, Quatro Rusteghi, Walkuere, Mefistofele, and others.

The conversation turned to other kinds of music than opera. Maestro Panizza regretted the small number of symphony concerts to be heard in Milan; he spoke of his series of appearances in Turin as soon as the present season is over, of his intentions to return for a time to composition next summer, of many things.

While we talked on the house was darkened. We left the building, La Scala, Europe's leading opera house, and as we walked slowly from it the conversation turned inevitably to the man who has brought this theatre up to its present high level, Arturo Toscanini. Then we parted.

Violist and Pianist Play Together

Under the auspices of the Washington Heights Musical Club an unusual program of music for viola and piano was presented by Edward Kreiner and William Bachaus, guest artist, in Aeolian Hall, New York, last Tuesday.

According to the Herald Tribune, in Hindemith's Sonata, Opus 11, Mr. Bachaus "showed marked skill as an ensemble player, giving a vigorous performance, but never overwhelming the viola part, played with technical dexterity, but a rather dry tone, by Mr. Kreiner." This reviewer continued that "in the melodious, thoroughly conservative Legende from the Sonata by Miklos Radnai, of Budapest, dwelling on the mellower lower notes of the viola, Mr. Kreiner produced a delightfully smooth and rich tone."

Name New Music Library Head

Jefferey Mark, Doctor of Music of the Royal College of Music, has been appointed chief of the music division of the reference department of the New York Public Library. He succeeds Otto Kinkeldey, who left his position last year to become head of the music department of Cornell University.

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Los Angeles Approves Cortot in Beethoven

French Pianist Plays Emperor Concerto; Rothwell Leads Two Programs.

Los Angeles, March 3.—Alfred Cortot was soloist in Beethoven's Emperor Concerto with the Philharmonic Orchestra, Walter Henry Rothwell conductor, on Friday afternoon. The novelty of the program was Debussy's La Mer.

Ralph Greene (Examiner) wrote that Mr. Cortot gave a "magnificent" performance. The reviewer in the News thought the Concerto "gave an opportunity for the artist's wonderful skill and expression." Francis Kendig of the Times felt that the work gave but "a very little idea of his real musicianship. . . . Cortot is a splendid artist, and he puts his soul into his playing."

According to Bruno David Ussher of the Express, the pianist's outstanding qualities were "superlative equipment, gripping rhythmic incisiveness and resiliency and, best of all, glorious, truly glorious, tone." In the Record Jose Rodriguez commented that Mr. Cortot gave the Concerto "a workmanlike, routine reading."

Of the Debussy sea sketches, Mr. Greene remarked that "by some subtle magic color and movement are translated into sound." Mr. Ussher wrote that the composer's "color technique is amazing. . . . It is uncanny music, difficult to comment upon, without a definite program. It is bleak, pure and overwhelming in the infinitude of pictures evoked. . . . La Mer once more shows Debussy at his best in instrumental and thematic weaving of infinitesimal threads into a great tapestry." The News reviewer thought them delightful musical pictures, although not particularly vivid.

* * *

Mr. Rothwell arranged an "international" program for the last popular concert, including Grieg's March of Homage, Massenet's Scenes Alsaciennes, Ippolitow-Iwanow's Dans l'Aoule, Spendiarow's Crimean Sketches (first performance here), Goldmark's Negro Rhapsody and the Largo from Dvorak's New World Symphony. Isabella Piana, the soloist, showed "a brilliant, well schooled voice and sang with dramatic warmth," according to the Examiner.

The reviewer in the News mentioned that Mme. Piana had a chance to display "considerable expression, ample volume and a comprehensive range."

Federation Furthers Plans For Portland Convention

Los Angeles, March 8.—Mrs. Cecil Frankel, first vice president of the National Federation of Music Clubs, and chairman of the biennial at Portland, Ore., to be held from June 6 to 12, announces in a special communication to The Musical Digest, that practically the complete cast for The Echo, Frank Patterson's opera scheduled for its premiere during the biennial, has been made up, although the part of Yfel is still to be filled. Forrest Lamont will sing Theudas, Marie Rappold will take the part of Acantha, and Lawrence Tibbett will sing the role of Cunnan. Walter Henry Rothwell, director of the Philharmonic orchestra at Los Angeles, will conduct.

Rehearsals of the ballets are in progress with the Portland Symphony orchestra. Special costumes and scenery are being designed and club executives and members all over the country are busy on details, under Mrs. Frankel's instructions. Mrs. Frankel has been in conference with Mrs. W. E. Thomas, director, at Portland, and final general details and assignments will be concluded soon.

In addition to the opera premiere, features of the convention include the finals of the National contests, which are to be worked out from the various State and district contests now being conducted throughout the United States. This contest will cover young musicians in voice, violin and piano, the State contests taking place between February 15 and March 30; district contests between April 15 and May 5; the finals during the biennial.

Bertha Morena as Isolde

Bertha Morena will make her first appearance of this season at the New York Metropolitan Opera House on April 8 as Isolde, it is reported. She has sung this role in Germany, but never in New York.

Maria Ivogun Heard In New York Concert

In the opinion of Olin Downes of the Times, the songs chosen by Maria Ivogun for her recital in Carnegie Hall, New York, on March 7 "were well selected to the quality of her voice and her tendencies as an interpreter."

Mr. Downes continued that "the voice in most instances was of a singularly beautiful and limpid quality. It was admirably controlled, and when the music was of the most superficial or purely decorative quality it was made interesting by the high intelligence and refinement of the singer's art." This reviewer also commented that Mme. Ivogun's virtuosity did not preclude emotional expression—"her uncommon technical dexterity remains the useful vehicle of musicianship and feeling." Her only fault, according to Mr. Downes, "was a tendency to overinterpret familiar airs."

The writer in the Herald Tribune found her voice "had a notable fluency and smoothness of tone" and added that "there was no departure from steadiness even in the highest notes, which achieved altitudes with an effect of ease and commendable devotion to the pitch. The voice seemed to have gained in volume over earlier seasons. . . . In general, Mme. Ivogun's interpretations were marked by her usual expressive skill." In the Post, her "unusually fine voice," her "spirited singing" and her "splendid range" were mentioned.

The Sun reviewer wrote that her singing gave "much delight," although she was "not at all times in her best vocal condition." He added that her "general understanding of moods and sentiments throughout her list was of very high merit." Herbert F. Peyser (Telegram-Mail) thought her voice "delightful in tone quality, refined legato, fluent execution and skill in ornament, while now and then it carried an emotional suggestion not always at the behest of florid sopranos." However, Mr. Peyser considered that her diction sometimes was not good.

JOSEF HOFMANN AT HIS STEINWAY

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Recitals Heard in Philadelphia

London Quartet, Crooks, Hofmann, and Flesch Appear; Mme. Farrar Sings in Carmen.

Philadelphia, March 10.—The London String Quartet played the program in the concert given by the Chamber Music Association in the Bellevue-Stratford Sunday afternoon.

The Public Ledger reviewer commented that "there were so many points of superlative excellence in the rendition of this beautiful program that to expatiate upon them would require unlimited space. . . . But the supreme excellence of the London String Quartet lies rather in the musical personality of its members than in technical achievement or in the things which may be acquired by practice."

Equally enthusiastic was the writer in the North American, and Stanley Muschamp (Inquirer) wrote that "there was a finely performed ensemble at all times." The Record writer remarked that their playing "came as near perfection as any ensemble can hope to approach. There is always a beautiful sympathetic balance of tone. The coloring is varied and interesting, while the accuracy of dynamics continually demonstrates the extent of drill to which the players have evidently submitted themselves."

* * *

Geraldine Farrar presented her "modernized version" of Carmen at the Academy Saturday afternoon, and, to quote the Ledger, "an audience of capacity size, attracted by Miss Farrar's immense popularity as well as her consummate artistry, viewed and heard the performance with every indication of interest and generous approval."

The Ledger reviewer did not think that the condensation of the Bizet opera had added to it, although "scenically and in the dance there are some delightful moments." He wrote that Miss Farrar "is unquestionably an artist of the first rank. . . . She was in fair voice, but acted with spirit and conviction." Emma Noe, as Micaela, sang "with splendid effect."

According to the Bulletin, Miss Farrar acted the part "with skillful animation. Her voice is best in some of the upper-middle tones, where much of its mellow sweetness remains, and the high tones have less of the strident quality than they once had." This writer also commended Miss Noe for her "felicitous rendering in clear, sympathetic soprano tones" of her songs. Others in the cast were Luigi Pasinati, Joseph Royer, Marcel Vision, and Neira Reigger. The ballet consisted of Ruth Laird, Mildred Leisy, Gladys Meredith and Star Woodman. In the words of the Ledger reviewer, Carlo Peroni "conducted admirably."

* * *

The second of a series of recitals by members of the faculty of the Curtis Institute drew a capacity audience to the Academy Foyer Thursday evening. Carl Flesch and Josef Hofmann played a Beethoven program.

As the North American writer put it, their playing was marked by "unusual beauty of tone, of phrasing, and depth of poetic and emotional insight that transforms notes into music" and by an "even perfection." The Record reported that "the most amazing quality of the performance was the perfect manner in which the instruments complemented each other and the exquisite beauty of tonal balance achieved in the ensemble through the three sonatas. Their intellectual adaptability and temperamental versatility enabled them to utilize their gifts in a rarely beautiful manner."

Mr. Muschamp found qualities of "freshness and clarity" in their playing and the Ledger writer thought it a concert "of surpassing beauty."

* * *

Richard Crooks, tenor, was heard here Tuesday as guest artist with the Matinee Musical Club. According to the Ledger, in the English songs "in the subtle phrasing, color, timbre and sympathy the singer left no room for doubting his mastery." The North American chronicler noted that he displayed "a varied range of vocal emotionalism." This writer considered that he sang "with a great delicacy of feeling that gave place to clear enunciation and genuine understanding of the compositions in more intense movements."

In the Record Mr. Crooks was credited with "a voice of natural beauty, clarity and smoothness." The reviewer in the Inquirer wrote that his voice "is a tenor of unusual loveliness of quality, which quality extends the entire gamut of its range. There is simple directness in his singing that makes a strong appeal." Others assisting on the program were Blanche V. Hubbard, Ruth M. Barber, Josephine Gemberling, Elizabeth Gest, and Martha E. Petit.

* * *

Other concerts were given by Zabelle Aram, whose "supple" voice of "Oriental smoothness" was commended in the Ledger; the Manuscript Music Society of Philadelphia, celebrating its thirty-fourth season; the Philadelphia Music Club, conducted by Clarence K. Bawden; and the Civic Junior Symphony Orchestra.

Detroit Passes on Visiting Composer

Detroit, March 9.—Igor Stravinsky was introduced to Detroit last week at the Symphony concert as conductor in the Song of the Volga Boatmen, the Scherzo Fantastique and the Suite from Petrouchka, and as soloist in his new Piano Concerto. Victor Kolar, concertmaster, conducted Mozart's Overture to The Marriage of Figaro and the Concerto in the absence of Mr. Gabrilowitsch.

Writing in the Free Press, Charlotte M. Tarsney commented that "the biting, acrid Piano Concerto, ranked the leading and most individualistic among his recent compositions, has little in common with the melodious shorter pieces . . . the Concerto has a strangely thrilling effect for all of that. The force of the music, the propelling power of its accumulative momentum, could not help but stir its hearers."

W. K. Kelsey wrote in the News that the Concerto "is intellectual, and in a somewhat elemental or barbaric manner, it is dramatic. . . . It is relentless, it is ruthless." According to Ralph Holmes (Times), "it is decidedly a thrilling work if for no other reason than the speed of certain of its passages, the assaulting color of its harmonic structure, the baffling intricacies of its rhythms."

Miss Tarsney wrote that "as a pianist Stravinsky is much more impressive than as a conductor. In the latter capacity he has not the electrifying personality his music would indicate, but his beat is clearly indicated, and each player knows exactly his entrance and the interpretation desired under his baton. Stravinsky knows his orchestra and obtains splendid results, but he is not the sensation he proved as a piano soloist in his new work."

MARJORIE MEYER

Soprano

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"She impressed as a youthful artist with a voice of more than ordinary charm and considerable understanding of the concert hall." *Glenn Dillard Gunn,* CHICAGO HERALD EXAMINER.

"She is the possessor of an artistic voice and has a fine art of using it. This, backed by her distinct enunciation and charming personality, immediately won her audience." PASSAIC NEWS, N. J.

"Miss Meyer gave a skillful and artistically arranged program. The young lady's voice has ample volume, carrying power and solidity of tone." *Herman Devries,* CHICAGO AMERICAN.

Four New York Appearances This Season

"She sang with good intonation and with remarkable composure of manner and mood." *W. J. Henderson,* NEW YORK SUN.

"She has a lyric voice of sweet and unvarying timbre." *Olin Downes,* NEW YORK TIMES.

"Miss Meyer's program showed a refreshing independence from that Book of Etiquette by which so many singers seem to be guided." *F. D. Perkins,* NEW YORK HERALD TRIBUNE.

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Philip Hale in the Boston Herald:

"Mr. Spalding gave an admirable performance, admirable in every way, technically and aesthetically. He richly deserved the tribute paid him by conductor, orchestra and audience."

The Christian Science Monitor, January 10, 1925:

"Mr. Spalding is one of the very few violinists (if in point of fact not the only one) who ventures to play a new concerto at the Symphony concerts. The quality of Mr. Spalding's playing yesterday was no less fine. Mr. Spalding's playing of the work was flawless, technically and musically as well."

"Albert Spalding, an American violinist deservedly much admired, was cordially applauded by yesterday's Symphony audience both before and after he played the solo part in Respighi's new 'Gregorian Concerto.' Mr. Spalding, a fine musician and therefore bored by mere show pieces, has sought diligently and successfully on more than one occasion for new pieces. The performance was a beautiful example of controlled and intense emotion from Mr. Spalding and the orchestra. He is a really great violinist." (Boston Globe, January 10, 1925.)

"Albert Spalding, the foremost American violinist, is the soloist at this week's Symphony concerts. He received an ovation after his brilliant performance in Respighi's 'Gregorian Concerto' at yesterday's matinee. His was not merely a technical triumph, flashing and dazzling. His interpretative power was equally impressive.

"It was indeed a pleasure to see a native born artist fairly sharing honors with the famous Symphony Orchestra under Koussevitzky."—Boston Advertiser, January 10, 1925 (E. F. Harkins).

Deems Taylor in the New York World, March 13, 1925:

"Mr. Spalding played it with deep sincerity, and with such tenderness and beauty of tone, such fine authority and spaciousness of style as I have seldom heard him or any other violinist display. It was a performance thrillingly worthy of the music, and one that fully deserves the adjective 'masterly'."

Olin Downes in the New York Times, March 13, 1925:

"As for Mr. Spalding, he played in a way that displayed to the full his admirable accomplishments as violinist and musician. Very few players of whom we know have a tone of such unfailing beauty on all of the strings, a tone of such warmth and texture that it leaves no expressive capacity of the instrument untouched. Then there is the authority and the breadth of style which Mr. Spalding has gained gradually with the passing years. The performance impressed the audience; no doubt it would have gratified the composer."

F. D. Perkins in the New York Herald Tribune, March 13, 1925:

"The soloist was Albert Spalding, who has been serving as the herald of Ottorino Respighi's Concerto Gregoriano. The violinist gave an excellent performance, with his usual technical finish and beauty of tone."

W. J. Henderson in the Evening Sun, March 13, 1925:

"Mr. Spalding played it with so much beauty of tone and such exaltation of feeling that he vitalized it from beginning to end. The cadenza which forms the bridge passage between the first and second movements is particularly effective in its use of the low register of the violin. Mr. Spalding's tone here was especially beautiful, though it was excellent always."

Paul Morris in the Evening World, March 13, 1925:

"Mr. Spalding unquestionably is in the first rank of violinists. He made his playing comply with the underlying religious spirit of the themes. There is nothing showy about this music, and Mr. Spalding's playing of it was always artistically restrained, dignified and all but perfect in a technical sense."

Irving Weil in the New York Evening Journal, March 13, 1925: "Spalding's Superb Fiddling"

"The chief factor in the success and effectiveness of the performance of the piece was Mr. Spalding. There was a splendid dash about the way the violinist played his part of the music, and a thoroughly well grasped knowledge of what the fiddle was expected to say. His tone was rich and alive."

Pitts Sanborn in the New York Telegram and Evening Mail, March 13, 1925:

"Albert Spalding's fine and devoted playing of the Respighi won proper recognition."

The New York Evening Post, March 13, 1925:

'Mr. Spalding gave a characteristically finished interpretation of a composition which supplied ample opportunity for a display of his mastery of the violin."

H. T. Parker in the Boston Transcript:

"Never was applause more certain and not a little of it was of right for Mr. Spalding. He plays Concertos from living pens. He also played Respighi's violin-part with a mingling of songful sweetness and graver austerity; of reticence without and exaltation within that transfigured the Concerto beyond desert. Mr. Spalding studied in Italy and there gained a fine-strung, lustrous sweetness of tone. Mr. Spalding has become a serious, sensitive, studious, finely touched musician. The Spalding of the younger and the elder day met matured in the Concerto and to its greater glory."

Warren Storey Smith in the Boston Post: "Spalding's Masterly Playing a Feature"

"It is high time Mr. Spalding was hailed as a violinist of the first importance. Indeed, had he first come to us from Russia or from Bohemia it is altogether likely that his name would long ago have been one with which managers might conjure.

"A musician of serious aims and of high ideals, Mr. Spalding has in the main elected to identify himself with unfamiliar music of interest rather than to be party to the ten-millionth performance of a concerto of Beethoven, Mendelssohn, Brahms, Tschaikowsky, or Saint-Saens. Thus on the occasion of his last appearance with our Symphony Orchestra he introduced to us the Concerto of Dohnanyi, while yesterday he was responsible for the Boston premiere of that of Respighi.

"That Mr. Spalding's playing of a concerto which nowhere truckles to popular favor should have received the acclaim bestowed upon it yesterday, is token not only of the innate worth of the music but also of the mastery, the fine fervor, the musicianly insight of his performance of it."

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FEDERICO CANDIDA, 12 via Palermo, MILANO, Italy.
ARTHUR KURSCHNER, 48 Hauptstrasse, BERLIN, Germany.
PAUL LEWINSON, 21 Maresfield Gardens, LONDON, N. W. 3, England.
PAUL STEFAN, Hamerlingplatz, VIENNA 8, Austria.
IRVING SCHWERKE, 22 Rue Copernic, PARIS, France.

Berlin Takes Over Opera House

Municipality Puts Bankrupt Organization on Its Feet; a New Composition by Krenek.

Berlin.

The German Opera House, which recently went into bankruptcy, has been put on its feet again. The city council of Berlin decided to step into the breach, and has taken over the house, orchestra, chorus, and the ensemble.

The fact remains that the music public of Berlin, despite the population of some four million inhabitants which the city claims, is not sufficient to maintain three active opera houses without a deficit. Two of the opera houses of the German capital are now in the hands of the state, and the third is the property of the municipality of Berlin.

That is as it should be, for it has been proved here time and again that only those opera houses can prosper which are aided substantially by the Government.

Management Undecided

The question as to who is to reign in the resurrected theatre has not yet been settled. It seems that the present manager of the Breslau Opera has the best chance, although the stage manager of the Berlin State Opera is making a strong bid for the position. Leo Blech and Bruno Walter are also considered as possibilities for the directorship. Either one of these in the managerial office would divide his attention between management and actual conducting of the operas.

One of the most discussed of the first performances of this season was that of Krenek's Concerto Grosso, which had its world premiere under Klemperer's baton at the Philharmonic concerts recently. Herr Pisling, whose reviews of Krenek's music always tend to be favorable, found a new proof of the composer's talent in this composition.

This reviewer is among those—and their number in Berlin is not small—who believe that Krenek is another big figure in music like Stravinsky and Schoenberg. Other writers on music feel that the time is yet premature to decide Krenek's artistic stature.

Professor Weissman wrote of the Concerto Grosso, "It was written some time before the violin concerto, and it must be said that it does not come up to the newer work. In the violin piece one finds a feeling that is not unfolded in the Concerto Grosso."

Schnabel Is Soloist

Arthur Schnabel, pianist, gave a new proof of his outstanding ability at this same concert of Klemperer when he played with the orchestra Schumann's A minor Piano Concerto.

Incidentally the son of this artist made his Berlin debut as a composer during the same week. In her song recital Lulu Mysz-Gmeiner sang several still incomplete compositions of Alexander Maria Schnabel. A greater success was won by several songs of Rudolf Mengelberg which Harriet van Emden gave a fresh and understanding interpretation at her song recital. This young singer won cordial praise in the press for her art.

Among the artists visiting Berlin lately for concerts was Lauritz Melchior, tenor of the Copenhagen Opera. He and Fausto Ricci, of the Milan Scala, had warm receptions in their recital appearances. Ricci showed a good voice with insufficient finesse, but Melchior proved an artist of well-rounded talents.

The reviewer of the Boersen-Courier said, "The splendid voice, perfectly equalized throughout its range, brilliant in its high tones, perfect in its middle, and powerful below, flows with marvelous beauty from Melchior's throat. Not one impure tone disturbs the pleasure."

New Music Controversy

Interesting as the concerts have been, musical circles have been paying even more attention to the informal discussion of the new music in which many persons have been privately and publicly engaged. Adolf Weissman gave his final lecture recently on Music of the Present Day, and a capacity audience was on hand in the auditorium of the Democratic Club to hear him.

The lecturer summed up his impressions of two differing currents in the trend of music at present. "There is one class of composers," he said, "who aim with their music to divert the listener from all thought of the external world of material. They practice a kind of mystic transcendentalism. The other group has the exactly opposite intention. The composers of this type aim as much as they can to put the life feeling into music, to express all the energy and rhythm of modern life in tones.

"As a general thing, the composers of Germany fall into the class of the transcendentalists. Under the leadership, more or less, of Arnold Schoenberg they are wrestling with the problems of form. The French and Russians, on the other hand, lean to the other side. Led, also only to a certain extent, by Igor Stravinsky, they have very strongly and very definitely the empiric pre-occupation. Into this class, consisting of musicians who are interested in life and actual experience, one must put the composers of American jazz.

"Not all composers of the present day allow themselves to be perfectly classified. Paul Hindemith is partly in each group. His interest in pure form is German, his strength and vigor of rhythm are Franco-Russian.

"For the most part this is an era in which musicians are struggling toward some more or less definite goal. In only a few cases can the destination be clearly observed, but the clarifying process is advancing. The connection with the music of Bach will yet be found."

ARTHUR KURSCHNER.

Opera by Occidentals To Be Given in Peking

PEKING, Feb. 10.—An opera the music and libretto of which have both been written by Occidental residents of Peking will shortly be presented here. The work, called Kuan Yin, the Goddess of Mercy, was composed by A. Avshalamoff to a libretto of Carroll Lunt.

Mr. Avshalamoff is active in Peking as a conductor of the orchestra of the Institute of Fine Arts, and Mr. Lunt is a newspaper man.

The score of the opera is an adaptation by the composer of Chinese scale and harmonic intervals to the instruments of Western music.

In order to insure the performance of the opera, which will take place in April or May, the moral support of the Institute has been secured and tickets are being sold by subscription at the rate of $10 per couple.

Mme. Butterfly Sung By American at Nice

Nice.

A gala performance of Madame Butterfly at the Nice Opera House, which was filled to capacity for the occasion, brought two English speaking artists before the Riviera music public. Miss Keltie, a young American soprano, who has been singing in Italy, made her debut as Cio-Cio-San. She showed a knowledge of the subtle implications of the character and sang the part as well as she acted it.

She had a worthy supporter in G. E. Chadwick, the English baritone, whose Sharpless was a finished performance.

M. Tharaud, as Pinkerton, and Mlle. Anita Gianni of the Naples San Carlo Theatre, as Souzouki, completed the list of principals. These two artists shared the general success. Paul Flon, the conductor, was also called before the footlights.

Ballet at Monaco

The Ballet Russe, under the direction of Serge de Diaghileff, gave recently a gala performance in the Grande Salle of the Palais of Monaco before the guests of the Prince of Monaco. Mmes. Nemtchinova and Tcherincheva did several dances of their repertory, and Mlle. Nikitina gave for the first time a selection from M. W. Dukersky's new ballet, entitled Zephyre et Flore, accompanied by the author. This ballet will be given in full some time next April.

Antoine Doline danced the Nocturne from Les Facheux, by Georges Auric, and Mlle. Alicia Markowa, a thirteen-year-old dancer, was warmly applauded in several numbers.

A special season is now being given by the Ballet Russe in the Nouvelle Salle de Musique of the Casino. Such ballets as Le Spectre de la Rose, Les Sylphides, Carnaval, L'Apres-midi d'un Faune and Les Femmes de Bonne Humeur are figuring in the repertory.

The opera season at the Monte Carlo Casino Theatre has been flourishing this year under the direction of Raoul Gunsbourg. After the opening performances of Lohengrin and Carmen there were some excellent productions of Thais, with Mme. Kousnetzoff and M. Arnal, and of Massenet's Manon, with Mlle. Luart. K. S.

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OLD-WORLD HIGHLIGHTS

Present New Opera of Wolf-Ferrari

Gli Amanti Sposi Is Given for the First Time in Venice; Forzano the Librettist.

Venice.

Gli Amanti Sposi, an opera by Ermanno Wolf-Ferrari, was given its world premiere at the Teatro Fenice in Venice on February 19. The new work is in three acts, and its libretto was written by Giovacchino Forzano. The applause was enthusiastic, beginning with the close of the overture, whose melody evidently appealed to the audience, and the composer was called out more than a dozen times during the opera to take his bow in person.

The correspondent of Il Corriere della Sera wrote of the premiere, "The composer has taken full advantage of the richness and variety of the elements combined in the libretto to develop with unusual prodigality music of graceful beauty and rich ensembles which spare no resources of technique.

"The manners of expression of old and new composers in the style of the melodrama have been combined by Wolf-Ferrari in Gli Amanti Sposi, and even though one gets unavoidably from time to time the unmistakable impression of sudden transition from one epoch to another, the listener hears throughout the opera a sort of stylistic compendium of the history of comic opera from Mozart to Strauss, all colored with the personal manner of expression of Wolf-Ferrari himself. That is another way of saying that no matter what the style may be at any moment there remains this composer's inexhaustible willingness to sing melodiously and gracefully."

German Influence Felt

The same writer added further, "The abundance of ideas, many of them of brilliant invention, in Gli Amanti Sposi, is one of the new characteristics displayed in this opera by the composer, who, living in Germany, has preferred more and more the solidity and strength of the German style to the rapid grace of the Venetian manner with its light touches and subtle lines.

"The exquisite episode of the bell, the song of Nini, the structure of the third act signify a return to the manner of the Amore Medico and the Vita Nuova of the same composer," according to the writer of Il Secolo, who visited Venice to hear this premiere. The passage in which the Marchioness sings Era di Sera, in the opinion of this reviewer, is one of the most beautiful which has ever come from the pen of Wolf-Ferrari.

The summary of the impressions of the Secolo correspondent was that Gli Amanti Sposi is full of inspiration, humor, vivacity and moving sentiment.

The crowd at the premiere of the new work was quite large, and in point of fashion it was one of the best which has gathered in Venice in recent years for any musical event.

The performance of the work was prepared and directed by Piero Fabbroni, an enthusiastic worker for the popularity and recognition of Wolf-Ferrari's works, who has for more than a dozen years been regarded as one of the Venetian composer's most able exponents.

Signora de Martino displayed a beautiful voice, which was smooth and even in all ranges. The tenor, Polverosi, sang and interpreted his role with surety and ample means. A powerful voice was displayed by the baritone, Parmeggiani, in the part of Filadoro. Also Signore Bonetti and di Marzio did very well in their roles. The ensemble effects were thoroughly efficient. Piero Fabbroni won great applause. F. C.

Operetta Success in Milan

Milan.—A new operetta with music by Mario Costa, given for the first time at the Teatro Lirico on February 11, was cordially received by the public and the music reviewers, who considered it a work of high rank in music of the theatre. F. C.

Borovsky Returns to Paris

Paris.—Alexander Borovsky, pianist, immediately on his return from the United States, gave the first of the series of six recitals which he is scheduled to present in Paris.

Ukrainians Sing in Rome

Rome.—The Ukrainian Chorus, directed by Wasil Ewglewsky, sang here at the end of January. The singers, dressed in colorful national costumes, were warmly received, according to La Tribuna.

Koussevitzky to Honor Scriabine

London.—Serge Koussevitzky will signalize his return to London in the spring, after the Boston season, with a Scriabine memorial concert.

ERMANNO WOLF-FERRARI

Italian Composer Whose Opera, Gli Amanti Sposi, Had Its World Premiere Last Month in Venice.

Brescia Hears La Cena

Brescia. — Umberto Giordano's La Cena delle Beffe, which recently was given for the first time at La Scala in Milan, had its premiere here on January 25. The Teatro Grande thus kept up its tradition of following hard upon La Scala in the matter of new operas.

Choose Prize Opera

Rome.—The board of judges of the government competition for lyric operas, consisting of Maestri Cilea, Failoni, Franchetti, Montefiore and Mule, has selected for first honors one opera only from those submitted. The prize work is an opera in one act, Volpino il Calderaro, by Renzo Bossi. It was submitted by the impresario Oreste Poli of the Teatro Lirico in Milan.

New Director for Florence School

Florence. — Giacomo Setaccioli, at present professor of composition and vice director of the Santa Cecilia in Rome, has been made director of the Florence Conservatory of Music. He is the composer of a number of symphonic works and operas.

Opera by Laccetti Has Premiere in Rome

Rome.

A new three act opera by Guido Laccetti, Carnasciali, libretto by Giovacchino Forzano, had its premiere at the Teatro Costanzi on February 13. The author was called before the curtain together with the artists and alone after each act by an applauding audience. Gabriele Santini conducted.

The music of Carnasciali has the virtue of being in the flowing Italian style. Both the orchestra and the soloists have melodies to sing. According to the reviewer Incagliati, however, the music is not quite as expressive of the action in the libretto as it might be. Sometimes the melody suddenly becomes transformed into declamation which at times has a certain nobility, but which for the most part is lacking in psychological significance.

The humor is accomplished for the most part by grotesque caricature throughout the opera, but it is not sustained.

Signor Gasco, music reviewer of La Tribuna, expressed the opinion that Laccetti's music mostly aimed to enhance the story provided by the librettist and that only rarely did it win attention to itself by distinctive qualities. According to this writer, the new opera contains some moments of happy melody and elegant lyricism and some robust choral passages. Always the influence of Wagner, Verdi, Mascagni and Zandonai is heard at work.

The orchestra in the score is treated by the composer with a sure hand, but it lacks originality, although it is often multi-colored. An interlude which presents the mood of night in the first act was effective on the audience, and at the beginning of the third act the orchestral part stepped to the fore with some music of genuine fervor and intensity. The reviewers found the second act easily the most effective of the three, and one of them called particular attention to the air for baritone at the beginning of the opera, Le Nostre Belle Donne Fiorentine.

The writers were unanimous in praise of the performance of Carnasciali. Gabriele Santini, the conductor, was held largely responsible for the excellent presentation. The baritone, Parvis, the tenor, Francesco Merli, and the soprano, Ottavia Giordano, had the leading roles. Signor Parvis was lauded for his acting as well as the purity of his voice and the expressiveness of his singing. The voice of Signora Giordano was fresh and brilliant. The secondary parts were done with honor by Signori Nardi, Pellegrino and de Petris.

The mise-en-scene and the work of the chorus were equal to the rest of the performance. F. C.

Genoa Hears La Wally

Genoa.—The opera season opened here in January with a revival of Catalani's La Wally at the Teatro Carlo Felice. Margaret Sheridan sang the leading role.

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FOREIGN MUSIC ACTIVITIES

New Opera Syndicate Formed

Walter Will Conduct at Covent Garden; Irene Scharrer and Szigeti Appear.

London.

Announcement is made of the formation of a new syndicate for the production of grand opera at Covent Garden. With the co-operation of the old Grand Opera Syndicate, a start will be made with a season of German and Italian works about the middle of May. No details of repertory or company are announced as yet, save that Bruno Walter, who has won so much respect in London, will be in charge of the German operas.

Meanwhile the "spring floor" of one of London's largest public dance halls has been taken up and moved to Covent Garden, which for the present has been turned into a popular price ballroom, admission half a crown (50 cents).

Prokofieff Novelty

At the fourth Philharmonic concert on February 26 the violinist Joseph Szigeti introduced Prokofieff's Violin Concerto, Ernest Ansermet conducting. The work was not very seriously taken, audience and orchestra players being wreathed in smiles during most of the performance. Both the first and third movements begin with themes interesting if not startling—the mediocre but acceptable kind of music that under the hands of a Brahms or a Strauss might yield a beautifully wrought and arresting structure. The opening of the first movement in particular seemed attractively lyric in character, though modern in its dry chromaticism—a relief from diatonic sweetness like that afforded by a chant of modal cast after an evening of selections from Elijah.

But in the workings out, and in the middle, scherzo movement, the composer went wholly to pieces; he seemed to write in rhythm only, if that can be imagined, using scale passages of varying compasses to give his rhythms sound. Development consisted wholly of the baldest fioritura on fragments of the main themes.

Tremendously difficult to play, the novelty was brilliantly presented by the soloist, who was duly commended by the press next day.

Irene Scharrer in Chopin Program

During the same week Irene Scharrer devoted an evening to Chopin, from her hands "an oft-told tale," wrote the Daily Telegraph, but one "that loses none of its attractiveness in the telling." The Sunday Times critic noted "the graceful play" of her "gift of sentiment." A very large audience was present to welcome the pianist back to London. Other recitalists of the week who confirmed the good opinion of press and public were Elena Gerhardt and Emil Sauer, the pianist, both of whom gave the last of paired concerts during the week under review.

A newcomer on the concert platform was Mme. Eide Norena, the Scandinavian coloratura soprano, who was one of the best-liked of the singers during last Spring's "grand" opera season. Only the Telegraph review is available for the moment. Commenting on the hackneyed character of her program, it goes on: "She sang this faded music with such brilliance, and where possible with so much sense of character, that one could have wished that her choice had fallen on something of greater musical value. The runs and trills and high notes were negotiated as if they were no more than elementary tests of a singer's proficiency, while a couple of Lieder, added in response to demands for more, proved that Mme. Norena's success need not necessarily be limited to things in which the manner of performance is of more importance than the music itself." P. L.

Foreign Notes

Liverpool. — Two opera companies appeared here simultaneously for their seasons at the end of February, the British National Opera and the Carl Rosa. The two visiting organizations interfered with each other's financial success unmistakably.

Sheffield, England. — At the subscription orchestra concert of the Queen's Hall Orchestra on February 10 Sir Henry Wood conducted Schumann's Manfred Overture, Dohnanyi's Suite, Op. 19, Beethoven's Fourth Symphony and the Brahms Concerto for violin and cello, with Misses May and Beatrice Harrison.

Bristol, England.—Clifford Hellier played Grieg's Piano Concerto at the concert of the Colston Hall Orchestra on January 24, Pease Clark conducting. Elgar's Second Symphony was played at the Philharmonic Society's concert on January 31, with Arnold Barter conducting. The program included Bridge's Sea Suite and Beethoven's Fourth Piano Concerto, played by Irene Scharrer.

Amsterdam.—Joseph Szigeti played recently here Prokofieff's new Violin Concerto.

Brussels.—Rhena, the lyrical drama by Jean van den Eeden and Michel Carre, has been revived at the Theatre de la Monnaie. It was last played here twelve years ago. Mme. Cortot sang the role of Rhena, and the part of Don Gesualdo was taken by M. Tilkin-Servais. M. Fontaine sang Falco, and Corneil de Thoran conducted.

Rome.—The first performance of a ballet Il Lago dei Cigni arranged by Marius Fetipa to music of Tschaikowsky took place at the Costanzi Theatre on February 15. The performance was given by the Ballet Russe, with Julie Sedowa as the prima ballerina. Luigi Ricci conducted.

Photo Reproduced from Melodia, Genoa.

Ottorino Respighi is a leader among the contemporary Italian composers and one of the foremost teachers of composition in all Europe. He was represented on the New York program of the Boston Symphony Orchestra last Thursday evening by his Gregorian Concerto for violin and orchestra in which Albert Spalding was soloist.

No Bayreuth Festival in 1926

There will be no festival of Wagner's operas at Bayreuth in 1926, according to an announcement made by Jules Daiber, American representative of the Bayreuth Festival Association. At the 1925 festival, Friedrich Schorr, Maria Ranzenberg, Fraulein Steinmeyer, Fritz Wolf, and Eva Liebenberg will sing for the first time in the roles respectively of Wotan, Fricka, Eva, Loge and Waltraute.

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THE STUDIO EASY CHAIR

OF THE FOUR operas from which excerpts will be given at the operatic concert of the David Mannes Music School in Aeolian Hall this evening. Gluck's Orpheus will have the fullest rendition. Twelve selections from the second and third acts will be given by Sonia Essin, Ethel Aaron, the chorus and orchestra. Janet Mabon and Richard Koch will sing selections from The Barber of Seville and an ensemble including Sarah Bodine, Eveline Frank, Edith Klein and Angelo di Palma will give parts of Bellini's Norma.

For the excerpts from Sonnambula Mabel Murphy is cast as Amina, Miss Aaron as Lisa, Miss Mabon as Teresa, Hillary Parry as Elvino and Mr. Koch as the Count. Giulio Silva, who is to direct the performances, joined the faculty of the school four years ago, coming from his post as Maestro di Canto at the Royal Academy of St. Cecilia in Rome. He conducted operatic performances in Italy for some years. Books of his authorship on singing have been published in English and Italian.

A second Aeolian Hall concert will be given by students of the school in April when instrumental soloists and the string orchestra will be heard.

The following is the address delivered by Dr. William C. Carl at the celebration of the 1,000th free organ recital played by Prof. Samuel A. Baldwin at the College of the City of New York on March 8:

"It is a pleasure to honor Professor Baldwin today. I am happy to convey the cordial greetings and best wishes from the Mayor's Committee on Music; from the American Guild of Organists, Mr. Frank L. Sealy, Warden; the National Association of Organists, Mr. T. Tertious Noble, President, and from the faculty and student body of the Guilmant Organ School, together with my personal congratulations.

"This unusual event of playing one thousand organ recitals in the College of the City of New York, is a milestone in the musical history of the city which Professor Baldwin is the first to reach. His advent at the College was made possible through the efforts of Mr. Edward M. Shepherd, then its President, whereby he was engaged as Master of the Music. This superb organ, which has been such an uplift in the life of the institution, and the joy of the multitudes who have heard it, was planned and inaugurated by him.

"The first recital was played seventeen years ago. From the beginning the recitals were received with high favor. The programs have been chosen with rare ability and artistry including selections chosen from all schools of organ music together with those from other fields thus giving to the people the opportunity of an acquaintance with the best in music and neither the fundamentalists nor the modernists have been neglected. He has brought to the masses music they otherwise would not have heard or known. He has made hundreds of appreciative listeners during this long period of creative work. A wider appreciation of the art of music has been accomplished not only for New York City, but for the entire country, extending to the Old World where he has appeared with signal success.

"Professor Baldwin is an indefatigable worker. Several hours daily are devoted to practice, and this in addition to his classes in harmony, counterpoint, the appreciation of music and public school music at the college.

"It is an achievement to give 7,996 performances of 1,486 different works,—but how much more to infuse in each of these compositions a personal appeal! It requires an intellectual grasp that few persons can even imagine. The interesting side of Professor Baldwin's work is that he plays with brains back of the music. Attention to the minutest detail has invariably been attended to, coupled with a spiritual insight that only those who have heard him can understand and appreciate. He is a man of ideas who knows how to employ them.

"We are eager to honor one who has so generously and modestly accomplished such a monumental work.

"Professor Baldwin has brought the best in music to the people and this magnificent tribute proves that the people are with him heart and soul."

The Hunter College Music Club (New York) presented Clarence Adler, pianist, in a program of Chopin and Mozart on March 2.

Jessie B. Gibbes and Margaret Hopkins, directors of the Music Education Studios and the Parents' Association, gave a tea on Sunday afternoon at their studio in New York, in honor of Charles Wakefield Cadman whose new opera, The Garden of Mystery, will have its premiere Friday night at Carnegie Hall. The composer spoke on the history and development of American opera and emphasized the vast field of untouched American literature and legend which could be used as the basis for opera or programmatic music.

SIGISMUND STOJOWSKI

Who Displayed All His Old Mastery of the Piano in His Recent New York Recital, Will Move His Teaching Activities From New York to the Pacific Coast for a Time This Summer

Two of the youngest pupils of the Sherwood Music School, Chicago, appeared in a piano and violin recital on March 5. They were Marcella Shiels, ten year old pianist and pupil of Elizabeth Lovell, and Cecilia van Atta, seven year old violin pupil of P. Marinus Paulsen.

Artists from the Yeatman Griffith Studio who appeared in the concert given at the De Witt Clinton Hall on Sunday evening, March 1, were Florence Balmanno, contralto, who recently won the alto prize in Philadelphia in the Eisteddfod Contest, in competition with many other singers, and Marguerite Cobbey, coloratura soprano, who sang the role of Gilda in Rigoletto this season with the Manhattan Opera Company.

French Composers to Teach Interpretation of Own Music

Paris.

Vincent d'Indy, Paul Dukas, Maurice Ravel, and Albert Roussel will give next June courses in the interpretation of their works at the Ecole Normale de Musique de Paris, it has been announced. At the same time Jacques Thibaud will conduct violin classes.

Believing that it is the fundamental intention of every interpreter to produce in his playing exactly the effects planned by the composer, the directors of the Normal School have followed their belief to its logical conclusion by engaging a number of masters of compositions to tell students in person what they intend in each measure of their music. The courses of study of the composers who have been mentioned above will include piano works, songs, and chamber music.

The educational lecture series offered by the Cleveland Institute of Music was brought to a close last night with the appearance of Wanda Landowska, harpsichordist, who gave a program of music of the eighteenth century.

The fifth Young Artists' Contest to be held by the Connecticut State Federation of Music Clubs, under the direction of Mrs. Clayton E. Hotchkiss, of Glenbrook, State Chairman of Contest, took place on March 7 in Sprague Memorial Hall, New Haven, where a large audience had assembled in the gallery to hear the contestants. The judges were Dean David Stanley Smith, Mrs. Hildegarde Nash Donaldson; Mr. Robert Prutting, of Hartford; Mr. Frederick Weld, Women's College, New London; Mr. Walter Edwards and Mr. J. L. Dashiell, of Stamford, and Mr. Isaac B. Clark, of Waterbury. The seventeen contestants were from Ansonia, East Hartford, Meriden, New Haven, New London, South Manchester, South Norwalk, and Stamford.

The winner in women's voices was Evelyn Marcel, of East Hartford, contralto, while George A. Leach, baritone, of Stamford, won in the men's. Robert Doellner, of South Manchester, won in the violin. Ralph Eggleston Linsley, of this city, won two prizes, one in the piano class and the second for displaying the best artistry and musicianship with greatest promise of fulfillment upon entering a musical career. Each prize was twenty-five dollars in gold. These winners go to Boston on April 23 to enter the Plymouth District Contest to be held in Steinway Hall.

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ASSOCIATE TEACHER WITH PERCY RECTOR STEPHENS

THE musical criticisms of Percy Scholes in the London Observer are known outside the bounds of London, and even of England. A large number of his writings, short and long, on musical subjects of most diverse interest he has combined in a volume published by the American Branch of the Oxford University Press, New York, under the title of Crochets.

One of the eminent qualities of this book, just as of the ordinary periodical reviews which Mr. Scholes writes, is its continual readability. Granted that a person has as prerequisites an original interest in music and only a little experience in the hearing of it, he is guaranteed some hours of entertainment and enlightenment in the perusal of Crochets.

No matter Mr. Scholes' subject for the moment, he approaches it with a good sense which is likely to put him in the wrong much less often than most other writers. Sometimes one may feel that he is wrong, but there is no offense to be taken, for a captivating good humor and wit color the sentiments from page to page.

The fifty-four essays are for the most part short, some of them merely a couple of pages in length, and they are all written in such a way that the musical connoisseur with his funds of technical knowledge cannot be bored any more than the genial dilettante who hears one concert for every dozen that he may read about.

The subjects are more or less general. Mr. Scholes speaks of audiences, what they hear and what they want, of Stravinsky and Scriabine, of Handel, Bach, church music, the violinist's repertory, polytonality and atonality, opera from a half dozen points of view, and what not. Only rarely does his subject matter seem confined and uninteresting to the non-Englishman.

Musicians Can Aid Cathedral

The musicians of the United States have been invited to aid in the campaign to complete the Cathedral of St. John the Divine, in New York City. A committee of which Albert Stoessel is chairman has already begun work collecting donations and organizing activities to procure funds. Mr. Stoessel is receiving donations at 330 West Ninety-fifth street or care of the office of The Musical Digest.

Four Soloists Assist New York Symphony

Felix Salmond and Paul Kochanski were the soloists with the New York Symphony Orchestra, Bruno Walter, conductor, in Aeolian Hall on March 8. Mr. Salmond played the cello solo in Strauss' Don Quixote, and he and Mr. Kochanski appeared in the Brahms Concerto for cello and violin. The other number was Johann Christian Bach's B flat Symphony, which was given its premiere in New York.

On Thursday, at Carnegie Hall, Samuel Dushkin and Lionel Tertis were the soloists in Mozart's E flat Concerto for violin and viola, and Mr. Walter introduced to America Franz Schrecker's The Birthday of the Infanta. Other numbers were Mendelssohn's Midsummer Night's Dream Overture and the Tschaikowsky Fourth Symphony.

According to Olin Downes of the Times, in the Brahms "the two soloists thought together, felt together, and, so far as it was possible, matched tone qualities together." Lawrence Gilman (Herald Tribune) found it a performance of "superlative beauty and insight and musicianly skill."

Deems Taylor of the World expressed the critical reaction of Mr. Salmond's work when he wrote that "his performance was not only exquisite in tone dynamics and phrasing, but revealed the breadth of perspective, the sureness of grasp, the unerring command of mood that are the marks of a great artist." In Pitts Sanborn's (Telegram-Mail) opinion, Mr. Salmond has never before played "with a richer accomplishment, a finer and fuller poetry." W. J. Henderson of the Sun lauded his "wealth of beautiful tone," his "commanding" individuality of style, and his "variety of expressive accent."

Typical of the opinion of the reviewers of the Bach work was Mr. Downes' comment that the Symphony "is deliciously clear and spontaneous in its manner, full of melody, not a deep work, but a very fine and charming one." The Don Quixote was, to quote Mr. Sanborn, given an "exceptionally clear, sympathetic and persuasive performance" under Mr. Walter's baton.

The World reviewer mentioned that Mr. Dushkin and Mr. Tertis "played with imagination, feeling and beautifully blended tone." The Sun considered their work "delightful," and F. D. Perkins of the Herald Tribune wrote that Mr. Dushkin "displayed a clear, fluent tone" and Mr. Tertis played with "his usual mastery." Olin Downes thought that the interpretation, "as a whole, did not do entire justice to the music." Mr. Sanborn was agreed.

According to the Post, the novelty "is modern music rich in melody, abundant in ideas and beautifully orchestrated." Mr. Downes wrote that "the writing is clear and melodious, the instrumentation is richly colored, the music has feeling."

SUMMY'S CORNER

Emil Oberhoffer, noted conductor, writes: "There is a wealth of information, counsel and advice in the book besides the expected laws or rules of harmonic upbuilding and progression. * * * One could rhapsodize over many pages of the book, but chapters beginning 'Altered Chords' and especially the one on 'Modulation' are unique, in that they throw a new 'high' light on matters touching tendencies of modern music making in the creative sense. Altogether the most fascinating book on the subject!"

Harmonic Material and Its Uses
by ADOLF WEIDIG
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Photo by Miller.

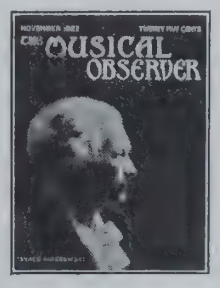
UNMASKED!

Weyland Echols is Tenor Who Aroused Curiosity by Singing Anonymously at a Roosevelt Musical Recently. He Will Give a New York Recital on April 29.

TWO groups of comparatively simple pieces for the piano by Leo Ornstein have been published by G. Schirmer. One of these sets is entitled Musings of a Piano, the other Memories From Childhood. The first's four numbers are called: The Professor Walks By; The Piano Thinks Out Loud; The Music Lesson and the Complaining Child; and I Wish I Knew.

All four of the compositions are simple in style and untraditional in idiom. They are catchy without being pretty. These pieces as well as the childhood cycle (including A Tale From the Moon; The Organgrinder and the Monkey; In Grandpapa's Big Rocker; An Arabian Fable; In the Swing; The Funny Story; The Sleeping Doll, and the March of the Tin Soldiers) give the impression that the composer is crystallizing his individual and modernist style by composing in a vein of the utmost simplicity. The intrinsic persuasiveness of a great volume of tone or a smashing rhythm are not taken advantage of. The pieces stand or fall as bits of sheer music.

The Oliver Ditson Company has published for the piano a new edition of the Brahms Valse in A flat. The editor is Rafael Joseffy. The issue is clearly printed, and is marked for phrasing, fingering, pedalling, and dynamics with the insight and authority which one is led to expect in reading the name of the editor.



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Siegfried Given in Cycle at Metropolitan

Siegfried, the third drama of Der Ring des Nibelungen, was given its first production this season at the Metropolitan Opera House, New York, Wednesday afternoon.

Artur Bodanzky conducted, and in the cast were Nanny Larsen-Todsen as Bruennhilde, Curt Taucher as Siegfried, George Meader as Mime, Friedrich Schoor as the Wanderer, Gustav Schuetzendorf, as Alberich, William Gustafson as Fafner, Marion Telva as Erda, and Charlotte Ryan as the voice of the forest bird. W. J. Henderson wrote in the Sun that "the orchestra played admirably and Mr. Bodanzky conducted a soundly musical interpretation of the score."

In the opinion of Olin Downes of the Times, Mme. Larsen-Todsen gave "dignity and a fair degree of significance" to the music in the scene where Bruennhilde awakens. Mr. Henderson said she sang in dramatic style, "with her now familiar vocal peculiarities."

Lawrence Gilman commented that Mme. Larsen-Todsen "impressed us again by her sincerity of feeling, her distinction of person, her intensity." According to Deems Taylor of the World, she gave "a rather routine performance" and Pitts Sanborn (Telegram-Mail) spoke of the difficulties of the scene and added that she "attacked the problem with superb spirit and often the results were gratifying." The Post reviewer considered that she gave "an emotional rendering."

This writer thought Mr. Taucher's "a noteworthy performance, in which the music and the acting made a perfect blend which only the highest points in opera attain." Mr. Gilman commended him, as did other writers, for his pluck in continuing the performance after his accident (which is reported elsewhere in these columns). Deems Taylor thought he "sang the title role with generally good effect, and acted parts of it very well indeed." Mr. Sanborn found it a "thoughtful, carefully considered impersonation" with the "merit of seeming spontaneous." According to Mr. Henderson he "sang more lyrically than formerly" and Mr. Downes reported that "he interpreted his role with a sense of line and tonal texture which was not destroyed by the severe fall he had suffered."

Mr. Henderson asserted that "the most satisfying impersonations were those of Mr. Meader and Mr. Schorr" and that the former's "skill in the treatment of the vocal melody makes it the most subtle and convincing Mime the Metropolitan has known." Lawrence Gilman considered Mr. Schorr "an imposing Wanderer, admirable in voice and diction." The Post reviewer lauded these two as well as Mr. Schuetzendorf and Mr. Gustafson.

According to Mr. Taylor, Mr. Schuetzendorf "sang the role better than anyone I ever heard." He also praised Mr. Meader for a "wealth of characterization" and Mr. Schorr for singing with "vocal artistry and tragic power." Pitts Sanborn had "little but praise" for Messrs. Meader and Schuetzendorf, and commended Mr. Schorr's diction. Mr. Meader, he thought, was particularly noteworthy for "his exhaustive treatment of the music and the absolute clarity of his diction." Mr. Downes stated that Mr. Schorr's was "the best singing" of the afternoon, and that Mr. Meader and Mr. Schuetzendorf were "an admirable pair." W. J. Henderson said that Wotan was "sung nobly."

He mentioned that Miss Telva was commendable, while Olin Downes wrote that it was "thoughtfully considered and of considerable vocal excellence." Mr. Sanborn admired the distinctness with which she enunciated and Deems Taylor commented that she sang "exceedingly well." Of the same opinion was Mr. Gilman.

MISS LOUISE HUNTER

Whose Portrayal of the Role of Musetta in Boheme at the Metropolitan Has Been Warmly Praised.

Heldenleben Has St. Louis Premiere

St. Louis, March 10.—The first local performance of Richard Strauss' Tone Poem, Ein Heldenleben, was given by the St. Louis Symphony Orchestra under Rudolf Ganz at the subscription concerts on February 27 and 28.

Name Coast Festival Artists

The soloists so far announced for the second annual spring festival in San Francisco are Helen Stanley, Mme. Charles Cahier, and Rudolph Laubenthal. The concerts, which will enlist the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, and a chorus of 600 voices, will take place in the Civic Auditorium April 18, 21, 23, and 25.

Metropolitan Voice Trials Start

The first voice trial for admission to the free Choral School of the Metropolitan Opera Company took place on Saturday. Auditions, which are open to all young American singers, will close on March 28. Those wishing to have a hearing are requested to write to Edoardo Petri, director of the Choral School, at the Metropolitan Opera House Studios, New York City.

Lines o' News AND Chatter

William Andrews Clark left New York last Saturday for the University of Virginia, of which he is an alumnus, to have bestowed upon him an honorary degree. Apart from his mining and music activities Mr. Clark is a bibliophile; and the library he is now having built on the plot of ground adjoining his Los Angeles residence is to be one of the finest private libraries in the country.

* * *

Mr. G. D. Markham, "father" and present head of the St. Louis Symphony Orchestra, is in New York, accompanied by Mrs. Markham.

* * *

Another recent visitor of Gotham is Mrs. Max Goldstein, active in St. Louis Symphony councils.

* * *

Miss Louise Van Wagenen, of the Rome (N. Y.) Civic Music League, stopped off for a few days in New York on her way to Asheville, S. C.

* * *

Engaging Walter Rothwell to conduct Frank Patterson's new opera, The Echo, insures an authoritative directing head for the premiere of that work in Portland, Ore., in June.

* * *

Guests who partook of the hospitality of Mr. and Mrs. Berthold Neuer, when they gave their now memorable party a few weeks ago at New York's St. Regis hotel, are still talking about it. Moriz Rosenthal, in whose honor it was given, was like most of the others present—he didn't go home until morning.

* * *

The first name of the tenor de Lucia is Fernando, not Ferdinando as some would have it. And he was first before Caruso, not after the great, great Enrico, in point of time at least.

* * *

It may surprise you to know that Titta Ruffo's real name is Ruffo Titta. But don't let him sign his checks to you except with the first signature, for that is the way he is known now.

* * *

Paul Morris is doing the music reviewing for the New York Evening World for the present. Frank Warren has taken his golf clubs and gone to Aiken, N. C., for a while.

* * *

Antonio Scotti's annual "Bicchierata" will take place on the evening of March 28. The genial Tony every year near the end of the Metropolitan season invites the newspapermen out to have a good time on him. Of course—there will be milk on hand for all.

* * *

As usually happens at this time of year, there is a shifting of artist attractions from one managerial bureau to another.

The national capital is showing an interest in its own opera which may lead, later on, to an increased number of performances annually.

* * *

"In splendid voice" seems to be the unanimous verdict concerning Rose Ponselle, who is concertizing continuously these days.

* * *

Mrs. Frank Gates Allen, member of the Los Angeles Philharmonic Orchestra auxiliary board and chairman of the Pasadena concerts, sends a postcard signed by her and Mr. Allen from Algiers. Mrs. Allen writes that she has missed some copies of The Musical Digest, and that in time she may learn to read Arabic music.

* * *

When last Lines-O'-Newser talked with Frances Nash that admirable pianiste was trying to decide whether she would accept an offer to make some Paris appearances this spring with orchestra.

* * *

Now for Pelleas et Melisande, in a new setting (the Metropolitan) and with a new cast of artists.

* * *

Although he is no longer on salary, Samuel E. Macmillen has offered to accompany the St. Louis Symphony Orchestra on its forthcoming spring tour—which he booked—and the offer has been appreciatively accepted.

* * *

The always courteous Erich Siemon, of the Wolff and Sachs concert management, of Berlin, will serve the Metropolitan Opera Company in negotiating for artists and new operas . . . for the consideration of that institution. Mr. Siemon accompanied Willem Furtwaengler on his recent trip to New York.

* * *

Busy Howard Hanson finds his time rather taken up these days, between his music conservatory duties and dashing from one symphony orchestra to another to conduct his compositions.

* * *

It runs in the family—devotion to a good cause. While Kendall Mussey, chairman of the concert committee of the Association of Music School Settlements, is putting on Cadman's new American opera, The Garden of Mystery, next Friday night, his cousin, Templeton Crocker, has just witnessed the premiere of Fay-Yen-Fah at Monte Carlo, another American opera of which he wrote the book to Joseph Redding's score.

* * *

Not too late was the dinner given by Mr. and Mrs. Max Rabinoff last Monday week at the New York Waldorf-Astoria. But—it was a charming affair.

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A Plea for the Unfamiliar
See Page 13

VOL. VII. NO. 23 (Published Weekly) NEW YORK, TUESDAY, MARCH 24, 1925 (Copyright, 1925, by MUSICAL DIGEST, Inc.) 15 CENTS A COPY

Myra Hess is again touring from coast to coast in the United States where her popularity as a pianist has risen to the level of enthusiasm at which it has long been in her native England. Miss Hess will make her farewell New York appearance of the season on April 1.

Bulletins of News

The summer exodus of artists to Europe has started. Among those who sailed Saturday were Claudia Muzio, Ottavio Scotto, Mr. and Mrs. Edouard Cotreuil, Desire Defrere, Charles Lauwers, Elvira de Hidalgo, Mr. and Mrs. Charles Hackett, Olga Forrai, Mr. and Mrs. Giorgio Polacco, Friedrich Schorr, Mr. and Mrs. Joseph Schwarz, Rosa Raisa and Giacomo Rimini.

Los Angeles, March 14.—Fritz Reiner, conductor of the Cincinnati Symphony Orchestra, has been engaged to open the season of the Hollywood Bowl Symphony Orchestra on July 7. Mr. Reiner last summer conducted some of the symphony concerts in the New York Stadium. Rudolph Ganz will also conduct during the week of August 17, it is announced, and negotiations are under way with Walter Damrosch, Leopold Stokowski and Sir Henry Wood for guest appearances.

Paul Longone sailed on the Conte Rosso Saturday to manage a five weeks opera season in Paris (beginning May 18) to be given by a new organization which has been named the American-Italian-French Grand Opera Company. Among the artists whom he has announced to appear are Mary Garden, Rosa Raisa, Elvira de Hidalgo, Toti dal Monte, Queena Mario, Lucille Chalfont, Grace Moore, Yvette Ruzel, Vanda Nomicos, Eva Clark, Mary Lawrence, Giacomo Lauri-Volpi, Giacomo Rimini, Giuseppe de Luca, Adamo Didur, George Baklanoff, Fernand Ansseau, Desire Defrere, Virgilio Lazzari, Angelo Bada and Ludovico Oliviero.

Leopold Godowsky, pianist, has filed suit in the New York Supreme Court against the Hotel Ansonia for $50,000 damages for injuries he alleges he suffered taking a shower in his apartment at the hotel when, after turning the faucet marked "cold," he was deluged with scalding water. Mr. Godowsky asserted that the resulting shock threw him off his balance and precipitated him against the side of the tub and that his injuries prevented him from filling several concert engagements.

Mr. and Mrs. Edgar Stillman Kelley have just returned from London where they were present at the broadcasting of Mr. Kelley's The Pilgrim's Progress, which has its first hearing at the Cincinnati May Festival in 1918. This was the first choral work to be broadcasted by the British Broadcasting Company.

The work was broadcasted from Covent Garden on March 12 (where it was repeated March 21) by the Wolverhampton Choral Association and the Birmingham Celestial Chorus augmented by the Birmingham Symphony Orchestra, conducted by Joseph Lewis. The soloists were Ursula Greville, John Coates, Joseph Farrington, Harold Williams, and Denis Noble.

Forecast Metropolitan Novelties for 1925-1926

EACH year The Musical Digest has been able to give its readers much in advance of any official announcement an authentic forecast of the novelties and revivals planned for the coming season by the New York Metropolitan Opera Company. In seasons past our forecasts, carefully gleaned from many conflicting rumors, have been correct.

For the season of 1925-1926 The Musical Digest is assured that the schedule of the Metropolitan will include the first performance in America of Stravinsky's Chanson du Rossignol in operatic form; the first performance in the United States of Giordano's new opera, La Cena delle Beffe; and Spontini's Vestale, Wolf-Ferrari's Jewels of the Madonna, Smetana's Bartered Bride. Probably Massenet's Don Quixote also will be given with Feodor Chaliapin.

Name New Conductors Of State Symphony

Dohnanyi and Goossens to Lead Orchestra in 1925-1926.

Ernst von Dohnanyi, composer and conductor of the Philharmonic Society of Budapest, and Eugene Goossens, English composer and conductor, will lead the State Symphony Orchestra next season, according to an announcement made Friday night by Jacob Altschuler, manager of the orchestra.

During the season 1925-26 the orchestra will give twenty concerts in Carnegie Hall and will also hold private rehearsals of the works of young American composers. Mr. Dohnanyi will conduct the first eleven concerts, from October 21 to January 9, and Mr. Goossens will take up the baton for the remaining nine performances.

Mr. Dohnanyi, who is a Hungarian, is a pianist as well as a conductor, and is at present on a concert tour in California. He has been heard twice as soloist with the State Symphony in programs of his own works. Eugene Goossens, known in England as conductor with the London Symphony Orchestra and the British National Opera Company as well as composer, has for two years been guest conductor of the Rochester Philharmonic Orchestra.

The private rehearsals will be for the purpose of giving native composers the opportunity of hearing their own works played by full orchestra. Under an arrangement made jointly with the National Music League, only the composers and critics will be present at these hearings.

The orchestra will next season be under a governing board with Mr. Altschuler as orchestra manager. Its twenty concerts will come in three series,—eight on Saturday evenings, beginning October 24; six on Tuesday evenings, beginning October 27; and five on Wednesday evenings, beginning October 21. The orchestra also plans to give young people's concerts in both Brooklyn and Manhattan.

Annual Convention of Eastern Supervisors Held at New Haven

Five Hundred Educators From Twelve States Confer in Three Day Session.

ELECT NEW OFFICERS

New Haven, March 21.—More than five hundred educators from twelve Eastern States attended the Eastern Music Supervisors' Conference held here this Wednesday, Thursday and Friday.

Round-table discussions of various problems in public school music instruction, clinics, and demonstrations were conducted by prominent educators in several schools during the mornings, and in the afternoons addresses were delivered by Mayor D. E. Fitzgerald; Dr. James R. Angell, President of Yale University; F. H. Beede, Superintendent of New Haven Schools; Dr. Hollis Dann, Director of Music at New York University; Charles A. Ames, of the Connecticut State Board of Education; Peter Dykema, Director of Music Education at Columbia University; Dr. Max Schoen, Director of the Department of Psychology at Carnegie Tech.; Frantz Proschowsky, New York voice teacher; and George Gartlan, Director of Music of New York City. The afternoon meetings were held in Sprague Hall, of the Yale School of Music.

Programs of music were contributed by Albert Edmund Brown, of the Ithaca Conservatory; the Yale University Glee Club; the Horatio Parker Choir, of New Haven, conducted by Dean David Stanley Smith, of Yale University; the Waterbury, Conn., High School Orchestra, led by F. C. Evans; and a rendition of Haydn's Seasons was given by the New Haven High School Chorus of 600 voices, under the direction of William E. Brown, with the following soloists: Helen Marek, Charles Kullman, and George Devaul.

Dr. Charles M. Blakewell, Professor of Psychology at Yale, was the speaker at the banquet held at the New Haven Lawn Club Friday evening, which brought the conference to a close.

The following officers were elected at the business session held Thursday afternoon—George J. Abbott, Schenectady, N. Y., president; Eldridge Pitcher, Auburn, Me., vice-president; H. A. Spencer, Niagara Falls, N. Y., second vice-president; Bertha D. Hughes, Utica, N. Y., secretary; Clarence Wells, Orange, N. J., treasurer; Ruth Storms, Wilmington, Del., and Claude Rosenberry, Reading, Pa., directors.

Atlantic City was suggested as the conference city for next year.

National Supervisors' Conference

The National Supervisors' Conference will hold its eighteenth meeting next week in Kansas City, Mo., and it is estimated that more than 1,500 music supervisors from all over the country will attend. The conference will open Monday morning and extend through until Friday evening.

Spalding Plays With Bostonians in N. Y.

Koussevitzky Leads Orchestra in Fourth Gotham Pair of Concerts.

The Boston Symphony Orchestra, Serge Koussevitzky conductor, gave its fourth pair of New York concerts on Thursday and Saturday, March 12 and 14, in Carnegie Hall. Albert Spalding was the soloist at both concerts in Respighi's Concerto Gregoriano and Bach's E major Concerto respectively.

The Respighi work was played by Mr. Spalding, to quote W. J. Henderson of the Sun, "with so much beauty of tone and such exaltation of feeling that he vitalized it from beginning to end." The Post reviewer felt that "Mr. Spalding gave a characteristically finished interpretation."

F. D. Perkins wrote in the Herald Tribune that the violinist "gave an excellent performance, with his usual technical finish and beauty of tone, and Mr. Koussevitzky, with whom he has played it more than once before this, furnished thorough co-operation. The resulting ovation was prolonged." According to Deems Taylor (World) the Concerto is music "of the greatest purity and seriousness, always interesting and containing many passages of grave and haunting beauty . . . Mr. Spalding played it with deep sincerity and with such tenderness and beauty of tone, such fine authority and spaciousness of style as I have seldom heard him or any other violinist display. It was a performance thrillingly worthy of the music, and one that fully deserves the adjective 'masterly.'"

Writing in the Times, Olin Downes commented that the work has "noble thoughts and an exalted beauty" and was played by the soloist "in a way that displayed to the full his admirable accomplishments as violinist and musician."

Pitts Sanborn (Telegram-Mail) spoke of his "fine and devoted playing."

Other numbers on this first program were Boccherini's C major Symphony, Dukas' La Peri, and Ravel's orchestration of Moussorgsky's Pictures at an Exhibition. Olin Downes wrote of the Dukas work that it was "imaginative and scintillating" and "of genuinely symphonic texture" with "the feeling of spectacle and instrumentation as gorgeous as a peacock's wing." To Deems Taylor it was "attractive, melodious music." Mr. Henderson thought that it "gave Mr. Koussevitzky opportunity to display his warmth of feeling and his poetic imagination and the orchestra scope for all the splendors of its tone and its technical finish."

At the second concert the program consisted of Glazounow's Eighth Symphony, the Bach Concerto, Rabaud's Nocturnal Procession, and the dance music from Strauss' Salome.

The Post reviewer thought Mr. Spalding demonstrated in the Concerto "a technical mastery of his instrument that was only equaled by the spirit of his playing. His tone was nothing short of ravishingly beautiful." The writer in the Sun agreed that he played "with his habitual sincerity and with admirable art."

Both Olin Downes and the chronicler in the Herald Tribune felt that this performance was not quite up to Mr. Spalding's playing on Thursday, although they agreed that the accompaniment was largely at fault.

The Herald Tribune writer said that Mr. Koussevitzky played the Glazounow superbly, "but why he played it at all we are unable to guess." Other reviewers expressed similar opinions.

METROPOLITAN OPERA BILL

WEDNESDAY

Juive — with Mmes. Larsen-Todsen, Ryan, and Galli; and Messrs. Martinelli, Mardones, and Errolle; Mr. Hasselmans conducting.

THURSDAY

Meistersinger (matinee)—with Mmes. Mueller and Howard; and Messrs. Taucher, Bohnen, and Rothier; Mr. Bodanzky conducting.

Oracolo, Petrouchka, and Cavalleria Rusticana (evening)—the first with Mmes. Bori and Wakefield, and Messrs. Tokatyan, Scotti, and Didur, Mr. Papi conducting; the second with Mmes. Galli, Rudolph, and Leporte, and Messrs. Bolm, Bonfiglio, Bartik, and Agnini, Mr. Serafin conducting; the last with Mmes. Peralta and Alcock, and Messrs. Lauri-Volpi and Ballester, Mr. Papi conducting.

FRIDAY

Pagliacci and Coq d'Or (matinee)—the former with Mme. Mario, and Messrs. Martinelli, Danise, Tibbett, and Bada, Mr. Papi conducting; the latter with Mmes. Sabanieva, Telva, Ryan, Galli, and Rudolph, and Messrs. Diaz, Didur, Kosloff, Bartik, and Bonfiglio, with Mr. Bamboschek conducting.

Pelleas et Melisande (evening)—with Mmes. Bori, Howard, and Hunter; and Messrs. Johnson, Whitehill, and Rothier; Mr. Hasselmans conducting.

SATURDAY

Freischuetz (matinee) — with Mmes. Rethberg and Dalossy; and Messrs. Taucher, Bohnen, and Schuetzendorf; Mr. Bodanzky conducting.

Tales of Hoffman (evening) — with Mmes. Sabanieva, Peralta, Mario, and Bourskaya; and Messrs. Errolle and de Luca; Mr. Hasselmans conducting.

MONDAY

Emergency Fund Benefit (matinee)—Excerpts from Rigoletto, Carmen, Walkuere, and Romeo.

Boheme (evening)with Mmes. Mueller and Hunter; Messrs. Lauri-Volpi and Didur; Mr. Papi conducting.

Los Angeles Pianist Soloist At Philharmonic Pop Concert

Los Angeles, March 9.—At the last popular concert of the Philharmonic Orchestra, Walter Henry Rothwell conducting, Marvin Maazel, the soloist, "swept the assemblage from its feet" by his playing of the Liszt E flat Piano Concerto, to quote the Record.

The reviewer in the News commented that Mr. Maazel "puts a great deal of fire into his offerings. He excels in the forte movements." Ralph Greene wrote in the Examiner that he has "all the qualifications of a very fine virtuoso pianist—a firm touch, a fascinating shimmer in his passage work and dazzling octave technique."

Carl Bronson of the Herald thought that Mr. Maazel's appearance, "taken as a whole, was one of the outstanding features of the season in that it was a local performer and a scarcely expected triumph. . . . The performer caught the contagious fire of Liszt." The Express reviewer noted that the artist "has gained strength of technique and control, though he may tend to wild tempos. His rendition was not only brilliant, but of intense musical feeling."

Dohnanyi Assists Chamber Society

San Francisco Ensemble Features His Music; Cortot, Hayes, de Reszke Singers, and Pavlowa Appear.

San Francisco, March 12.—Three recitals which the reviewers considered among the most interesting of the season were the fifth concert of the San Francisco Chamber Music Society Tuesday with Erno Dohnanyi as assisting artist, and the appearances the week previous of Alfred Cortot, French pianist, and Roland Hayes, Negro tenor.

The Hungarian composer played in two of his own compositions with the Chamber Music Society—a Sonata for piano and violin, and the Quintet in C minor. Charles Woodman wrote in the Call that the latter, which was heard here for the first time, was played "magnificently. Indeed, the whole concert was notable for the best work ever done by the quartet."

Beethoven's E flat major Quartet was "the occasion of the best work I have ever heard the members of the San Francisco Chamber Society do," wrote Redfern Mason in the Examiner. "It was sympathetic; it was authoritative; it was masterly." Mr. Woodman commented that "Persinger played, I think, as never before. His round, clear and even tones were thrilling and Ferner gave the cello part of the last movement with unusual brilliancy."

Mr. Dohnanyi gave "lucid and forceful interpretation of the work with remarkable skill" in the Quintet, wrote Mr. Woodman, and Mr. Mason found the performance "admirable." In the Sonata, to quote Ray C. B. Brown of the Chronicle, Mr. Ford's reading of the violin part "had serenity and fire admirably welded, and the distinction of his fine phrasing matched the authoritative pianism of the composer." Mr. Ford's "fine musicianship" was praised by Mr. Woodman, and other writers commended his work.

The Bulletin reviewer liked the vitality and freshness of the Dohnanyi music, and William Foster Elliot of the Herald, wrote that "both are brilliant works with a superabundance of thematic material and conspicuous clarity of development, at once fresh in quality and precisely logical in their working out." Messrs. Persinger, Ford, Firestone, Ferner, and Dohnanyi received general commendation for their work.

Of the recital of Mr. Cortot Ray Brown wrote in the Chronicle, "The poet's warmth and the artist's eye for color are evident in his playing. His sense of proportion is always just and the structural lines of music are clear." In the Call Charles Woodman wrote his opinion that "Alfred Cortot's recital revealed him as a great poetical pianist, creating immense enthusiasm. He has a way of getting tight to the hearts of his audience and appealing to them as associates in the enjoyment of the music he interprets."

For Roland Hayes there was also great praise. In the Examiner Mr. Mason wrote, "Hayes is a great artist, he is great because of the depth of his sympathy and the penetrating keenness of his vision." Likewise enthusiastic was Mr. Woodman: "Roland Hayes' recital was the most remarkable feast of song I can remember—a perfect tenor voice—a perfect demonstration of the art of singing." Mr. Brown on the other hand was not wholly enthusiastic. He felt that "Hayes has not the instinctive singing characteristics of his rhythmically endowed race but a singing guided by intelligence and taste. He knows the subtleties of accent and phrase and the strength of restraint. In dramatic power he is distinctly limited."

The de Reszke Singers appeared on Washington's Birthday at one of Alice Seckels' Matinee Musicals in the Fairmount ballroom. They were assisted by Mildred Dilling, harpist. The quartet and the assisting artist were heartily praised in the press for the beauty of their concert.

Anna Pavlowa opened a week's engagement at the Curran Theatre on Monday evening, offering at her first appearance her new ballet, Don Quixote. "She seemed as inexhaustible, as radiantly prodigal of energy, as lightsome in her spurning of the earth as at any time in recent seasons," wrote Ray Brown, and the reviewer of the Herald felt that she was in better form than at her last appearance.

Mr. Mason wrote, "If it is Pavlowa's last visit, then she is taking her leave royally. She has brought us the best company she has ever had, and her dancing last night revived the happiest memories of what she has shown us in the past."

M. J. C.

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New Symphonic Poem Of Hanson Performed

Director of Eastman School Conducts Rochester Philharmonic in His Lux Aeterna.

Rochester, March 17. — Howard Hanson, young director of the Eastman School of Music, conducted the Rochester Philharmonic Orchestra in his new symphonic poem, Lux Aeterna, at the most recent concert of the orchestra in the Eastman Theatre. The composer's Nordic Symphony and his symphonic poem, North and West, have been played by several of the larger orchestras in the United States.

According to Stewart B. Sabin, reviewer of the Democrat and Chronicle, Mr. Hanson's attempt "to set down his thoughts as he surveys life, its conflicts, passions, strife and victory," succeeded in creating a deep impression, where "the expression is understood." This writer said, "Mr. Hanson is original, passionately in earnest and a thinker. His musical idiom is purely his own; the last thing that he is is imitative." Nevertheless he felt that the fullness of Mr. Hanson's score prevented some of his ideas, for the present, from being entirely understandable at first hearing.

The composer's "brilliant technique" was remarked by Ernest A. Weiss, reviewer of the Herald. He felt that Mr. Hanson, "wrapped up in the intellectual aspect of his art," made demands on the musical capacity of his audience which were sometimes too great to be met. He agreed that the music had its beautiful passages.

"Each work that one hears by Mr. Hanson adds further testimony to this young composer's talent and to the distinctively affirmative quality of his musical point of view," declared A. J. Warner in the Times-Union. "His equipment includes not only the mastery of the mechanical and mathematical side of writing music, but the ability to create a definite mood. . . . The score contains passages that are of rare tonal richness and stirring beauty, and it rises to an ultimate climax that is movingly exultant."

"Mr. Hanson conducted with authority and great conviction, and was accorded a notably cordial reception," added this report, and the other writers spoke likewise of his conducting and the manner in which the audience greeted him.

The writer of the Journal and Post Express felt that the composer had succeeded in portraying the difficult program which he had in mind.

New York Trio Plays Again

The New York Trio, composed of Clarence Adler, piano; Louis Edlin, violin, and Cornelius van Vliet, cello, gave its second New York concert in Aeolian Hall the evening of March 16. A Beethoven sonata and trios by Haydn and Schubert made up the program. The three artists, according to the Herald Tribune, "proved to be in beautiful form, with a thoroughly blended combined tone of smooth, ingratiating quality and a unity of interpretation and performance, giving the trio a high rank among active chamber music organizations."

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Serafin Conducts at Petrouchka Revival

Stravinsky Is Present; Mme. Galli and Bolm Have Leading Roles.

Igor Stravinsky was present the evening of March 13 at the Metropolitan Opera House to witness the revival of his ballet Petrouchka, conducted by Tullio Serafin. The ballet was staged by Adolph Bolm, who took the part of Petrouchka.

Writing of the score in the Telegram-Mail, Pitts Sanborn commented that "for the most part it is agreeable, diverting music, apt in its characterization, delightful in its instrumental coloring, of an individual sub-acid pathos." Lawrence Gilman of the Herald Tribune wrote that "hearing this irresistible music, so richly veracious, so completely achieved' one realizes it is "a work of authentic genius, unexampled and unstaled." According to Olin Downes (Times), the score "is one of Stravinsky's most original and inspired productions."

Mr. Serafin conducted, to quote Mr. Gilman, "as if he had led nothing but Stravinsky's music all his life." Pitts Sanborn wrote that "in general, Mr. Serafin's conducting, appreciative and charged with authority, deserves only cordial praise." In the World, Deems Taylor mentioned that his reading was "a masterly analysis of an extremely difficult score."

The writer in the Sun agreed that Mr. Serafin "absorbed and gave forth the spirit of the unique score" and added that Wilfred Pelletier deserved special praise for his performance of the difficult piano solo. Mr. Downes thought the conductor lacked "the nervous thrill, the incisiveness, and, apparently the imagination and authority which the work requires. This was surprising in so gifted a conductor."

Mr. Bolm embodied his part "with complete understanding and fine skill," according to Mr. Sanborn, and Rosina Galli gave a "cunningly formalized impersonation—the top notch of her own artistic achievement." Olin Downes commended them both for their expressive skill, and Mr. Gilman considered Mr. Bolm's staging "deft and canny" and his miming "well invented and often subtle in suggestion and communication. Miss Rosina Galli was a marvel of flexibility and delicately comedic grace."

Mr. Taylor and the Sun reviewer joined in commending them as well as the rest of the cast, which included Giuseppe Bonfiglio, Ottokar Bartik, Armando Agnini, Florence Rudolph, Rita de LePorte, Lilyan Ogden, Jessie Rogge, and Florence Glover.

The scenery, painted by the Russian, Serge Soudeikine, was liked by all the reviewers. According to Mr. Gilman the settings were "superb" and Mr. Sanborn noted the "vividness and quaint design of scenery and costumes." Mr. Soudeikine, to quote the Sun, "displayed a most vivacious fancy and a mastery of color." As Deems Taylor expressed it, he "combined gorgeous coloring, sensitive imagination and distinguished design, and managed to create a perfect illusion with hardly a single concession to realism. It was one of the evening's most stimulating contributions." Olin Downes admired the vividness and richness of the settings, and thought the costumes "vivid to the point of extravagance, as they should be."

Pagliacci, with Mme. Bori and Messrs. Johnson, Danise, and Tibbett followed Petrouchka.

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CURT TAUCHER
German Tenor of the Metropolitan, Whose Fall in Siegfried Resulted in Injuries Which Kept Him From Several Scheduled Appearances in Last Week's Operas.

Will Pay Funeral Expenses

The Metropolitan Life Insurance Company has agreed to advance funds for the funeral expenses of Moritz Moszkowski, the Polish composer, who died before he could benefit by the $9,700 fund raised for him at the piano festival given last December at the Metropolitan Opera House by fifteen pianists. The decision of the company to give the cash value for the annuity, which had not yet become payable, was announced by Vice President Charles F. Ayres following a conference with Ernest Schelling, one of the organizers of the benefit concert.

Mary Garden Sails

Mary Garden, soprano of the Chicago Civic Opera Company, sailed on March 14 on the Aquitania for Europe. She will spend the summer at her villa in Monte Carlo.

Tibbett Appears in Recital in New York

Lawrence Tibbett, American baritone, was heard in recital at Carnegie Hall, New York, the evening of March 16. Beginning with Giordano's Caro mio Ben, he sang numbers by Handel, Gay, Schumann, Brahms, Verdi, Bridge, Somervell, Rachmaninoff, Moussorgsky and by Frank La Forge, who was his accompanist.

The singer presented, in the words of the Telegram-Mail reviewer, "an evening of vocal mastery, admirable diction and a veritable spectrum of dramatic color." The World found him "much at ease upon the concert stage, and the beauty of his voice and the excellence of his diction meet the test of recital singing with triumphant completeness. He displayed notable poise and style throughout his program."

The Herald Tribune writer considered that his voice, "when not pushed too far, is of an appealing quality, clear and smooth. His singing is intelligent and expressive, with climactic passages made amply dramatic." In the Times Mr. Tibbett was commended for "a manly voice of mellow resonance, range and clarity" and for the "dramatic intelligence" in his delivery of the Verdi air. The Post reviewer noted that his "good method, beautifully clear diction and beautiful tones lend themselves well to recital."

To quote the Sun, his tones "were well produced, always fluid and liquid, and his voice was used with skill. Mr. Tibbett has a well developed style of delivery. His voice is uneven in quality, especially in sustained passages, but last night he displayed surprising resources in volume and power of tone. His phrasing was good; his diction admirable, and there was plenty of warmth and color in his interpretations." This writer added that Mr. La Forge's "excellent accompaniments were important contributions to a thoroughly enjoyable occasion." Other reviewers were of the same opinion.

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The Musical Digest will seek unswervingly to serve only the best interests of music. It will build up; it will support steadfastly musical progress and just reform; it is pledged to the cause of whatever is musically meritorious in both composition and interpretation, regardless of nationality; it will stand firm for justice; it will belong to no musical "party" or "movement," but remain independent.

New York Politics and Music

Evidence sufficient to put the brake of restraint upon Mayor Hylan's proposal to establish in New York City a Civic Music and Art Centre has been supplied by Mayor Hylan himself.

Hizzoner and City Chamberlain Berolzheimer, and the rest of Hizzoner's official crew who participate in such matters, have again demonstrated that they cannot keep politics out of whatever music the present City of New York administration may control. If the taxpayers of New York foot the bills for a concert authorized by one of the Hylanites acting for Hylan it is utilized to advertise Hylan. Hylan the bold, Hylan the friend (?) of art (?), is overlooking nothing which can contribute to keep his name before the New York public. It might be amusing if it had not become so wearisome; if the manoeuverings of Berolzheimer, et al, were not operating to the music disadvantage of New York people.

Readers of The Musical Digest will recall how the Goldman Band concerts (made possible last year through funds supplied by the Daniel and Murray Guggenheims) were for a time designated on the programs as "Mayor Hylan's Concerts." That was about as cool a piece of nerve as can be imagined. Only a politician-for-politics-only would resort to such procedure.

Now comes Berolzheimer, with a set of conditions for the Guggenheim families to accept . . . if they wish to have continued this coming summer the Goldman Band concerts.

Those conditions bear ear-marks of an attempt at political chastising of the Guggenheims for having dared, in 1924, to affront Hizzoner's publicity agent (Berolzheimer) in an effort to gain some good will for Hizzoner. Such a matter apparently didn't disturb Hizzoner any more than it disturbed Berolzheimer. They eat at the same political table and it is all in the day's work.

But that is just evidence enough to justify every effort to defeat the Hylan plan (formulated no doubt by the ever-active Berolzheimer) to establish in a remote spot in the Bronx the aforementioned Music and Art Centre, details of which have been published in the news columns of The Musical Digest.

That plan, as outlined, contained elements regarded by certain discerning persons as weak. The site for the proposed Centre is far removed from the greater population for whose benefits it is presumed to be designed. The music school idea, unless impartially and wisely administered, could only be a farce.

Municipal aid of music is highly desirable—but only if that aid be rightly employed. Mayor Hylan and his lieutenants in New York's municipal activities have not displayed by their conduct the right to the people's confidence in any music project they may propose. Because of that fact The Musical Digest is opposed to anything so elaborate as a Municipal Music and Art Centre—so long as John F. Hylan is New York's mayor.

. . . TEMPO RUBATO . . .

A MATTER which is often forgotten in the hearing and appreciation of music is the relation of the scale upon which a piece of music is composed to that upon which it is presented. Often a composition which is intrinsically beautiful will sound thin and ragged, no matter how perfect the performance, and will fail to create its mood simply because the hall in which it is played is too big.

As a general thing nowadays music auditoriums are too big for a large proportion of the older music. The difficulty of the conductor who wishes to present a varied program is therefore great. If he keeps an intimate composition of the classical school down to its correct size, he runs the risk of making it sound inane simply because there are loud pieces being played before and after it.

WHEN Leopold Stokowski conducted recently a Bach Suite for strings with flute obbligato he made an attempt to readjust the size of the work and the scale of its dynamics to the conditions in which he was playing it. To increase the number of strings was easy—he simply retained almost his full choirs. But what was to be done about the flute part? Obviously that could not be doubled.

The result was that the performance, regardless of its virtues, was out of proportion. Often the flute could not be heard at all, and much of the time when it could be heard it sounded weak and fragile, simply because one flute played much of the time in its lower range has no chance against a mass of fifty strings.

It would have been better to have diminished the strings to half and to have had them play more quietly than the Philadelphia Orchestra ever does play for more than a dozen consecutive measures. One could have avoided then the queer feeling when the strings took up a theme from the solo instrument, that they were sympathetically translating or interpreting an idea which the flute, poor chap, could not quite get across on account of an unfortunate weakness of breath and puniness of voice.

THE wholly admirable Metropolitan performance of Debussy's Pelleas and Melisande awoke similar thoughts. At the general rehearsal I sat in one of the front rows where the text of the play was clearly audible. That seemed to be the very best way to hear the music and to follow the action of the story. I must say that the smallness of the surrounding audience was in a way a pleasure too.

For public performances, where the majority of the audience is seated too far from the stage for even the most perfect enunciation to make the text clear, one has no recourse but to learn the words all by memory.

The regular subscription audiences are notoriously hopeless in their behavior. I have seen masses of them troop out before the Love-Death, for example. Why does anyone come to hear Tristan who does not want to reach the summit of its mood? One would imagine that the very exclusive audience of the general rehearsal would have been better disciplined. Perhaps it was to an extent, but even then there was considerable conversation, and the interludes during the changes of scene each time had to compete with gossip.

AS the popularity of artists increases and their clientele grows, the temptation to move into continually larger auditoriums is strong. It is hard upon a good chamber ensemble that the best artistic interests of its music demand performance in little halls, while an equally popular orchestra or singer can gain the profit of a full armory.

One would think that if a solo violinist can be heard in all parts of a large hall, four instruments equally powerful certainly will be clearly audible. In fact the effects of such an ensemble are harder to hear because the instruments as a general thing ought all be equally prominent, and in a way they interfere with each other.

When small string chamber groups play in larger auditoriums, one can frequently observe that they deal with the problem of being effective in the farthest reaches of the house by changing the emphasis of their playing from the ensemble to one solo instrument, usually the first violin. The other members of the group then subordinate themselves, perhaps unconsciously, and their music becomes wrenched out of proportion.

A first violin with a striking tone can achieve this transformation himself, purposely or otherwise, without the size of the hall being concerned at all. As ensemble music is composed, the continual emphasis of a single instrument is wrong. Pleasing music may remain, but there will be more—just as much as the composer intended—if the ensemble is perfectly balanced. Thus Cesar Franck's Sonata for violin and piano is beautiful music even if it is played as a violin piece with piano accompaniment (that is how it is usually heard), but it is better as a genuine duet.

ALEXANDER FRIED.

Communication

Editor Musical Digest:

You are undoubtedly already aware of the fact that by a mutual agreement dated December 15, 1924, all American and European steamship companies have decided to make no reductions in their prices to artists, people of social position and the like.

Naturally, these concessions of the steamship companies have been grossly imposed upon, but to the artist, who has always (with few exceptions) repaid the courtesy by giving his services at the ship's "concert," this decision has come as a severe blow and a great disappointment.

In very few cases are the winnings of artists during their season in America so great that they can afford the high prices of the ships to and from Europe, and in view of the mission of artists in life—that of bearers of culture—they should be given every help and encouragement.

That the name of a well known artist on the ship's list is of publicity value to the shipping companies we have proof enough in the daily accounts in the papers of who have sailed or arrived by the different ships—these lists are of course given out by the lines themselves.

If the steamship companies persist in refusing their old reductions, then it is the duty of every artist to refuse his services for the benefit of the companies' charities or their patrons' amusement. C. A.-T.

March 16.

Two in One

"But Not One!"—Declare Guy Maier and Lee Pattison, Duo-Pianists, in a Single Voice.

by ALEXANDER FRIED

"WHEREVER we go," declared Guy Maier and Lee Pattison emphatically, "we have been told in person and we have read in the newspapers that we play like one man with many fingers, and we don't like it! Our great pride is that although we play well together (permit us to quote our friends), each of us has retained his musical individuality."

The American duo-pianists supported each other in conversation beautifully, just as they do in their ensembles. I was convinced without a murmur and promised straightway not ever to say that Guy Maier and Lee Pattison played as one artist.

"But," I qualified, "you must explain. I heard you in a Bach concerto some time ago, and I was sure that in certain passages where you handed themes back and forth you did your very best to imitate exactly each other's tone and phrasing."

Mr. Pattison (he is the one with the youthful features and the graying hair) took a few bars rest, and Mr. Maier (he with the spectacles) developed the theme.

"You are right," he said. "In that piece we did. There is music and music, however. In much of our classical repertory we find that the composer's intention is apt to be to play cleverly on a theme, to give it from one instrument to the other, to have clever devices of fugato and stretto. If one is to regard this music in orchestral terms, one can think of this classical music as being arranged for small conservative orchestras of the type that Bach used in his suites. Orchestral color is the least of the effects employed, but design is almost everything.

"With modern music of two pianos it is much different. Here, when a composer gives a theme to each of the instruments in turn, the interpreter is likely to feel instinctively that he is implying some difference in tone quality."

Mr. Pattison leaped into the ensemble. "That is so," he said, "and we find that in the interpretation of such music a slight difference of treatment, in phrasing and dynamics, of the identical thematic material on the part of the two players is very effective. In fact, sometimes we think that an ideal arrangement for a two-piano team would be to employ instruments of different manufacture so that the tone quality of the pianos would be individual."

Mr. Maier took his cue: "And you must not think, while we are on this subject, that the ideal combination of pianists for an ensemble of our kind is one in which both temperaments are perfectly alike. That would never do. We two, for example, get along very well because we are so different. Pattison here is poetic. He supplies our combination with soul. I—I just bump along."

Mr. Pattison did not make any remark on this subject, but it was plain to see that he thought his partner somewhat more useful to the combination than simply to bump. Anyone who has heard the pair must agree.

"Doesn't it make trouble to decide on interpretation with this fundamental difference in temperament?" I asked.

GUY MAIER AND LEE PATTISON

"It makes work, of course," replied Mr. Pattison. "To have any sort of really good ensemble costs work, but we also are likely to have an advantage in the end in that two active opinions have worked on each other to bring about our final interpretation. And that is not fixed, mind you! Sometimes we play a piece one way, sometimes another, depending on the situation, on how we feel, on how we are carried along by our own moods. Good ensemble play consists of more than simply playing well together. It includes also the ability of each individual to sense and sympathize with his partner's attitude toward a piece of music at any moment without any premeditation at all. In the years we have been together we have learned to play with each other with all the elasticity of tempo and rhythm that we use when we play separately."

Mr. Maier saw a certain glint in my eye and leaped into the conversation. "You are going to ask us how we happened to come together," he said to me, "everyone does." I pleaded guilty.

"Nobody knows," was the answer. "We even don't know. Both of us studied with Schnabel abroad and intended to be soloists. Then we were in various branches of the service during the war. All of a sudden, when it was over, we decided to try a few concerts together there, and we did.

"Our first American concerts were in Boston in 1915-1916. Maybe we had to play together because neither of us had enough money to arrange a recital of his own, I don't know. As it was, it was difficult enough. We finally scraped our cash together and painfully made up the sum. . . . And here we are."

Incidentally all three of us were seated at the moment in one of the larger upper rooms in old Steinway Hall, where Messrs. Maier and Pattison were shortly to rehearse. The chamber was in semi-darkness, but through the twilight one could see a number of large paintings—one of Liszt at his piano, another of Beethoven among the trees, a third of Chopin in a salon—on the high walls.

"We have had our troubles," said Mr. Pattison, "and we have seen a kind of progress and change of taste among music lovers in the United States. Some years ago we found to an extent that the less sophisticated music public tended to regard the two-piano recital as about just twice as deadly as the one.

"Things are different now. The invasion of the country by the leading pianists of the world since the war has given Americans practice in hearing piano music, and gradually our instrument is becoming nearer and nearer to the solo violin and to the voice in popularity as a recital medium."

It was Mr. Maier's turn, and he took it. "The two-piano combination," he said, "has had some stunning things written for it at all stages of the history of music, and we have had the advantage of a very interesting repertory in building up an interest in this type of ensemble music. The classical composers before the symphonists turned out many suites and concertos for two keyboard instruments which can be effectively played on two pianos. Sometimes they wrote for two harpsichords, and later they composed to set off against each other the tone qualities of the old harpsichord and the new piano.

"The moderns are active too. Godowsky, Sowerby, Tailleferre, Bliss and Hill have written compositions for combinations of pianos, sometimes with orchestra, sometimes without. Most of them are vivacious and interesting. Incidentally we almost never play arrangements of important compositions originally written for other instruments. Our repertory is big enough."

"Many of the works which we play were written especially for us," put in Mr. Pattison, and Mr. Maier named several of them.

The latter went on, "There is a notion about that the best way for two artists to become good ensemble players is for them always to play with each other and practically never with anyone else or alone. We do not find that so. A good part of the off-season we spend apart. We enjoy that immensely." I took it that Mr. Maier was jocular, but in any case his partner in music was an equally good partner in humor, for he assented to the sentiment.

"We find that individual activity is good for our ensemble work. It keeps us alive and interested. We do not get tired of each other, and when we join again we both have new ideas. Both of us appear from time to time in our own recitals. We teach in separate schools, I at Ann Arbor, Pattison in Chicago. When it comes time to join again for our concert work after a period of separation we are actually glad to see each other."

Mr. Maier looked at Mr. Pattison and obviously he was glad to see him. Mr. Pattison looked at Mr. Maier, and obviously HE was glad to see HIM. Both looked at two pianos, which, I suppose, looked in their way at each other and at their two masters. The duo-pianists with one motion moved to their respective stations. They commenced to practice, playing as one man—with two personalities.

Stravinsky Returns to France

Igor Stravinsky, Russian composer who has been touring the United States as guest conductor and pianist, sailed for Paris on March 14.

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—North American, Philadelphia, Pa., February 15

"BONCI STAR OF ADMIRABLE PERFORMANCE OF BALLO IN MASCHERA"

"With Alessandro Bonci in the role of Riccardo, as the featured member of an excellent cast, a performance of Verdi's 'Un Ballo in Maschera' was given at the Metropolitan Opera House on Saturday evening . . . the famous Italian tenor was received with great enthusiasm and the audience gave its approval to the performance as a whole. The return of Bonci after an absence of several years was a noteworthy event, as was attested by the continued rounds of applause to greet him, which **held up the performance for several minutes,** an **enthusiasm that was emphasized after all of his important numbers,** particularly the barcarolle, 'Di'tu se fedele' (The Waves Will Bear Me) in the second act, **which was inimitably sung.**

"Bonci, of course, was the 'star' of the occasion. He was, as ever, ingratiating in person and manner. His voice is as flexible and appealing as ever, and there is real joy in listening to such artistic singing, unforced, refined and **marked by a rare degree of spontaneity and sincerity of feeling."**

Evening Bulletin, Philadelphia, Pa., February 16.

"Alessandro Bonci, heralded as Caruso's successor and **the world's foremost tenor,** took the audience, filling the Metropolitan Opera House, by storm last night in the role of Riccardo in Verdi's brilliant 'Un Ballo in Maschera'. His voice cleaved its way thru the vast silent sea of humanity and left it in **tumultuous waves of applause.** While encore after encore called Bonci before the curtain at the end of each of the four acts, especially after the second and fourth acts, the audience was more than generous in its appreciation of the other artists."

North American, Philadelphia, Pa., February 15.

Bonci will appear again at the Metropolitan Opera House in Philadelphia on Saturday evening, March 28th, singing the role of Nemorino in Donizetti's opera Elisir d'Amore.

"BONCI SCORES BRILLIANT SUCCESS"

"Verdi's opera, 'Un Ballo in Maschera,' which, incidentally, will be 66 years old next Tuesday, was given a Philadelphia 'revival' last evening at the Metropolitan Opera House before a large audience and proved to be a great success. The cast was excellent, including Alessandro Bonci, still a brilliant artist with a **method of voice handling and control which few singers have,** as Riccardo. Mr. Bonci scored a brilliant success throughout the performance and showed to what lengths **real art** in singing may be developed in the **management of the voice and general technique.** The concerted number at the close of the second act had to be repeated and all through the opera he was received with every manifestation of approval which was deserved."

Public Ledger, Philadelphia, Pa., February 15.

"OLD FAVORITE'S NEW TRIUMPH. BONCI GIVEN OVATION BY AUDIENCE"

"Alessandro Bonci, long a stranger to music-lovers of this city, but still a **great favorite here,** was **welcomed enthusiastically** last evening, when, at the Metropolitan Opera House, he was seen and heard in Verdi's opera, 'The Masked Ball.' His first entrance upon the scene **was the signal for an ovation that was long continued** and each aria that he sang—and **he sang each divinely** — brought a new outburst of applause. One of the trickiest of arias is that in the second scene of the opera, when the tenor must assume a care-free laughter as he sings. It was a superb rendition that Bonci gave and, what with the ensemble that so ably supported him there **was such a wealth of melody** that the **audience was stirred to shouts of approval** and there were demands for repetition that had to be granted. Bonci still remains **one of world's greatest tenors."**

Philadelphia Record, February 15.

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PIERRE KEY'S OBSERVATIONS

SINGING, a Treatise for Teachers and Students, is the title of a book by Herbert Witherspoon which has just been issued from the press of G. Schirmer. It is in two parts: the first dealing in a general manner with various matters relating to the technique and the art of singing, the second portion treating illustratively of the author's method of teaching.

The volume is physically compact, and so arranged as to be visually attractive and inviting to read. The phraseology is simple and clear, the attitude of the writer generally broad in his view of the subject matter and of the ideas and opinions of others.

Because of his prominence in his field, Mr. Witherspoon's book becomes an important contribution to the published literature on singing—a literature which, as he himself points out, represents a diversification of attitudes towards vocal technique and the teaching of it.

NO ATTEMPT will be made in this consideration of Mr. Witherspoon's book to proffer an opinion as to its contents. They will assuredly invite widespread affirmation, just as, in different circles, a contrary verdict may be set up. But that is to be expected for any writing having to do with so elusive a subject as singing. Acknowledged experts disagree amongst themselves over what constitutes its fundamentals.

What is interesting is the actual recording of the professional beliefs of a pedagogue who has achieved distinction in his craft, and the elucidation of his practises in his daily work.

In his approach to his subject material Mr. Witherspoon reveals the analytical and trained mind. He seeks, manifestly, to exhibit tolerance for the opinions of others even in his utterance of views he has reached through his years of activity as a concert and opera singer, and a teacher of singing on both its technical and interpretative sides.

Clearly meant to be represent conclusions arrived at after much study and experience, this book possesses the further charm of direct and constructive expression. One carries away the feeling, after reading it, that the author has written sincerely.

CHAPTER I is devoted to the purpose of the Witherspoon book, "the dangers of specializing," and "technique and expression are inseparable." The acquiring of technique, the laryngologist, the separation of technique from expression, empiricism versus science, and the laws of the vocal organs form Chapter 2.

The primes of speech and tone, language, breath, resonance, actions of vocal organs, pronunciation, sensation, diagnosis, hygiene, exercise, diet, pupil and teacher, ethics, repertoire for study, and fads and fancies in the teaching of singing are embraced in the remaining seven chapters which make up the first part of the book.

The breath (with illustrative figures); the vocal organs and their action; anatomy of the vocal organs; action and reaction; table of faults; the lift of the breath; phonetics; exercises recommended after the removal of tonsils; how to remove nodes; habit and incorrect action due to disease; empirical ideas; ethics; and practical vocal exercises are embraced in the seven chapters forming the second part of this book.

BOXED, on a single page opposite the first chapter, appears: "The object of art is expression." "The essence of expression is imagination." "The control of imagination is form." "The 'medium' for all three is technique."

At the outset the author arrays himself as opposed to the teaching of singing by localized control. He states his belief in the need of a book, "somewhat in the nature of a text-book, useful alike to teacher and pupil, which will show the natural laws governing the voice organs, the established and accepted facts upon which these laws depend, the best means of insuring obedience to these laws, and the faulty results due to disobedience. I have been a close student of the existing literature on the human voice, but I know of no such book."

Mr. Witherspoon then classifies existing books treating of the singing voice into: Those of the "local effort" school; those advocating fads and fancies; and those more or less empirical in their ideas, as gathered by men and women who are not prejudiced.

THE AUTHOR declares that "There is only one way to sing: with obedience to natural law. If we disobey the law we must pay the price." He then asserts that "The American mind is not an obedient mind, but an enquiring mind. The American pupil is certain to ask 'WHY?' at every turn of the road, and the teacher must be ready with the reason, or fail."

Dangers of specialization and of superficiality are pointed out in this book, which brings its writer to emphasizing his belief that "thoroughness, then, is paramount." He holds intuition, the "singing sense," to be "a large and important factor * * * and any system of education which interferes with this singing sense is bound to fail."

Terming art "a noble calling" Mr. Witherspoon warns significantly: "But woe betide the singer who works for money alone, yes, for glory alone, for he is sure to fail."

He stresses also the "tirade about present-day conditions in comparison with the glorious past," which he terms as of no use. "Perhaps," he observes, "if we heard the singers of a century or two ago we should not care for them."

OFFERING material which he believes to be new, Mr. Witherspoon writes that "Part of the object of this book is to attempt to make these laws [nature's] and their actions clearly understood."

And with respect to imagination in the singing art he feels that it "enters even into the singing of scales and exercises." Thereupon is consideration given to one of the chief difficulties which the voice educator has to treat with: "The teacher of singing deals with the half-visible, the half-unseen."

Analytical scrutiny is given by the author to the importance of the "simple laws of co-ordination which must be obeyed." He attaches great importance also to the exercising by the teacher of "hearing" well.

But the interesting attention to the many fundamentals of the technical side of singing is not limited to those matters alone. Breath, the various resonances, pronunciation, and the mouth all have their places in this book . . . and diagnosis occupies pages which have clearly been given careful thought.

Farther along in the volume may be found subjects of outstanding value in the consideration of singing. There is much practical treatment of hygiene, diet, and the care of the throat; and many will find in the two pages set apart for repertoire for study matters to dwell upon.

WHAT is likely to stimulate amusement in the reader, in addition to supplying information not commonly so assembled, is the section devoted to Fads and Fancies in the Teaching of Singing. Fifty-two of these fads are detailed by the author: some of them representing practises in more or less widespread use, and therefore entitled, at least, to respectful attention, the others seemingly with little reasonableness to them.

Valuable too is the Table of Faults, which classifies them into those hearable and those visible; then a table in which detailed analysis is made of the faults touched upon.

Mr. Witherspoon's book is, in one way, an assembling of material (with which he of course agrees) which has appeared in the books of other writers —most of them of previous times. And it should arouse amongst singing teachers and the pupil fraternity a high degree of interest.

AMERICANS are surely "coming," musically. Every little while one meets with some new bit of evidence to show the way the wind is blowing. Nor is it wholly in the interpretative field, either; the creative members of the craft are meeting with recognition, the latest to prompt gratification being accorded Deems Taylor and Theodore Stearns, both music chroniclers for New York daily newspapers . . . the former writing of music happenings for the Morning World, the latter, for the Telegraph.

After listening to the New York Philharmonic play the Taylor Looking Glass suite, Tullio Serafin (who followed the performance with a score in his hands) remarked his amazement that so fine a piece of music could have been created in the United States. He meant it as a great compliment.

I am able to state that Mr. Gatti-Casazza has suggested to Mr. Taylor that he concern himself with an opera, which, when it is completed, the Metropolitan Opera management would be happy to examine and consider for production.

MR. TAYLOR has not yet written a serious opera, and I am informed that he is not altogether certain how well pleased he will be with such a first effort. But it is understood that he will take advantage of the opportunity thus afforded; and it may be that he will be as successful in this idiom as he has been in writing for orchestra.

Mr. Stearns, whose Snow Bird was presented a year or more ago by the Chicago Civic Opera Association, is fortunate in having the backing of his newspaper in finishing his score of the opera Atlantis. And now Mr. Stearns has been looking through certain works of Edgar Allan Poe in a search for a libretto suitable for still another opera.

It is to be hoped that both these American composers will acquit themselves in their newest tasks in a manner helpful both to themselves and the cause of which they are a part. The native musician has experienced a hard time of it, and for years; so it is right and proper that conditions should be undergoing a gradual change . . . at least for those whose talents and energies merit being ushered to the Door of Opportunity.

SINCE AMERICAN OPERA is a pertinent subject it is fitting to call attention to the tea and musicale held recently at the Chicago Fortnightly Club by the American Opera Society, which is, as many people know, the organization of which Mrs. Edith Rockefeller McCormick is the honorary head . . . Mrs. Archibald Freer being the active executive officer.

While I have not received details of what happened at the above mentioned function I am informed, unofficially, that certain matters of an encouraging nature happened. Among those who were concerned in it are Mesdames McCormick and Freer, and Mrs. Louise K. Boyeson, Erich Gerstenberg, Mrs. Thatcher Hoyt, Mrs. Joseph B. Long, Mrs. Ogden T. McClurg, Mrs. Calvin A. Whyland, Mrs. Russell Wilson, Mrs. Howard Willett, Mrs. Howard Spaulding, Jr., and Mrs. Americus V. Callahan.

As has been observed before in these columns, one day Mrs. McCormick will elect to carry forward the American Opera Society in a well ordered and fully organized way. When that moment arrives opera in English, and by a company consisting of as many American artists as can qualify to the standards demanded, will become an actuality.

AN ACTIVE DRIVE is under way to swing into a still stronger position the St. Louis Symphony Orchestra. I was interested in listening to what President G. D. Markham had to say in the matter, during a chat I had with him in New York a few days ago. Mr. Markham, who rightly is termed "the father" of St. Louis's orchestra, is deeply gratified over the increasing appreciation which is being shown for the welfare of the society.

And only recently one hundred St. Louis women assembled in the home of Mrs. Edward A. Faust, where they formed themselves in a feminine Committee of One Hundred . . . to work for the orchestra.

Mrs. Joseph W. Lewis acted as temporary chairman at the meeting during which Mrs. J. J. Barton, Jr., of Philadelphia (principal guest of the afternoon) was the principal speaker.

But Conductor Rudolph Ganz had some pertinent matters to touch on, one being the aid which he feels has come to the orchestra through the broadcasting of certain of its concerts.

I look for distinct strides to be made by the St. Louis organization during the coming season. It is well on its way to the accomplishment of things which its well-wishers have for a long time felt were justifiable.

THE CRITICAL SCALES

New York Symphony Society

Dusolina Giannini as soloist and the presentation of Daniel Gregory Mason's Symphony in C minor were the features of the most recent programs of the New York Symphony Orchestra, those on March 12 and 17.

According to Olin Downes of the Times, Miss Giannini delivered Weber's Ocean, Thou Mighty Monster, with "a breadth and authority that matched the spirit of the composition. . . . There was temperament and imagination in the treatment of Weber's music; there was the manner unmistakably indicative of an artist with the instinct for operatic music." Mr. Downes warned the singer of the danger of proceeding too rapidly and forcing her voice, for "nothing should be permitted to interfere with the beauty, the richness and the dramatic quality of such a voice."

Pitts Sanborn (Telegram-Mail) thought that at times Miss Giannini "sang as only the great sing" although there was a certain "unevenness of immaturity" still occasionally apparent. F. D. Perkins of the Herald Tribune found "her remarkable volume of tone, her smooth, soaring high notes were thoroughly in evidence." In the opinion of the World reviewer she sang "with a wide range of expressiveness and a certain golden maturity in her opulent voice which fulfilled the first promise of her early concerts." The Sun writer admired her "sweeping style and dramatic intensity" and asserted that "on the whole it was a brilliant piece of singing" in spite of some hardness in her lower medium.

The quasi-novelty on the program was Braunfel's Fantastic Apparitions on a Theme by Berlioz which was played here in New York before. To quote the World it was "a more or less skillfully woven fabric of reminiscent themes." The overture to Oberon, and Smetana's Vltava completed the program conducted by Bruno Walter.

At the Sunday concert, Mr. Walter conducted Mr. Mason's Symphony, Schubert's Unfinished Symphony, and Liszt's Les Preludes. The Mason Symphony, which was heard here in 1922 under Josef Stransky, received general commendation from the reviewers, who considered it serious, well constructed, and effective in mood, a composition which had an emotional message to deliver and delivered it clearly.

Christian Gives Wanamaker Recital

Palmer Christian, organist of the University of Michigan, gave a recital in the Wanamaker Auditorium, New York, on March 12. To quote the Herald Tribune, Mr. Christian proved, as he did in his earlier appearances, "to be a skilled, expressive master of his instrument."

Denishawn Dancers

Ruth St. Denis, Ted Shawn and the Denishawn Dancers gave their first New York performance of the season at Carnegie Hall last Tuesday. According to the Sun, "the performance as a whole was delightful. The rare skill of the solo dancers, the beauty, grace and finish of the ensemble work and the harmonious coloring of scenes and costumes all united in a production bringing splendid tribute to the cause of American art."

Deems Taylor wrote in the World that he admired Miss St. Denis for her clever program-building, her sense of time as well as of rhythm, her ability to forget herself in the interest of the dance, and her sense of humor. The Post reviewer found the program "characterized by originality and ingenuity," and that Miss St. Denis and Mr. Shawn impress "their own vivid and attractive personalities" on everything they do. They were lauded not only as "excellent" dancers, but as "fine teachers and genuine originators."

In the opinion of F. D. Perkins of the Herald-Tribune the evening "lacked nothing in variety, geographical or emotional, and was distinctly more than a mere display of colorful costume and agile, graceful motion." The Telegram-Mail writer commented that the various numbers were done "as this sterling and progressive ensemble always does them."

The novelty was a rhythmical pantomime without music, Tragica. The Times chronicler expressed the prevailing opinion of this attempt when he wrote that, although it had a certain rhythmic effect, it was too long and vague in its meaning. All the reviewers commented on the humor and cleverness of Eastwood Lane's sketches, Crapshooter, Around the Hall, Gringo Tango, and Boston Fantasy—1854.

Levitzki Plays Season Farewell

Mischa Levitzki, at his last New York recital of the season in Carnegie Hall March 14, introduced a Waltz Burlesque by George Hopkins, young American composer. According to the Sun, it "proved to be a well written work, savoring of Strauss and possibly Chopin, and in execution calling for bravura style." Mr. Levitzki's playing won its usual praise in the press.

N. Y. Hears Mme. d'Alvarez Again

Marguerite d'Alvarez gave her last New York recital of the season at Town Hall last Tuesday evening. The Post reviewer thought her program "afforded her rich voice, with its wealth of coloring and expression, full range, to the delight of a good sized audience." The World reported that vocally the recital was "uneven" and the other reviewers did not find Mme. d'Alvarez in her best vein.

James Friskin

Bach's Goldberg Variations were the main offering of James Friskin in his piano recital at Aeolian Hall, New York, Wednesday evening. W. J. Henderson (Sun) wrote that the group of variations, although it takes forty minutes to play, "is extraordinarily interesting from beginning to end, and reveals a marvelous fecundity of invention."

According to Mr. Henderson, Mr. Friskin "has an abundance of technique and he presented the composition not only with amazing fluency and swiftness, but also with clarity in the rapid passages and in the slow tones with much beauty of tone and style." Herbert F. Peyser commented in the Telegram-Mail that his performance "was admirable in every respect."

The Herald Tribune writer considered his playing "brilliant, smooth and clear-cut as he pursued the theme through its many metamorphoses, with a light, but distinct performance of the numerous ornaments." The Variations, in the opinion of the Times commentator, were played "with a smooth and flowing technique and a delicate appreciation of their dexterity."

Debutante Gives Second Concert

Laura Stroud, young American pianist, who made her New York debut earlier this season, made her second appearance at Town Hall last Tuesday. The Herald Tribune commentator noted that she showed "a well developed, agile technique and marked poise." In the Times Miss Stroud was commended for the "quick, breezy energy" she brought to the recital, and W. J. Henderson of the Sun asserted that "she has well schooled fingers and is evidently blessed with musical taste," although "her art rarely penetrated beneath the surface." Herbert F. Peyser (Telegram-Mail) found "fluency and facile charm" in her playing, but lack of imagination.

Miss del Vecchio Assists Society

The fourth concert by the American Orchestral Society, under the auspices of the People's Institute, was given at Cooper Union, New York, Sunday evening. Chalmers Clifton conducted Beethoven's Eighth Symphony, Tschaikowsky's B flat minor Concerto for piano and orchestra, and Rimsky-Korsakoff's Dance of the Buffoons, from his opera, Snegourotchka. Bianca del Vecchio was the soloist in the Tschaikowsky Concerto.

Miss Harvis—Mr. Wolkow

Charlotte Harvis, soprano, and Frederick Wolkow, tenor, were heard in a joint recital in Town Hall, New York, Wednesday evening. Included among Miss Harvis' offerings were songs by La Forge, Burgmein, Verdi, and a duet with Mr. Wolkow, who sang German Lieder, some Jewish songs and others by Donaudy and Durante.

To quote the Sun, Miss Harvis "revealed a small voice of pleasant quality. Its tone color was fresh and immature, and these very characteristics were used to advantage in some of her light offerings. Mr. Wolkow had a voice of good quality, but he did not use it with skill. His tone was sonorous and expressive, but his vocal technique was unequal to the demands of his offerings."

The Times reviewer mentioned that Miss Harvis made her "most telling success" in Caro Nome, "in which she displayed the runs, staccati and timbre necessary." According to the Herald Tribune, Mr. Wolkow displayed a voice in the quieter passages "of smooth and very agreeable quality, but apt to assume a metallic timbre in louder top notes." This chronicler recorded that Miss Harvis sang "with a pleasantly fresh tone, clear when not hard worked, but then inclined to hardness."

Penelope Davies Sings

Penelope Davies, mezzo-soprano, gave a recital March 16 in the new Chickering Hall, New York. Coenraad V. Bos accompanied her in American, English, French, German and Scandinavian songs. According to F. D. Perkins of the Herald Tribune, Miss Davies displayed a voice "of good size and agreeable freshness," and made a "pleasing impression" on the large audience. The Times reported that she proved to be a singer "of bright and animated style in Easter carols and light airs." Other newspapers did not report the concert analytically.

Harpists to Convene in Detroit

The fifth annual convention of the National Association of Harpists will take place in Detroit, Mich., on March 30 and 31.

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THE BALANCE OF OPINION

Siegfried

Curt Taucher's indisposition, resulting from his recent fall on the stage of the Metropolitan, necessitated the substitution of Siegfried for Tristan und Isolde the evening of March 14.

The title role was sung by Rudolf Laubenthal for the first time. Other new members of the cast were Karin Branzell as Erda and Max Bloch as Mime. The other roles were sung by Mmes. Larsen-Todsen and Ryan, and by Messrs. Schorr, Schuetzendorf, and Gustafson. Artur Bodanzky conducted.

Writing in the Telegram-Mail, Herbert F. Peyser commented that Mr. Laubenthal "acquitted himself with no small credit" and that his work "seemed rather tentative and unresourceful, but may be trusted to develop in essential details." Mr. Peyser considered him a personable Siegfried and thought that he sang with "considerably more confidence and success as the opera progressed." According to the Herald Tribune, "he is young and lithe and personable, and last night he suggested effectively the impetuosity and naivete of Mime's exuberant ward."

The Sun chronicler thought he was inclined at first to overact, "but he sang the music with freshness and a full fluid tone that caught more than a hint of romanticism and lyric beauty."

According to this writer, Mr. Bloch's Mime "was a good, competent characterization, well sung, well acted and convincing." Mr. Peyser thought it a "competent, workmanly impersonation which had some really striking moments in the final colloquy with Siegfried." Other writers commended him, and Mme. Branzell was praised for her work.

Mme. de Hidalgo as Gilda

Rigoletto was given at the Metropolitan Opera House on March 6 for the last time this season with a cast familiar, except for Elvira de Hidalgo who sang the role of Gilda. Mr. Serafin conducted.

According to Pitts Sanborn (Telegram-Mail), "her singing of Gilda had commendable qualities. She disclosed a feeling for style; her phrasing, if sometimes personal unto herself, had skill; her treatment of ornament was often eminently neat." Mr. Sanborn added that often, however, she sacrificed spontaneity. The Sun reviewer said Mme. de Hidalgo was "in possession of her best vocal abilities, which are of pleasing quality but not of distinction. She sang her music creditably and conventionally portrayed the sufferings of a helpless victim of circumstances."

The Herald Tribune writer considered that she sang the role "with no little fluency and won prolonged applause for her top notes in Caro Nome. . . . Her acting fared well." The chronicler in the Times remarked that her voice "was brilliant to hardness."

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Miss Rozsi Varady

At her only New York recital of the season in Town Hall, March 16, Rozsi Varady, young Hungarian cellist, played a new work by her modernist countryman, Zoltan Kodaly—his Hungarian Airs. Miss Varady was assisted by Arthur Loesser, accompanist.

The Times spoke of her "as a fluent technician and the possessor of an easy and graceful style. Her tone was remarkably good and she played her lighter passages with animation and precision." Qualities in her performance which were admired by the writer in the Sun were her "agreeable tone, which takes on richer hues in slower passages" and her style which nas "skill and grace."

According to the commentator in the Herald Tribune, Miss Varady "proved a first-class cellist, with notable technical skill and a tone of full, canorous quality, especially in the depth and resonance of its lower notes. In one or two swift passages a slight drought affected some of the higher ones, but otherwise her tone had unimpeded flow."

Miss Elizabeth Hoeppel

Elizabeth Hoeppel, German contralto, made her first American appearance at Aeolian Hall, New York, on March 15. According to the Herald Tribune, Miss Hoeppel displayed a voice "of true contralto quality, of notable power and resonance, and a tone generally clear, though sometimes assuming a certain metallic timbre." William Reddick accompanied.

The writer in the Sun liked the "power and fine natural quality" of her voice as well as her "dramatic instinct and knowledge of style." He added that "her singing had a tendency to false intonation and it had little variety of color. Her stage presence was attractive."

To quote the Telegram-Mail chronicler, she disclosed a "heavy voice of real contralto timbre that proved to possess some worthy qualities, once freed from the effects of initial nervousness." The Times writer asserted that her "fine contralto was enhanced by a beautiful stage presence. . . . Mme. Hoeppel did not infuse much variety in her expression, but she certainly possesses a voice of more than usual value."

Boy Pianist Strengthens Impression

Shura Cherkassky, the thirteen-year-old Russian pianist who made his New York debut last November, played here again in Aeolian Hall March 15. In the opinion of the Times reviewer, his "clear and clean" technique was praiseworthy, and "the facility of his right hand in particular was remarkable, while his gift for phrasing placed him far beyond his years." Other writers commended his technique and interpretative ability.

Francis Rogers
Concert Baritone and Teacher of Singing
Member American Academy of Teachers of Singing
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Michael Zacharewitsch

His first American recital was given by Michael Zacharewitsch, Czech violinist, in Aeolian Hall the evening of March 13. Mr. Zacharewitsch was accompanied by Erno Balogh.

According to the World, the newcomer combined "technical efficiency with an earnest devotion to the varying moods of his numbers." The Herald Tribune writer found him "an accomplished violinist, with a tone of ample volume and notable smoothness, especially in the lower notes, which had a pleasing rich, mellow quality in the slow movement of the Elgar Sonata." This commentator said he played with "marked technical brilliance" although with a "slightly dry" tone.

The Times reported that the artist "proved at once his technical dexterity and musical intelligence." The chronicler in the Sun wrote that he "revealed few qualities of distinction or brilliancy, although he was obviously an artist of sound musicianship and considerable talent. His technique was impressive, his bowing firm and vigorous and his readings were confident and consistently well played." This reviewer found "little variety or sparkle" in his coloring, although "most of his playing was noteworthy for intelligent and competent workmanship rather than for any qualities of imagination or emotion."

Miss Edna Thomas

Edna Thomas, the Louisiana mezzo-soprano, gave a second recital of Southern songs in the Booth Theatre, New York, on the evening of March 8. This program also included Southern street cries, creole melodies and negro spirituals. Miss Thomas, who was assisted at the piano by Mary Hyams, spoke in explanation of the numbers on her program from time to time.

The reviewers commented on the increasingly good impression which Miss Thomas has made on each successive appearance. She is not "a fad," reported the Mail-Telegram, "but a fast-developing institution." The "entertainment was delightful," said both the Sun and Herald Tribune reviewers, and the Post writer thought it his "good fortune" to hear this authority on Southern songs sung as Miss Thomas "has heard them sung by their creators."

Richard Fuchs-Jerin

An all-Beethoven program was played by Richard Fuchs-Jerin, German pianist, at Aeolian Hall, New York, on March 12. Included were four sonatas and the Thirty-two Variations in C minor.

According to the Sun reviewer, the pianist "revealed in his playing the art of a sound and conscientious musician, possessed of a sensitive touch, with an intelligent insight into Beethoven's music. . . . His tone was full and sonorous and never hard." This writer found little imagination in his work, and, although his art was "always intelligent," his playing "lacked the inner spark of distinction." He added that his legato was smooth and fluid, and he showed "a well developed sense of structure and continuity."

The Times referred to him as "an experienced and seasoned musician" and the chronicler in the Herald Tribune thought that "vigor and authority marked his playing, a tone of canorous quality in calmer passages and a liking, it seemed, for high speed in stormier ones, sometimes at the expense of note-for-note accuracy." Herbert F. Peyser of the Telegram-Mail wrote that "he displayed academic correctness, but little else."

Tommy Thomson

An unusual program was played by Tommy Thomson, Dutch pianist, in his American debut at Town Hall, New York, on March 12. It included numbers by Reger, Cyril Scott, Busoni, Alkan, Wagner, Elert, Bisquerri, Sapereira, and Kryten.

Herbert F. Peyser (Telegram-Mail) wrote that Mr. Thomson "played with considerable beauty of touch, a sensitive command of tone color, technical clarity and unexceptionable taste. The young man has palpable qualities of imagination and delicate musical feeling." His recital gave "artistic pleasure" to the Sun commentator, who wrote that "his performance had musical intelligence and appreciation above the average. Technically he was well equipped, his piano tone was generally good and his style varied and often brilliant."

Mr. Thomson's "brilliant technique" was commended in the Times, and the Herald Tribune writer found him "a well versed pianist, with a tone of resonance and shading and well polished technique, knowing, it appeared, just what he wanted and being able to produce it."

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Three Pianists Aid In Orchestra Concert

Maier, Pattison, and Shattuck Play Ensemble Music With Chicago Symphony.

Chicago, March 17.—Three pianists were heard as assisting artists with the Chicago Symphony Orchestra, Frederick Stock conductor, Friday afternoon. They were Guy Maier and Lee Pattison, the duo-pianists, and Arthur Shattuck, who joined them in J. S. Bach's Concerto for three pianos and string orchestra. Messrs. Maier and Pattison also played an unfamiliar two-piano concerto by Arthur Bliss, and one by P. E. Bach.

Glenn Dillard Gunn wrote in the Herald Examiner that their performance was a "masterpiece of ensemble. Unanimity of intention in tone values, in inflection, in tempo variations set a standard, both technical and musical." According to Mr. Maurice Rosenfeld of the News, "the pianists presented their parts with clear technical precision and with sharp accents . . . The soloists all proved themselves virtuosos on the piano and were greeted with enthusiasm by the audience." The Bliss Concerto was given a "brilliant technical performance" by Messrs. Maier and Pattison, he added. Other writers agreed.

The attention of Edward Moore (Tribune) was held from the beginning to end by the Bliss work, and Karleton Hackett of the Post found the music "entertaining, very clever rhythmically, with surprising tone shadings, and brilliantly played." Mr. Rosenfeld found in it "no consistent melody, nothing that approaches form" although it possesses "a certain rhythmic steadiness." To Mr. Gunn it was a "fascinating combination; jaunty, colorful, fantastic." Mr. Stock conducted in addition Schumann's Spring Symphony and Strauss' Don Juan.

* * *

"A stirring and successful debut," according to Mr. Moore, was made by Rae Bernstein, pianist, in her appearance as soloist at the popular concert of the orchestra last week. Mr. Gunn wrote that her playing of the Beethoven C minor Concerto "had every technical and musical virtue to commend it." Miss Bernstein was winner of the contest under the auspices of the Society of American Musicians.

D. EDWARD PORTER
Associate Manager of the New York Philharmonic Society, Who Is Retiring From This Position in Order to Take Up the Management of the Detroit Symphony Orchestra.

Mr. Rosenfeld admired her "sure and firm technique," excellent tone shading, and appreciation and understanding of Beethoven's style. Karleton Hackett observed that there were "understanding of the music, rhythmic accent and clean technique in her playing."

* * *

At the concert of the Chicago theatre yesterday under the direction of Nathaniel Finston, the soloist was Stell Anderson, pianist. To quote Mr. Rosenfeld, in the Liszt E flat Concerto she "earned for herself much praise for her admirable interpretation of this Concerto and her brilliant technical display." The Post reviewer lauded the "brilliance of her playing."

Bach Festival in May

Bethlehem, Pa., March 18.—The Bach Festival will be held this year on Friday and Saturday, May 29 and 30. The Christmas Oratorio will be sung on Friday, and the Mass in B minor, on Saturday, each to be given twice.

The soloists of the festival will be Mildred Faas, soprano; Mabelle Addison, contralto; Nicholas Douty, tenor, and Charles Trowbridge Tittmann, bass.

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Musical Chicago En Courant

Opera Company Returns After Seven Weeks' Trip; English Opera Performances Planned for Windy City.

by HAZEL H. MOORE

Chicago, March 17.

THE Chicago Civic Opera Company reached home Sunday night from its spring tour. Since leaving home seven weeks ago last Saturday night, the company has visited twelve cities, traveled just short of five thousand miles, and given fifty-two performances. The longest stop was the first, two weeks in Boston; then the company moved on to Washington and Baltimore and in a generally Southwestern direction as far South as Dallas, Tex., and up to Tulsa, St. Louis, Cincinnati, and finally closing in Milwaukee, giving two, three and four performances in each place.

The cost of the undertaking has been $760,000, entirely met by local guarantors in each of the cities visited, making an average of about $14,600 for each peformance. In most places the guarantors were called on for little or none of their guarantee. Milwaukee played in bad luck. The worst blizzard and snowstorm of the year chose the first two days of the engagement, making roads impassable for a radius of fifty miles in each direction. Even local trains lost heart and refused to run. Miss Andrews was kept discouragingly busy answering the phone to cancel reservations. However, the sun shone on Sunday, and Rigoletto drew a large crowd to applaud Macbeth, Hackett, and Schwarz in a performance familiar to Chicago.

The two previous nights had shown surprisingly fresh performances of Mefistofele with Mason and Chaliapin on Friday night, and one of Gioconda on Saturday, with Raisa in topmost shape, and Cortis, whose voice sounded vastly improved over his Chicago debut in the same role some nineteen weeks before. Rimini and Perini completed the good cast, and if the reduced number of choristers sounded a bit tired, who could blame them?

The season in Chattanooga, Tenn., was such a success that enough subscribers have already signed to bring the company back next season.

CONDUCTORS and singers are rapidly scattering for brief vacations, or to fill spring engagements. The Polaccos are sailing on Saturday for their lovely Milan home. Their stay will be brief, for they plan to return to Chicago in time to receive Dr. De Lee's expert assistance in June in receiving the young Polacco, whose birthplace will then be Chicago, Ill., U. S. A.

Raisa and Rimini stopped off in Highland Park yesterday to make arrangements for their summer dwelling during their engagement with Mr. Eckstein's Ravinia opera. They, too, are sailing on Saturday, in order to spend a little time at the beautiful Villa Rosa before entering on their summer's work. They will, however, insert a few performances with the Paul Longone opera at the Sarah Bernhardt Theatre in Paris.

Other members of the Chicago Opera Company who will appear with the Longone company are Mary Garden, Forrest Lamont, Virgilio Lazzari, Desire Defrere and Frank St. Leger, who will conduct.

THOSE sponsoring opera in English are to have several opportunities of observing its success in the near future. On Wednesday afternoon, April 1, the San Carlo opera company will present Carmen in English with a cast American-born with a single exception. The translation used will be that of Charles Henry Meltzer, which is published in the Edith Rockefeller McCormick edition. Mrs. McCormick is one of those sponsoring the performance.

The singers, mostly well known in Chicago, include Lorna Doone Jackson as Carmen and Olga Kargau as Micaela. Joseph Interrante, who was born in Italy, but has had American training, will sing Escamillo. The Don Jose is announced as Charles Hart, though it is understood that Mr. Gallo is making efforts to secure Edward Johnson, of the Metropolitan, for the one performance. Isaac Van Grove, of the Chicago opera and the Chicago Musical College, has recruited an English-speaking chorus and will conduct the performance.

Mrs. Eleanor Everest Freer, president and founder of the American Opera Society of Chicago; Mayor and Mrs. William E. Dever, Mrs. James R. Bremner, Dr. and Mrs. Otto L. Schmidt, Countess Mani St. George and Marshall Sampsell are among the indorsers of two English opera performances to be given on Easter Sunday at the Eighth Street Theatre. The operas are to be Cavalleria Rusticana, and the Enchanted Bell, and are to be sung by the Smetana and University Choral societies under the direction of Stephen A. Erst. Some assistance will be lent by members of the Chicago Civic Opera Company.

THE NEWBERRY library of this city announces the opening of a special work and reference room for music students and musicians in general. A piano has been placed in the room for the use of those consulting scores. Over 13,000 volumes are in the collection, conveniently arranged for reference. The music thus gathered includes the collected works of the classical composers, operas and instrumental works for piano, organ and orchestra. A large number of books on the history of music, harmony, criticism, biographies of musicians, and other works relating to the subject are also available.

PIANISTS were numerous in the concert list of the week. On Thursday night Rae Bernstein, a very young one, appeared as soloist at the popular concert of the Chicago Symphony Orchestra, garnering large applause for her playing of the C minor Concerto of Beethoven. She is another of the winners of the annual contest sponsored by the Society of American Musicians.

Following her the next day were three pianists of more mature years and greater fame. These were Messrs. Maier and Pattison, the incomparable duoists, who made two solo apearances with Mr. Stock and his orchestra, and joined with Arthur Shattuck in a repetition of their last year's performance of the Bach Triple Concerto. Mr. Maier was thoughtful enough to donate a score of the Bliss concerto for orchestra (minus strings) and two pianos, for observation as they played. Observation brought only admiration for their performance.

Mme. Jeritza in Chicago Recital

Pablo Casals, Alfred Cortot, Gordon Quartet, and George Liebling Also Give Concerts.

Chicago, March 16.—Among those artists heard in concert here last week were Maria Jeritza, Pablo Casals, Alfred Cortot, the Gordon Quartet, George Liebling, Norman King, Natalie Robinson, Cantor A. Kritz, and the male chorus of the Central Trust Company.

Maurice Rosenfeld wrote in the News that Mme. Jeritza sang with "emotional depth and dramatic fervor" and commented on both her "radiantly beautiful appearance" and on her highly developed art of vocal interpretation. According to Karleton Hackett (Post), her voice "was of the clear, silvery timbre which was capable of considerable dynamic variety but with no wide range of tone colors. In some of the quiet phrases it was very lovely with its soft, cool quality, but in the impassioned outbursts it became brilliant to the point of hardness."

In the opinion of Edward Moore of the Tribune, her songs were unworthy of her voice. Glenn Dillard Gunn (Herald Examiner) found her voice "brilliant and penetrating" in its upper reaches, but "lacking in power as she descends the scale." The assisting artist was Maximilian Rosen, violinist, who was warmly received. Mme. Jeritza was accompanied by Emil Polak.

* * *

Of the cello recital given Sunday by Pablo Casals, Edward Moore wrote that "such tone, such a manner with music is to be heard nowhere else." Mr. Hackett commented that "to hear him makes music come as close to pure tone as is possible to frail humanity. Whether it be a sustained melody, bravura brilliance or the most exquisitely delicate filigree, it seems the only way in which the beauty of the music could be expressed." Maurice Rosenfeld wrote that "we again heard the marvelously mellow, warm tone of Casals. And we heard again the clearly articulated, fleetly executed, technical passages in the more lively sections of this music." Edouard Gendron was commended for his accompaniments.

* * *

Alfred Cortot in his recital yesterday offered a display, to quote Mr. Hackett, of "the playing of a man of the finest artistic sensibility with virtuoso fingers at his command. The music had exquisite delicacy, clarity or dazzling brilliance as the case might be, yet always expressive of the underlying thought."

According to Maurice Rosenfeld, Mr. Cortot "thrilled his hearers with the completeness of his virtuosity and with the refinement of his musical accomplishments and natural talents." Edward Moore wrote that it was "piano playing at its best" and Mr. Gunn commented that the Franck Chorale, Prelude, and Fugue had "greater measure of beauty and logic to commend it" than any he has previously heard.

* * *

At their third recital this season the Gordon String Quartet played Frederick Stock's Scherzo in E flat, in addition to Glazounow's Prelude and Fugue for strings, and Mozart's F major Quartet.

Mr. Hackett asserted that the Scherzo "was delightful and most excellently played. . . . The tricky close was deftly played and came out well, but in less expert hands it might have been very awkward. The effect was charming." According to Mr. Gunn the playing of the Quartet "is of so fine a quality that they are justified in concerning themselves with this noblest form of instrumental music." Mr. Gunn wrote of the Stock work that "its theme is brief and incisive, its development similarly sharp and well defined." Edward Moore found it "compact, logical, and without lost motion."

* * *

George Liebling was heard again in piano recital here Friday. Mr. Hackett referred to him as "an excellent pianist" and wrote that he "brings out the contrasts with strongly marked colors and heavy dynamics, yet all governed by a feeling for the unity of the whole. Last evening he played with interpretative force and sure technique."

To Mr. Gunn, Mr. Liebling is "one of the most poetic of pianists" and has a gift for discovering "the intimate beauties" of Beethoven and Chopin. Mr. Moore asserted that he was in excellent form.

* * *

A joint recital was given Thursday by Natalie Robinson, violinist, and Norman Kling, bass-baritone, in the series of Young American Artist recitals. Miss Robinson "displayed tonal attainments of much charm," wrote the reviewer in the Herald Examiner, although she was nervous at times. This writer stated that Mr. Kling has a voice "of more than ordinary power, of virile timbre, already commanding a high degree of flexibility in the vital matters of expressive contrast."

PAUL KOCHANSKI
Was Heard at His Best With the New York Symphony Orchestra Under Bruno Walter Recently When He Played With Felix Salmond the Brahms Double Concerto for Violin and Cello.

The News reviewer considered that Miss Robinson "put forth a tone of good quality and some degree of technical proficiency" and that Mr. Kling sang with "the high baritone range, and clear enunciation." As the Post put it, in her playing "there were excellent places, and others not so good. She had understanding of the music, but her technique was not quite equal to all the demands made upon it" and Mr. Kling's middle voice was commendable.

* * *

Cantor A. Kritz, baritone, assisted by Pearl Bernstein, soprano, and Alexander Aster, accompanist, gave a recital in Kimball Hall before a large audience yesterday. His "rich, resonant" voice was praised by Mr. Rosenfeld, who noted that Miss Bernstein's voice was badly affected by nervousness.

The male chorus of the Central Trust Company of Illinois, under the direction of Elmer J. Crabbs, gave a concert Thursday and, to quote the Herald Examiner, displayed "much fine choral art, sturdy tone, admirable ensemble, flexibility in the execution of all expressive inflections." This reviewer admired the "charming" tone and style with which Helen Hedge, assisting artist, sang.

Opera Performances Given in Cincinnati

Chicago Company Presents Mefistofele, Thais, Romeo and Juliet, and Gioconda.

Cincinnati, March 16.—The series of four performances by the visiting Chicago Civic Opera Company last week was pronounced by the reviewers a complete success from every artistic point of view. The operas given were Mefistofele, with Feodor Chaliapin; Thais, with Mary Garden; Romeo and Juliet, with Florence Macbeth and Charles Hackett, and La Gioconda, with Rosa Raisa, Cyrena Van Gordon and Antonio Cortis. In each case the reviewers were unanimous in pronouncing the staging, the singing and the orchestral accompaniments excellent.

Chaliapin's art "was above reproach, his characterization a personal triumph," declared Mr. Goldenburg in the Enquirer, and he thought also that Charles Hackett's Faust carried conviction and that Augusta Lenska proved a "stately Helena." Edith Mason's Margaret was characterized as a "pleasing creation."

Of this performance Mrs. Plogstedt wrote in the Post that the entire cast "was of such caliber that criticism was well nigh impossible." Charles Hackett was referred to as "an established favorite," and his singing was called "lovely" in the press.

Mr. Goldenburg found Thais as an opera lacking in certain necessary qualities. He declared, however, "Mary Garden will never cease to cast her charm," but he thought that vocal honors of the performance belonged with Joseph Schwarz. Jose Mojica came in for praise for his "lovely lyric tenor" and his "dash, polish and gracefulness."

Romeo and Juliet was thought by several reviewers the peak of the series on account of the perfect fitness of Charles Hackett and Florence Macbeth, in voice and personality, for their respective roles. Giorgio Polacco was lauded for his handling of the orchestra, and Mr. Wilson in the Commercial-Tribune made special mention of Messrs. Defrere and Mojica.

Rosa Raisa's dramatic fervor and voice pleased all the writers in the performance of Gioconda. Mrs. Plogstedt felt that she electrified the audience with her acting and singing, although Mrs. Smith thought that she was not in her best voice. Cyrena Van Gordon, Augusta Lenska and Antonio Cortis won ovations together with Mme. Raisa.

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Washington, D. C., March 3rd, 1925

"MOST SPONTANEOUS OVATION OF THE EVENING."—*Washington News, March 4, 1925.*

"RECEIVED AN OVATION."—*Washington Times, March 4, 1925.*

"VOICE OF RARE BEAUTY, AMAZING PURITY OF TONE."—*Washington Post, March 4, 1925*

"PRESIDENT IS AMONG OPERA AUDIENCE."

"Jeanne Gordon, of rich depth of voice, received an ovation after her big scene just before the finale, when her Amneris disclosed a wealth of voice and fine dramatic values."

—The Washington Times, March 4, 1925.

"Jeanne Gordon as Amneris was a compelling figure. Her voice was one of rare beauty, with amazing purity of tone and with almost perfect tonal inflection from her lowest to her highest notes. She has both temperament and technique and her acting was of dramatic brilliance."

—The Washington Post, March 4, 1925.

"Jeanne Gordon has a fine voice which she uses well. She made a beautiful Amneris."

—The Washington Herald, March 4, 1925.

"PRESIDENT AND HIS PARTY ATTEND OPERA 'AIDA'

"Contented themselves with calling Jeanne Gordon and Frances Peralta back for three or four curtain calls with old-fashioned American hand-clapping."

"Gordon (Amneris) made a great personal triumph in Act III, when her beauty and charm and her ability to act her role, combined with her smooth, mellow voice to bring her perhaps the most spontaneous ovation of the evening."

—Washington News, March 4, 1925.

CERTIFIED THE MUSICAL DIGEST

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A Plea for the Unfamiliar

Pitts Sanborn Approves of the Performance of Novelties, —Both Modern and Classic.

by KAY KENNEDY

"WE have unquestionably a rich and varied musical life here in America, but it still is not comprehensive enough." Thus, without introductory pleasantries, Mr. Sanborn plunged into his subject. "I believe that our established musical organizations—the symphony orchestras, for instance—ought to give more of their attention to unfamiliar music, that they might well aspire to a more representative and vivacious repertory."

Pitts Sanborn is known to musical circles in New York and elsewhere through his writing about music in the New York Telegram-Mail and other periodicals.

"The symphony orchestras are much inclined to shift the burden of introducing new music to the various guilds and leagues, a proceeding that may have its drawbacks as well as its obvious reasons. They are shy, too, of the unfamiliar music that is not old. Anyone who is curious to hear played, as I am, music that he does not know, be it old or be it new, is bound to regret this state of affairs. Sometimes the conductor of a symphony orchestra, admirable in the standard repertory, is not, because of his sympathies and prejudices, just the person to bring forward music by the ultra-moderns, but often he is quite the right man to interpret with authority unfamiliar music of the ancients, if his customers will suffer him to do so.

"The leagues and guilds, of course, make a valuable contribution to our musical life in discovering contemporary composers to the public. Their music is always interesting, although indubitably much of it is rubbish. But then, much of the music of any period is rubbish. However, the most valuable service of these smaller organizations is that they give us immediate information of what the composers are doing. Be it good or be it bad (and some of it must have lasting worth), it does possess news value.

"The unfortunate part of being obliged to rely on the leagues and guilds for our knowledge of new music is that the listener is confronted at their concerts with the task of spelling out and construing a long program of strange matter, whereas he should hardly be called on to tackle more than one such piece at a time. An ideal method would be to introduce one new work on a regular concert program.

"I realize that the symphony orchestras have to base their programs on the classics. That is right and desirable. But they should not fail to give due attention to unfamiliar compositions. And their audiences ought to do their part by receiving such works with patience and a proper gratitude, if not positively with joy.

"The Boston Symphony of late years has done important work in this respect, as has the Philadelphia Orchestra. Mr. Stokowski showed courage in leading Bruckner's Seventh Symphony this year, and in bringing out Ornstein's new Piano Concerto, and we must not forget that once he actually dared a performance in New York of Schoenberg's Five Pieces for Orchestra. But, instead of giving him unanimous support, his patrons seem to have been sharply divided in their opinion of the advisability of presenting such works. Some concert-goers actually take it as a personal insult if they are made to listen to Schoenberg!"

Mr. Sanborn paused, and then, in his deliberate clipped sentences, he declared that audiences should be appreciative rather than affronted, and that they should commend the courage and musicianship of the conductor in rehearsing and interpreting such elusive and exacting works. Whether these composers are as good as Brahms, he pointed out, is entirely beside the point. "If they are, of course they should be heard; and if they're not—well, the sooner we find this out by capable exposition the sooner they can be relegated to the garbage lot of music!"

Mr. Sanborn somehow conveyed an impression of vehemence and emphatic conviction without raising his voice or gesticulating wildly. In the same quiet, controlled tones, he went on:

"As a case in point—I have no personal hankering after any of the symphonies of Mahler. Yet I heartily applaud any enthusiastic and authoritative performance of his works here, such as Messrs. Stokowski, Bodanzky and Mengelberg have given. In the same way, competent performances of Bruckner are welcome. To me there are magnificent pages in this composer's symphonies, and I feel that for the sake of those pages his works should not be neglected. Nothing, of course, can take the place of the symphonies of Beethoven and of Brahms—but then, no one wants anything to." Yet Mr. Sanborn feels that there is a certain danger in the too frequent repetition of their works —the proverbial danger of over-familiarity.

"A Beethoven or a Brahms symphony or overture ought to be prepared with the same care that would be bestowed on some difficult modern composer, such as Schoenberg or Stravinsky, and it should be led with the enthusiasm of re-creation, not, as is often the case, reduced to dull and slovenly routine.

Photo by Mishkin

PITTS SANBORN

"Quite naturally, constant concert attendance induces a different viewpoint from that of the casual concert-goer. The reviewer becomes surfeited with classics too often repeated, and his healthy curiosity about other works is gratified too seldom. Still, his very discontent is for the good of music.

"Not many years ago the eighteenth century masters, even Bach, Handel, Hadyn, and Mozart, were comparatively neglected. Today they are almost the rage. This phenomenon partakes of the epic conflict between father and son: the young twentieth century is now more or less at odds with the parent nineteenth, but it rollicks along in joyous fellowship with its grandsire, the eighteenth.

"The beatific moment of music in New York this winter came when Wanda Landowska at a Philharmonic concert played Mozart's Piano Concerto in E flat to a flawless accompaniment led by Willem Mengelberg. The operas of Handel are returning to the stage in Germany. Eventually they must reach England and America, and what a boon they'll be to the languishing art of bel canto! The Scarlattis, Couperin le Grand, Rameau, Daquin, Cimarosa, Gluck are gaily trooping back. The progeny of Bach rejoice our better programs. Boccherini has been heard from. Piccini, proverbial enemy of Gluck, has found a champion of the pen in Eric Blom (A Misjudged Composer). Possibly the new music is a particularly abstruse sort of higher mathematics, or something fourth-dimensional. But while it's laboriously coming on we are now free to bask and glory in the scholarly, sympathetic, and vital revival of the great masters of the eighteenth century and even earlier."

Mr. Sanborn had said his say.

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MARIA MUELLER

Soprano, Metropolitan Opera Company

Deeply IMPRESSES New York's CRITICS and PUBLIC

"The performance (Gallurese) was principally conspicuous for the vivid and emotional portrayal of Maria by Miss Mueller."—*The New York Times.*

"Maria Mueller successfully passed an endurance test yesterday afternoon, when "Gallurese" marked her third appearance in three consecutive days. Her singing showed no sign of this ordeal."—*New York Herald-Tribune.*

"Maria Mueller, as Gallurese's well beloved, really carried off the chief honors of the evening. She was charmingly simple as the miller's daughter, and her lovely, fresh lyric voice sounded better than in anything else she had yet done here. The voice was pure and liquid."—*New York Evening Journal.*

"Miss Mueller made indeed an excellent impression. No Eva seen at the Metropolitan in a generation has equaled her in visual appeal. And one was grateful to Miss Mueller also for not over-doing Eva's archness: She was adequately coy, but she was also charming. Her shy eagerness in the opening scene was skillfully denoted. Miss Mueller sang her music admirably; her command of pianissimi and mezza voce was especially notable. This new Eva is a valuable asset."—*New York Herald-Tribune.*

"Maria Mueller proved a delectable Eva, vocally superb and beautiful to see."—*New York American.*

"Maria Mueller, who relieved Mme. Rethberg at the last minute as Eva, looked, needless to say, delightful, and acted charmingly."—*New York World.*

"As the blue-eyed and golden haired daughter of a respected Meistersinger, Miss Mueller gave her role a new interest. She was in fine voice, and the fresh beauty of her tones was another appropriate investure of the part. She looked the character, and it is not often that so plausible a picture of Eva is presented. The audience was much pleased, and recalled the young singer many times."—*New York Times.*

"Miss Mueller was Freia, truly youthful, fresh-voiced, appealing in the expression of emotion."—*New York Times.*

"The ingratiating beauty and charm of Miss Mueller as Maria."—*New York Herald-Tribune.*

"Maria Mueller again charmed us with her lovely Sieglinde."—*New York Herald-Tribune.*

On The Music Highway

LAWRENCE TIBBETT, baritone of the Metropolitan Opera, will be the soloist at the concerts of the New York Symphony Orchestra in Brooklyn, March 28, at the Young People's concert in Carnegie Hall, April 4, and in Aeolian Hall, April 5.

In Aeolian Hall, New York, Thursday evening, Hilda Kramer, soprano, and Dorsey Whittington, pianist, will give a joint recital. Charles King will be the accompanist.

A recital will be given at Town Hall, New York, on March 31, by David J. Putterman, American tenor, assisted by the Hazomir Choral Society, conducted by Zavel Zilberts, and Philip Morrell, violinist.

In a benefit concert for the Casa del Soldato, a soldiers' home in Rome, Italy, at Carnegie Hall next Monday evening, Beniamino Gigli, tenor of the Metropolitan Opera Company, will make his last New York appearance of the season. Mr. Gigli will be assisted by Beatrice Mack, soprano. The tenor plans to sail for Italy on April 18.

Cecil Arden will sing at the National Flower Show to be held in Kansas City tomorrow.

In his appearances Friday and Saturday with the Chicago Symphony Orchestra, Frederick Stock conducting, Hans Kindler played George Boyle's Concerto for cello and orchestra. This was the first performance of the Concerto in Chicago, although Mr. Kindler has played the work in London, Paris, Washington, Philadelphia, Baltimore and several other cities since Mr. Boyle wrote it for him eight years ago.

An enthusiastic reception was accorded Frieda Hempel by both the audience and the newspaper reviewers at her concert in Toronto, Canada, on February 16.

Milton Aborn has been getting in touch with various Women's Clubs and musical organizations throughout the country with a view of formulating a Grand Opera Circuit whereby the chorus will be composed of local members in the various cities.

Socrate Barozzi will appear in a concert in Pittsburgh, Pa., on March 30. This will be the Roumanian violinist's first appearance there.

On March 27, Robert Imandt, assisted by the Lenox String Quartet, will play for the People's Symphony at the Washington Irving High School, New York. He will play the Bach Concerto in E major as written in its original form for violin accompanied by small orchestra. Sandor Harmati will conduct. A Bach double concerto for two violins and orchestra will follow, and Mr. Imandt will play a Bach sonata.

Mme. Ernestine Schumann Heink will give her only New York recital of the season next Sunday afternoon in the Metropolitan Opera House. This will be Mme. Schumann Heink's first appearance in the Opera House since the days when she was a member of the company.

With her appearance in Rochester Thursday, Dusolina Giannini will practically complete her second season before the public. On April 4 she will sail in the company of her father, her accompanist, and her manager, Daniel Mayer, for Havana, where she will give three concerts before the Sociedad Pro Arte Musicale. Miss Giannini will give one more concert in this country on her return from Havana in Troy, N. Y. She will sail for Europe on April 23.

Another artist who will be heard soon in Havana is William Bachaus, who gives concerts there on March 29 and 31.

A unique instrument will be used by Louis Bailly in his New York recital at Town Hall Saturday afternoon. His viola is nearly 350 years old and is one of the few surviving made by the inventor of the violin, Gasparo da Salo, in Brescia about 1575.

The Wolfsohn Musical Bureau, Inc., has announced that Charles Hackett, tenor of the Chicago Civic Opera Company, will be under its management beginning next season. Mr. Hackett has been re-engaged by the Chicago Civic Opera Company for the seasons of 1925-1926 and 1926-1927. This summer he will go abroad, where he will appear in opera in Monte Carlo, Berlin, Munich, Vienna and Paris, and will give concerts in London before returning to this country early in the autumn.

Winifrid Macbride, who has given two recitals here this season, will give a third recital at Aeolian Hall on Thursday afternoon.

Paul Kochanski, who is closing up his season's activities in America with appearances with the New York Symphony and Boston Symphony Orchestras, will sail for Europe on the S. S. Paris May 16. On June 16 the Polish violinist will play in London with the London Symphony Orchestra and on June 20 with the Queen's Hall Orchestra, under Sir Henry Wood. Following the London recital in June he will proceed to Paris for a recital, to be followed in early July with an appearance with the Colonne Orchestra.

The fall season will begin early in September with a set of ten concerts in Poland. Mr. Kochanski is scheduled to return to the United States the end of October for a concert tour of the country, which, as heretofore, will be under the management of George Engles.

A second Boston recital will be given by Francis Macmillen on April 1. His program will consist of a group of short pieces by Bach, the Brahms D minor Sonata, Carl Goldmark's A minor Concerto and works by Glazounow, Cortelyou, Juon and Randegger.

With the "modern evening," to be given at Rumford Hall, New York, on Friday, Cornelius van Vliet, cellist, completes a series of three period programs of chamber music, which he has presented this season with the assistance of various artists.

The program of the modern evening will be given by Evelyn Jeane, soprano; John Amans, flute, Bernard Wagenaar, piano, and the New York Trio, in which Clarence Adler is pianist, Louis Edlin, violinist, and Mr. van Vliet, cellist. The Trio, which as a unit has appeared on no other program of this series, will play the opening number, John Ireland's Second Trio.

Amy Evans, Welsh soprano, who gives her first New York recital at Aeolian Hall on Wednesday evening, is in private life the wife of Fraser Gange, baritone.

George Morgan, baritone, and Alberto Sciarretti, pianist, have been booked by Daniel Mayer for the annual Ladies' Night of the Zuleika Grotto at Elmwood Music Hall in Buffalo. The event takes place tomorrow.

Margarete Matzenauer, John McCormack and Fred Patton will sing the solo parts of Elgar's Dream of Gerontius when it is given at the Cincinnati May Festival. Mr. Patton will also sing the role of Friar Leone in Pierne's St. Francis, and Hans Sachs in the selections from Die Meistersinger, which will also be given.

Gitta Gradova is soloist with the St. Louis Symphony Orchestra in New Orleans on March 28, playing the first public performance in America of the Scriabin Concerto.

Daniel Mayer announces that Evsei Beloussoff, Russian cellist, will henceforth be under his exclusive management. Mr. Beloussoff will be remembered as the cellist who toured with the Ukrainian chorus. Lately Mr. Beloussoff has been the first cellist of the State Symphony and has appeared as soloist with that orchestra. Next season he will devote himself to concert work. He is planning a series of New York recitals.

Charles Stratton is to give a recital under the auspices of the Brooklyn Institute of Arts and Sciences tomorrow.

The first birthday of the free concerts of the Sunday Symphonic Society in New York, Josiah Zuro conductor, was celebrated with the presence of speakers at the concert of the Society in the Criterion Theatre on Sunday. Those who spoke were Philip Berolzheimer and George H. Gartlan, both connected with the city government. The program, which included the appearance of Marcel Salzinger, baritone, included Schumann's D major Symphony and works of Wagner, Tschaikowsky, Weber, and Berlioz.

A movement from Haydn's Emperor Quartet, Tschaikowsky's Fifth Symphony, Rimsky-Korsakoff's Caprice Espagnol, Smetana's Bartered Bride Overture, Wagner's Meistersinger Prelude, and a Humperdinck selection made up the first of the four scheduled March orchestral concerts at the New York Metropolitan Museum of Art under the leadership of David Mannes on March 7.

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Herman Devries wrote in the Chicago American, January 18, 1924:

"The Dayton Westminster Choir, visiting here after the so-recent triple performance of the remarkable Sistine Choir, had to face the ordeal of inevitable comparison with this famous institution. "But comparison meant anything but defeat for the Daytonians. Their singing has the noble poised quality of the finest veteran choral societies. We can find no weak spot in their art equipment. The voices are admirably trained and admirably blended, beautifully shaded."

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Detroit — Orchestra Hall—April 18th
Cleveland — Masonic Hall—April 20th

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Boston—Symphony Hall—Mg't W. H. Brennan.....Oct. 19th
Hartford—Connecticut.....Oct. 20th
New York—Manhattan Opera House.....Oct. 21st
Brooklyn—Institute of Arts & Science.....Oct. 22nd
Philadelphia—Academy of Music—Arthur Judson—(Mg't) Oct. 24th

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New Orchestra Starts Career

Pasternack Conducts Pennsylvania Symphony; Siegfried and Numerous Recitals in Philadelphia.

Philadelphia, March 18.—The Pennsylvania Symphony Orchestra, an organization of one hundred and two local musicians under the leadership of Josef Pasternack, gave its initial concert at the Academy of Music last evening. Martin Lisan, American pianist, was the soloist in Liszt's E flat Concerto.

According to the Inquirer, the orchestra "gave much promise for future performances." The Record reported that the cordiality of the audience "indicated that music-loving Philadelphia is ready and willing to support another symphony orchestra, especially when its personnel represents so many conspicuous and thoroughly competent musicians, and when the conductor is Josef Pasternack," and called the concert "an unqualified success." The writer in the North American found their performance "astonishingly smooth and fine."

In Tschaikowsky's Fourth Symphony, to again quote this writer, "the orchestra rose splendidly to its opportunities" and the conductor "realized every chance for brilliance the beautiful score affords." Samuel L. Laciar of the Public Ledger wrote that "the tone of the organization was very good and many of the details of the performance showed a care and study which testified to the amount of rehearsal done. . . . Mr. Pasternack's readings were admirable, especially in the Symphony." The other numbers were Goldmark's Spring Overture and Smetana's symphonic poem, Moldau.

Mr. Laciar thought Mr. Lisan's rendition "more than excellent" and according to the Record, he proved to be "a young pianist of extraordinary talent, who has been largely self-taught and who has developed a fine, virile style, a dazzling technique and an interesting musical ability." He was equally well spoken of by the other reviewers.

The organization plans to give a series of five concerts next winter.

* * *

The Metropolitan Opera Company of New York presented Siegfried at the Academy of Music last night with Artur Bodanzky conducting. Rudolf Laubenthal sang the title role and, to quote the Record, he was "youth personified, heroic, splendid and a singer who awakened sympathetic response in the audience." Mr. Laciar considered his appearance ideal, and commended his singing.

Stanley Muschamp of the Inquirer liked the "youthful buoyancy" in his acting, and Linton Martin of the North American as well as other writers commented on this same quality. Mr. Muschamp also admired his singing.

In Mr. Martin's opinion, Nanny Larsen-Todsen sang "with splendid volume of tone and good vocal color." According to Mr. Muschamp the awakening scene was well thought out, and Mr. Laciar asserted that Mme. Larsen-Todsen "more than confirmed the impression she made as Isolde a couple of weeks ago. Her voice was exceedingly beautiful."

The "inimitable, skillful visualization of the difficult role of Mime" by George Meader was duly praised in the Record. "His enactment of the part was perfect in every detail." To Mr. Laciar's way of thinking, it was a "superb rendition" and both Mr. Muschamp and Mr. Martin added words of praise.

Mr. Muschamp thought that the Wanderer of Friedrich Schorr "had the most vocal beauty" and Mr. Martin was agreed that "his singing was marked by a breadth and richness that were of compelling beauty." According to Mr. Laciar, his interpretation was "simple perfection." In voice, in action and in atmosphere he gave what might fairly be termed the finest interpretation of the role that has been seen here for a quarter of a century." Mr. Martin wrote that "briefly as they were heard and seen, excellent work was done by Gustav Schuetzendorf as Alberich, Karin Branzell as Erda, and William Gustafson as Fafner." Mr. Laciar referred to Mme. Branzell's "exquisite voice" and thought Thalia Sabanieva "was excellent as the voice of the forest bird."

This writer considered that Mr. Bodanzky "conducted exceedingly well" and the Record reviewer said he "did a marvelous piece of work" and that "nothing could have been more illuming or inspirational than his interpretation."

* * *

In the seventh of the series of recitals by members of the faculty of the Curtis Institute of Music, Mme. Charles Cahier, in the words of Mr. Laciar, rendered a beautiful program most artistically.

"The singer was in splendid voice and modulated its power admirably to the size of the concert room, besides which she revealed a perfect command of every technical detail known to the vocal art. But far greater than this was the consummate artistry of interpretation which she showed, and there were places in the recital, which was almost an informal one, where she reached heights of the greatest beauty of tone and musicianship."

Photo by Mishkin

SAMUEL THEWMAN

Whose Stage Direction in Das Rheingold and Other Novelties of the Season at the Metropolitan Has Won Him New Praise.

* * *

The artists appearing at the fourth meeting of the Friends of Chamber Music were Herman Weinberg, Aaron Gorodetsky, and A. Lipkin, violins, and Edmond Vichnin, piano, all members of the Philadelphia Orchestra. Their program consisted of the Kreutzer Sonata of Beethoven, the Cesar Franck Sonata and the Vivaldi Concerto. The first two, according to Mr. Laciar, "were superbly performed, with tonal, rhythmic and poetic beauty." The Concerto, continued this writer, "was beautifully performed" by Messrs. Weinberg, Gorodetsky and Lipkin. Mr. Weinberg's "beautiful tone" and "ample volume" received praise from this writer, as did Mr. Vichnin for proving to be "a natural chamber music pianist" with "a most unusual appreciation of the relation of the two parts."

* * *

Mildred Faas gave a song recital in the Foyer of the Academy of Music Monday evening, assisted by the Schmidt String Quartet, composed of Alexander Zenker and Irving Bancroft, violins; Henry Elkan, viola; and William Schmidt, cello, with John Fischer, flute, Edward Raho, oboe and oboe d'amore, and George C. Krick, guitar. Helen Boothroyd Buckley was the accompanying pianist.

In Mr. Laciar's opinion "not only as a novelty, but as an artistic achievement, the recital was remarkable. Miss Faas blended the tonal color of her voice admirably to the obbligato of both string and wind instruments."

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AS LORIS IN FEDORA

AT THE OUTSET of his career it was apparent that TOKATYAN was most fortunately endowed in the matter of voice, inherent singing talent, and a flair for the operatic stage.

Warmth of tone and a technique in which certainty and ease were conspicuous prompted experts to predict for him a splendid future.

When this young tenor was first heard in opera in this country he attracted rather special attention. Then came his opportunity with the New York Metropolitan Opera Company, which he improved steadily.

Henry T. Finck, during his final service as music reviewer for the New York Evening Post, wrote of Tokatyan: "Keep an eye on him." That was in 1923. The TOKATYAN of today is a more mature artist . . . as is evidenced by the use of his voice, its increased firmness, its growing color and appeal.

Music chroniclers for the daily press of New York, Chicago and Philadelphia have expressed themselves, often, concerning the acccomplishments of this young tenor. And it has been, generally, a highly approving expression of expert opinion.

AS FENTON IN FALSTAFF

TOKATYAN

AS CORENTINO IN DINORAH

DURING the season now approaching its close ARMAND TOKATYAN has appeared at the New York Metropolitan Opera House in the leading tenor roles of the following operas: Boris Godunoff, Thais, Cavalleria Rusticana, Falstaff, Faust, Fedora, Dinorah, and Lucia di Lammermoor. Such a record is sufficient indication of the range of the tenor's versatility and vocal and dramatic resources.

COMMENTS OF THE PRESS

The New York Post (ERNEST NEWMAN), January 23, 1925.

"Mr. TOKATYAN was a most amusing Corentino (Dinorah), always bringing a new touch of comedy into the scene, yet NEVER EXAGGERATING, and NEVER LETTING HIS RUSTIC NONSENSE GET IN THE WAY OF THE MAIN ACTION."

The New York Evening World.

"ARMAND TOKATYAN, tenor, was FENTON and sang ADMIRABLY."

The New York American, January 2, 1925.

"ARMAND TOKATYAN as LORIS in Fedora was an ARDENT and impressive lover."

The New York Evening World, January 23, 1925.

"Mr. TOKATYAN as the half-wit (Corentino in Dinorah) gave a SPLENDID PERFORMANCE."

The Bulletin (Philadelphia), February 4, 1925.

"Mr. TOKATYAN emphasized the favorable impression made last year appearance, HIS TRUE TENOR RESONANCE AND PLEASING, SYMPATHETIC QUALITY."

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HARDMAN PIANO USED

Singers and Pianists in Boston

Dusolina Giannini Gives Recital; Guiomar Novaes, Brailowsky and Gabrilowitsch in Piano Concerts.

Boston, March 17.—Two singers and four pianists were heard here last week; Dusolina Giannini and Naardyn Lyska gave the only song recitals, and the pianists were Guiomar Novaes, Alexander Brailowsky, Ossip Gabrilowitsch, Harold Bauer, and George Smith.

Miss Giannini's recital was enthusiastically applauded by the reviewers as well as by her audience. In the Christian Science Monitor, the reviewer wrote that she possesses "a voice of truly epic proportions, with powerful, sustained tones, large, resonant, and impressive. A superb dignity enhances her voice, which she uses almost faultlessly. So careful and clear is her diction that every word is intelligible." This writer made special mention of the "steadfast brilliance" of her sustained notes.

The chronicler in the Herald found Miss Giannini the possessor of "as beautiful a voice as it is vouchsafed the present day American public to listen to. From the depths of her long scale to its top she produces tones of astonishing loveliness, be they of the finest pianissimo or of full-throated strength. . . . Miss Giannini has acquired an unusually efficient technique which includes a smooth legato and distinct enunciation, and in such matters as phrasing and rhythm she sings very musically indeed." The Transcript writer asserted that "within memory no rising singer has disclosed such diversity and sustained such evenness of ability. . . . It is not only a dark, but a full-bodied soprano, free from all tinsel, teeming with warmth, alive to color."

According to the Globe, "hers is a marvelous voice, unsurpassed in beauty, with wide range and ample volume. . . . Giannini, if she does not slip back in the next five years, may well attain the topmost summits."

* * *

Unfamiliar folk songs made up the program offered by Naardyn Lyska at her recital at the Copley-Plaza for the benefit of the Jacoby Club. She sang airs from China, Iceland, Portugal, Arabia, Malabar and Ireland, as well as an ancient boat song of the Nile. The reviewers were agreed in praising the interest of her program, although they found little to approve in her singing.

* * *

According to the Monitor, Mme. Novaes again displayed her "versatile genius" in her recital here on Sunday, This writer commented that "an analysis of the playing of this pianist quickly becomes a listing of qualities as desirable as they are rare" among pianists.

Warren Storey Smith (Post) wrote that, aside from a certain over-emphasis, her playing was "quite beyond praise . . . Her instrument yields her tones of melting beauty; yet never does she revel in lusciousness for its own sake. Always there is in her interpretation proportion and control, and a pervading clarity. Again, though a brilliant technician, Miss Novaes avoids all vainglorious display. She is first and foremost a musician."

In the opinion of the Herald reviewer, "there are few pianists, if any, who have so beautiful and rounded a tone, such chordal richness, and such exquisiteness of innuendo in their playing." The Transcript writer mentioned that "not only in scope of imagination and sweep of tone, but in fancy and finesse, has Mme. Novaes also ripened."

* * *

An all-Chopin program was played by Alexander Brailowsky in his third recital here. The Globe reported that "one again felt that Brailowsky is a pianist with individuality and personal force." The writer in the Herald stated that he is a pianist "of rare impetuousness, of virility, and a searing intensity of a mood that is romantic," but that his playing was uneven.

The Monitor said that he approached his music "with the poetic attitude" and that "his sense of dynamics is strong and his feeling for beauties of form and content is apparent." This writer felt, however, that he sometimes "allowed his poetic emotion to impair his control" to the detriment of his playing. On the other hand, the chronicler in the Transcript wrote that it was a pleasure to note that the "emotional excesses of the first concert played little or no part last evening, that Mr. Brailowsky can and does play in large, broad, heady manner."

* * *

Mr. Gabrilowitsch and Mr. Bauer appeared Sunday in a joint recital before an unusually large and cordial audience. Admitting that these two pianists are not "specialists" in two-piano playing, the Herald writer thought it "all very beautiful, very stirring." H. T. Parker (Transcript) wrote that they played as became "the virtuoso-abilities and the musicianly qualities of Harold Bauer and Ossip Gabrilowitsch."

* * *

The Transcript review of Mr. Smith's concert mentioned that he is "the possessor of a technique well above the average of concert pianists. He plays with much energy and enthusiasm without allowing himself to be carried to excess thereby."

Photo by Miller

MISS DUSOLINA GIANNINI
Taking an Afternoon Stroll on the Boardwalk at Atlantic City With Her Pekinese, Venti.

St. Louis Massenchor Gives Premiere of Bruckner Work

St. Louis, March 16.—The entire Symphony Orchestra, under the direction of Hugo Anschuetz, appeared at the benefit concert last week given by the St. Louis Massenchor. The soloists were Elsa Alsen, soprano; Arthur Middleton, bass; Maude Covington, contralto, and Clarence Bloemker, tenor.

Bruckner's Te Deum, which was sung in this city for the first time, "made a profound impression of greatness," according to Richard L. Stokes. The work of the chorus, which included four hundred voices, was commended in the press, and the soloists came in for favorable mention. As the reviewer in the Globe-Democrat put it, Mme. Alsen "soon revealed a clear and powerful voice that ranged high and full above the orchestra and assembled singers." Mr. Stokes said that she sang Dich Theure Halle from Tannhaeuser "with unusual eloquence and exultant strength of voice." Through some mistake Mr. Middleton did not arrive in St. Louis until one hour before the concert, but even with only a hurried rehearsal, to quote the Globe-Democrat, he acquitted himself creditably.

RICHARD HAGEMAN
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VOCAL COACH COMPOSER ACCOMPANIST

Among the prominent artists, who are coaching or who have coached or with whom Mr. Hageman has enjoyed the reputation of being associated as accompanist, are: Frances Alda, Lucrezia Bori, Sophie Braslau, Inez Barbour, Anna Case, Julia Claussen, Emmy Destinn, Claire Dux, Olive Fremstad, Anna Fitziu, Geraldine Farrar, Lucy Gates, Alice Gentle, Thelma Given, Jeanne Gordon, Mabel Garrison, Louise Homer, Frieda Hempel, Florence Hinkle, Marie Ivogun, Margaret Matzenauer, Edith Mason, Nellie Melba, Florence Macbeth, Ruth Miller, Greta Masson, Claudia Muzio, Luella Meluis, Marie Moressey, Nina Morgana, Haru Onuki, Margaret Ober, Irene Pavloska, Rosa Raisa, Ann Roselle, Marie Rappold, Leonora Sparkes, Marie Sundelius, Renee Thornton, Marcia VanDresser, Marie Zendt, Paul Althouse, Pasquale Amato, Luca Botta, Alessandro Bonci, Pablo Casals, Guilio Crimi, Rafaelo Diaz, Mischa Elman, William Wade Hinshaw, Orville Harrold, Herman Jadlowker, Jan Kubelik, Fritz Kreisler, Morgan Kingston, Riccardo Martin, Jose Mardones, Giovanni Martinelli, Basil Ruysdael, Joseph Schwarz, Antonio Scotti, Albert Spalding, Johannes Sembach, Carlos Sedano, Reinald Werrenrath, Efrem Zimbalist, Renato Zanelli, etc.

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Concerning

MARIE
Rappold

Philadelphia reviewers were unanimous in their praise of Mme. Rappold's singing of Aida at the Metropolitan Opera House in that city last month.

The discriminating Committee of the Biennial Convention of the National Federation of Music Clubs, and the composer, have chosen her to create the principal role of Frank Patterson's Opera The Echo at its world premiere, in Portland, Ore., June 9, 1925.

Mme. Rappold will be available for recitals next season, and I am able to quote a reasonable fee.

Yours truly,
M. H. HANSON.

437 Fifth Avenue,
New York City.

Boston Hears Varied Ensembles

Mildred Cobb Assists People's Symphony; New York Quartet, Polish Orchestra and Apollo Club Appear.

Boston, March 17.—The People's Symphony Orchestra, again conducted by Stuart Mason, was heard in the St. James Theatre Sunday afternoon with Mildred Cobb, soprano, as soloist.

Evelyn Gerstein of the Herald wrote that Miss Cobb "sang with warmth and a resonant tone in her lower register, clearly, flexibly, and with a smooth and beautiful tone in her upper reaches." The reviewer of the Christian Science Monitor said she gave evidence of "good training, her enunciation being particularly careful," and the Transcript writer commended her voice as "pleasant."

The Globe reviewer commented that her voice is "pure, well placed and for the most part pleasing save when the singer strives for too great a forte." This chronicler also wrote, "Seldom has the orchestra been heard in such pleasurable full-voiced sonority or in such mounting climax."

* * *

Smetana's Quartet, From My Life; Ethel Leginska's Four Poems for string quartet; and Franck's Quintet, with Miss Leginska at the piano, were the offerings of the New York String Quartet at their concert here Thursday. The members of this organization are Ottovak Cadek, first violin; Jaroslav Siskovsky, second violin; Ludvik Schwab, viola, and Bedrick Vaska, cello.

The Transcript found their playing "alert to the melody, the rhythm, the color and the motion of the music in hand. It courts the incisive tone, the vigorous progress, the characteristic and revealing energy of the chosen piece." The Herald chronicler did not like the balance of their tone, but praised their "excellent musicianship and stirring warmth of style."

Miss Leginska, according to this reviewer, "at her best as pianist and musician, proved herself an accomplished ensemble player as well." The Transcript writer thought that in her compositions there "was neither instant impact or sustained continuity of expression."

* * *

The National Polish Orchestra, conducted by Stanislaw Namyslowski, gave a concert in Symphony Hall Sunday evening of Polish music, most of which was unfamiliar. Stuart Mason (Christian Science Monitor) liked its "rhythmical vigor" and the "fine dash" with which some of the music was played.

In the Herald, the reviewer commented on the "rhythmic zest and sentiment" found in their performance, and lauded Mr. Namyslowski as "a conductor of authority and decision," although "given to crashing climaxes, and sentimental interludes." The Transcript writer considered it a "good, sonorous band, offering good rollicking dances and buoyant, melodic airs."

* * *

Carmela Ippolito, violinist, was the soloist at the third concert of the Apollo Club, Emil Mollenhauer conductor. Members of the club who were heard in incidental solos were W. Clifton Johnson, Henry C. Jackson, and Dr. William M. Parks, Jr. In the opinion of the Transcript reviewer, Miss Ippolito showed an advance over earlier performances in "heightened self-confidence, noticeably sharper rhythms, firmer attacks, richer, more sustained tones." She was also commended by the Herald and the Globe chroniclers.

Mr. Mollenhauer conducted, to quote the Transcript, "with imaginative and descriptive power" and the chorus sang with "careful gradations of tone and a fine feeling for rhythm" although their tonal balance was not always commendable. According to the Herald, they sang "with their usual efficiency," and the Globe reviewer commented that they proved themselves "capable of singing fine music well."

* * *

The novelties on the program of the Flute Players' Club program were Goossens' Five Impressions of a Holiday; Gaubert's Sonata for flute and piano; Edith Noyes' Legende d'Amour for violin, cello, and piano, and a Violin Sonata; and Margaret Starr McLain's Quintet for piano and strings. In the two last numbers, the composers were at the piano. Mrs. Marjorie Patten Weaver and Messrs. Sanroma, Thillois, Laurent, and Miquelle played.

According to the Transcript, the ensemble writing is "almost unbelievably perfect" in the Goossens work; Miss Noyes' Legende has melodies of "considerable" charm; her Sonata, in spite of a certain thematic repetition, was a more "pretentious" work; and Miss McLain's Quintet "showed her a composer of promise." The artists were praised for their performance.

Yolanda Mero in Second Recital

In a program of Bach, Dohnanyi, Debussy, Rachmaninoff, Liszt, Agghazy and Schubert, Yolanda Mero gave her second New York piano recital of the season in Aeolian Hall the afternoon of March 16. Mme. Mero's only other appearance here this season will be with orchestra. As the Sun expressed it, the pianist played "with a wealth of color and technical brilliance" as well as with a "crisp and sparkling" tone and unusual vitality.

Sherrill Choral Society Sings

Sherrill, New York.—Under the direction of Frank Parker the third annual concert of the Choral Society of Sherrill was given in the Plymouth Church Auditorium on the evening of February 16. Organ instrumental trio selections were included in the program.

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—*Louise Dooly in Atlanta Constitution.*

CERTIFIED MUSICAL DIGEST

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IN CONTINENTAL CAPITALS

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FEDERICO CANDIDA, 12 via Palermo, MILANO, Italy.
ARTHUR KURSCHNER, 48 Hauptstrasse, BERLIN, Germany.
PAUL LEWINSON, 21 Maresfield Gardens, LONDON, N. W. 3, England.
PAUL STEFAN, Hamerlingplatz, VIENNA 8, Austria.
IRVING SCHWERKE, 22 Rue Copernic, PARIS, France.

Paris Hears Goetterdaemmerung

Fiftieth Anniversary of Carmen; Strauss Alpine Symphony in Premiere.

Paris.

The recent revival of Wagner's Goetterdaemmerung at the Opera proved one of the most popular productions of the season with both press and public.

The outstanding feature of the performance was the Siegfried of Paul Franz. His stalwart appearance aided him in the interpretation of the part, and he was careful to present the proper air of the ingenuous character of Wagner's hero. His voice was best in its middle and lower ranges, although there were times when his acting and the expressiveness of his singing made up for any of his vocal deficiencies which might have been apparent.

The Bruennhilde of Marcella Demougeot was a portrayal of genuine feeling, and it grew in sympathy as the opera proceeded. She did not attain the heights she might have achieved in the scene of her farewell to Siegfried, but did well at most of the other important points in the story. Her voice was good in quality, but at times not sufficiently powerful. She looked her part to perfection.

Delmas as Hagen

Marc Delmas sang the role of Hagen, although he is better known in Paris as Wotan. The part seemed too low in range for him, and his acting did not present adequately the treachery of this character.

M. Carbelly displayed a voice of lyrical beauty, but his acting had little feeling. M. Duclos was a forceful Alberich. Jane Cros was the Gutrune, and Mlle. Lapeyrette made a stirring Waltraute. The Rhinemaidens were Mmes. Marilliet, Cecile Rex, and Y. Courso. Their voices were well matched, and blended unusually well. The Norns were drowned out most of the time by the orchestra, and when they could be heard they did not sound well.

Philippe Gaubert was the conductor of the performance. He did magnificent work in keeping his orchestral and vocal forces in line. The mise-en-scene was defective, especially in the last scene. Details in the stage management were criticized in the reviews, but for the most part the revival was welcome and successful.

Fiftieth Anniversary of Carmen

The fiftieth anniversary of the first performance of Bizet's Carmen was celebrated at the Opera-Comique with the 1,174th presentation of the work at that house.

When the opera was first produced it received a very cool reception. The authors of the libretto and score were accused of vulgarity, lack of originality, even immorality. The piece was withdrawn, and an attempt to revive it in the following autumn proved a failure. It was not heard again in Paris for eight years, although meantime it was gaining recognition abroad.

In way of commemoration Camille Bellaigue came before the audience at the memorial performance, and told the story of the premiere of Carmen on March 3, 1875. Among those present were M. Sherie, the first Don Jose; M. Bouhy, the first Escamillo; M. Duvermoy, who fifty years ago sang the part of Morales, and Mlle. Chevalier, the original Mercedes.

There were on view in the lobby a number of souvenirs of the composer and of Prosper Merimee, whose story was the basis of the Carmen plot. The display included many portraits and the manuscript score of the opera.

The title part at the gala performance was taken by Marthe Chenal. M. Friant sang Don Jose, and was forced by the audience to repeat the flower song. M. Andouin sang the music of Escamillo beautifully, and Mlle. Reville was a sympathetic Micaela. M. Ingelbrecht conducted.

New Opera Given at Benefit

At a gala performance at the Opera given to aid the Widows' and Orphans' Fund the program included the premiere of an opera by Mme. G. P. Simon, Fleur de Pecheur, composed to a libretto by Louis Payen. The story, which is a fantasy set in an Oriental scene, was well supported by the light and fluent music. Louise Barthe was the protagonist, the tenor Thill sang the part of the Emperor, Mlle. Soria that of Tsieon, and M. Bordon was Tschang-Oey. All the principals sang well, and Philippe Gaubert conducted efficiently. The opera was well received.

La Lepreuse, the opera by Lazzari and Bataille, was revived not long ago after the Opera-Comique had dropped it from its repertory for a season. The story, which is told in three acts, has many moments of dramatic intensity, and the composer, Sylvio Lazzari, has handled the situations well in his music.

The interpretation of La Lepreuse was of a high order. Marguerite Carre, the creator of the part of Aliette, sang it again, and Maria Delna was the Tili. A tenor new to Paris, M. Legrand, who has received favorable notice in the provinces, made a good impression in his debut in La Lepreuse. Lucy Perelli sang Mater Dolorosa, and MM. Vieulle and Azema completed the cast. Maurice Frigara conducted.

Premiere of Alpine Symphony

Strauss' Alpine Symphony had a rather belated premiere in Paris at the Salle Gaveau under the baton of a visiting conductor, Bernard Tittel, one of the leaders of the Vienna State Opera. The orchestra was the Colonne.

The symphonic poem did not impress the reviewers favorably. They granted it Strauss' customary orchestral ingenuity, but found it over-long, often flimsy in thematic material, and sometimes mawkish in its sentiment.

The orchestra played superbly at this concert, and the conductor showed an ability to infuse his players with his own enthusiasms, and to impart to them his conceptions regarding the music which they were playing.

The remainder of M. Tittel's program included Goldmark's Sakuntala Overture and Ravel's La Valse.

Prihoda in Two Concerts

Vasa Prihoda, violinist, gave two concerts of classic and modern music at the Salle des Agriculteurs last week.

The reviewers were unanimously of the opinion that he is one of the leading violinists of the day.

A joint recital at the Salle Gaveau divided attention between Frederique Gauthier, pianist, and Berthe Erza, soprano. Sonatas of Mozart and Liszt were well played by M. Gauthier, but he seemed most in his element in a group of compositions of Chopin.

Songs of Weber, Bach, Ravel, and Nabokoff displayed on the part of Mme. Erza a voice of small dimensions, although of considerable brilliance and warmth at times. Her attempt with the Love-Death of Isolde proved least effective because of the breadth of style required.

K. H. STOTTNER.

Dido and Aeneas Given in Operatic Form in Dessau

PURCELL'S Dido and Aeneas was given in operatic form in Dessau, Germany, during the week of March 9, reports a special cable to the New York Times. The English composer's work dates back to 1680, and has frequently been performed in all parts of the world in concert and oratorio form. Certain German critics have asserted that this operatic performance in Dessau was the first in the history of the piece.

One reviewer wrote that the performance was interesting despite the fact that he found it lacking in dramatic quality. He commented on the importance of Purcell in influencing the work of Handel.

No Turandot This Season

Milan.—Despite rumors to the contrary, Turandot, the last opera of the late Giacomo Puccini, will not be given its premiere this season at La Scala. Arturo Toscanini will probably complete the unfinished portions of the opera between the end of this season and the beginning of next. Rosa Raisa will be the protagonist. She will arrive in Milan in the spring to make her scheduled appearances at La Scala this season. F. C.

Essen Will Hear Scott Opera

Essen.—Cyril Scott's opera, The Alchemist, is to be produced here in the near future. A sequel to the opera, The Saint on the Mountain, is being written by Mr. Scott.

Walter Ferner Louis Persinger Elias Hecht
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Boston Telegram:
"The playing throughout was of the most exquisite variety. Never has anything more beautiful been heard. We hope to see them often in Boston."

Boston Transcript:
"At the end a cheering audience was on its feet, since clapping would not suffice it."

Chicago Musical Leader:
"Their playing revealed poetic interpretation, beauty of tone and precision, a wide scale of nuances and, at the same time, a youthful vigor and enthusiasm."

Los Angeles Express:
"They played with a warmth of human appeal and a wealth of artistic elegance seldom found. San Francisco may well be proud of their Chamber Music Society. In fact, America may be, for we have seldom heard such playing here."

San Francisco Examiner:
"Last night's concert was a delightful affair. There was a Beethoven Quartet, the one in G from Op. 18. I never heard that dainty Scherzo more beautifully played."

Honolulu Star-Bulletin:
"It would be difficult to find a group of artists who could surpass these men in precision of technique, subtlety of interpretation and blending of tone color."

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EUROPEAN NEWS AND VIEWS

The Rose String Quartet of Vienna visited London recently for two concerts. Left to right are Paul Fischer, Arnold Rose, Anton Rusitzka and Anton Walter.

Foreign Notes

Prague.—Two new works by Alois Haba, Die Sexualitat and Die Selbst Erhaltung, will be given their first hearing here soon at a moving picture theatre. The music is for a quarter-tone piano, string quintet, two harps (tuned a quarter tone higher) and two quarter-tone clarinets.

Rome.—Michael Balling, who has in past seasons directed at the Costanzi and at the Augusteum, directed a symphony concert at the latter place on February 22. His program included Beethoven's Pastoral Symphony, the Waldweben from Siegfried, and the overtures to the Flying Dutchman and to Freischuetz. He was warmly received and had to repeat Waldweben at the solicitation of the audience.

Monte Carlo.—The Monte Carlo Quartet, increased during some of the numbers on the program to a quintet, appeared recently at the Nouvelle Salle de Musique at the Casino of Monte Carlo. Most of the concert was devoted to works of Adela Maddison,, an English composer and a student of Gabriel Faure. Mrs. Maddison had an opera produced in Leipsic fifteen years ago.

Budapest.—After failing to receive a promised increase in salary, the orchestra of the Budapest Opera went on strike recently. A notice was issued by the ministry that every musician who did not return immediately was dismissed and not entitled to pension or other compensation. Performances were suspended, and, following a meeting of the musicians which broke up in excitement, telegrams were dispatched to all musicians' organizations in Europe asking that the Budapest Opera be boycotted.

London.—Ignace Jan Paderewski played a program of Chopin, Schubert, Beethoven, and Liszt over the radio last week from a London broadcasting station. The concert was relayed throughout the United Kingdom.

Leipsig.—The first Musical Science Congress of the German Music Society will be held here from June 4 to June 8.

Cologne.—Under the direction of Hermann Abendroth, the Lower Rhine Festival will be held here from June 11 to 14.

Berlin.—A Reger Festival, arranged by Felix Lederer, will be given at Saarbruck in the State Theatre. It will be followed by a Mozart week.

London.—E. J. Dent, English critic and musicograph, is in Munster, Germany, supervising the stage production of Purcell's Dido and Aeneas.

Venice.—A new opera by Ezio Camussi, Scampolo, had its premiere at the Fenice Theatre on February 22. Dario Niccodemi is the librettist.

The title role was sung by Anna Sassone-Soster, who displayed an intelligent understanding of the character as well as a sufficiently beautiful voice. She was much applauded during the acts as well as after each of them. The tenor Emilio Perea also won favor with his audience. Signora Pederzini sang the part of France, and the baritone Persichetti brought the proper dignity of bearing to his interpretation of the part of the engineer Bernini. His voice was at its best too. F. C.

Novelties Mark Moscow Season

Moussorgsky's Fair of Sorotchinski and Vassilenko Ballet Given; Celebrate Opera Anniversary.

Moscow.

Three important events took place in the life of the State Opera House this season. One of them was the premiere of the unfinished opera by Moussorgsky, The Fair of Sorotchinski; the second was the 100th anniversary of the theatre; and the third was the premiere of a new ballet by Serge Vassilenko, his Joseph's Legend.

Strictly speaking, the presentation of the Moussorgsky piece was not a premiere because about a decade ago this opera was given in much the same version in the so-called Free Theatre. There are in all three forms of this opera, one a version of Serge Sakhonovski, another by Cesar Cui and the third by Nicolas Tcherepnine. The first of these three versions is more in a vaudevillian vein than the others, which, on the other hand, partake most of the mood of light opera.

Moussorgsky's intention in the Fair was to write the first Russian comic opera. His untimely death prevented him from finishing his work. The sketches for the opera were left very incomplete and, in many cases, were not elaborated at all. The editors who have worked over the material therefore have had free rein in orchestration, in arrangement of the sequence of the scenes, and the like. It is to be imagined then that in the most careful of editions we should not have exactly the sort of thing that the composer was intending.

Use Sakhonovski Version

Such is the case with the Sakhonovski edition of the Fair, the one which the State Opera selected for its recent production. The editor has included in the opera some excerpts from the Gogol story which are spoken, not sung.

Whatever its defects this version of the piece has the great virtue of giving a talented and clever actor great opportunity to include in his interpretation effects of broad and gay comedy.

The performance of the Fair of Sorotchinski on this occasion was very good. In reporting it one must mention the excellent singing of Mme. Nejdanova, the Russian coloratura soprano, and the grotesque and amusing acting of Mme. Makarova-Shevchenko. The former had the part of the young girl, Parassia, and the latter was her malicious mother, Khivaria. All of the men's parts were well sung, and some of them were played with ingenious comedy.

In particular Tolachev, the basso who took the role of Tcherevik, father of Parassia, distinguished himself. The part of the girl's bridegroom was taken by the tenor Ozerov, Streltzov appeared as the priest's son, the lover of Khivria, and Luminarsky and Bugaisky completed the cast. The conductor of the opera was Nicolas Golovanov.

Two Days of Celebration

The centennial of the State Opera House was celebrated in a two-day festival. The building was beautifully decorated, and the officials in charge of the memorial events put up on the front the sign, "Art for the Workingman."

Before the commencement of the celebration inside the theatre a procession passed outside. In the ranks were many working men, students and soldiers. Those in the small parade carried red flags and banners at the head of their columns. Some of the slogans were, "Give us a revolutionary repertory," and "Closer to the masses," and so on.

Speeches were made before the crowds which assembled, and inside there was also an abundance of oratory and greetings. Following these ceremonies Nicolas Golovanov conducted a performance of his own Festival Cantata, which he had written especially for the occasion.

That evening some of the leading theatrical companies of Moscow gave performances of their pieces on the State Opera stage for the benefit of the artists and working men of the Opera. On the next evening there were performed excerpts from the operas Ruslan and Ludmilla, Sadko, and Les Sylphides, and from Stravinsky's Petrouchka. In each case the leading artists of the State Opera took part in the production.

New Vassilenko Ballet

The most recent novelty of the season was the performance of a new ballet by Vassilenko, his Joseph's Legend. The program included also a ballet to Schubert's Theolinde music. The most interesting detail in these novelties was the choreography of Kassian Goleizovsky, which particularly caught the attention of the audience. Good as it was, Vassilenko's music could hardly measure up in interest to the beautiful scenery which had been provided for his ballet.

VICTOR BELAIEV.

Monteux Mentioned for Monte Carlo

Monte Carlo.—Leon Jehin, musical director here for several years, has sent in a resignation which is effective the end of this season. It is reported that Pierre Monteux, former conductor of the Boston Symphony Orchestra, will succeed M. Jehin.

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FOREIGN MUSIC ACTIVITIES

Perosi Leads Choral Music at Costanzi

Rome.

The choral-symphonic work of Lorenzo Perosi, Moses, was presented at the Teatro Costanzi under the direction of the composer on February 28. It was heard at this theatre twenty-two years ago. This performance was a complete success, for the composer was called out to take his bow more than a score of times.

Signor Gasco, reviewer of La Tribuna, considered the score of Moses "rich in pages of inspired music." This chronicler pointed out two particularly beautiful passages, the chorale Sventura a Noi during the interlude of the plague, and the scene of the rite of the lamb.

"The last part of Moses," continued this writer, "is even more dramatic. The famine and the passage of the Red Sea are portrayed with suggestive thematic material and appropriate orchestral color. The song of the saved people is properly solemn, but the most moving melody is that which is sung by Moses in the dawn just before the sound of battle is heard."

This reviewer nevertheless found certain defects in the Perosi work. He objected to the interruption of the course of the story as told by the soloists and chorus by the interpolation of symphonic movements, no matter how beautiful they might be. Also he felt that at times the words of the text did not have sufficient and most fitting accent in the music. Signor Gasco remarked on the Wagnerian influence to which the composer seemed to have submitted himself at more than one point in his music.

The performance of Moses was good, according to these observers, although there were some singers of mediocre talents in the chorus. The soloists were the soprano Benedetti, the contralto Tesorieri, the baritone Inghilleri, the basso Belli, the baritone Viltani, and the tenor Fullin. The chorus and the orchestra gave a precise and expressive performance under the composer's leadership.

F. C.

Sibelius Will Visit London

London.—Jan Sibelius, Finnish composer, will conduct a new symphony of his at the Three Choirs Festival in September. Dame Ethel Smyth's Mass in D will also be heard, marking the first appearance of a woman composer on the program at the cathedral in this Festival.

Prague to Hear Janacek Novelty

Prague.—At the International Society's Festival here in May, Leos Janacek's new opera, The Cunning Little Fox, will be produced at the Czech National Opera.

May Complete Busoni Opera

Berlin.—Philip Jarnach will complete Busoni's unfinished opera, Doktor Faust, according to rumor here.

MME. CARA GINN

AMERICAN soprano and a former pupil of Jean de Reske, recently made a number of appearances with the Nice Opera Company, winning a noteworthy success in Mozart's Don Giovanni. Later Mme. Ginn appeared with the Cannes Opera Company under the direction of Renaldo Hahn. She is one of the young American singers of talent who are making their way in foreign countries and who are gradually attracting notice in the United States by their work abroad.

Bilotti Makes Paris Debut

Paris, March 11.—Anton Bilotti made his Paris debut last evening in the Salle Comoedia. His program included the Bach-Busoni Fantasy in A minor, the pianist's own Variations on an Old Theme, a Beethoven sonata, a group of Chopin pieces, and two compositions of Liszt.

One-Armed Pianist Plays

Vienna.—In a recent concert here, Paul Wittgenstein, who lost his right hand in the war, played a Concerto written for him by Erich Korngold. Another Concerto is being written for him by Richard Strauss.

London Opera Plans Progress

Roster of Artists Being Filled; English Capital Hears Repeat Recitals.

London.

Further announcements and rumors lend interest to the promised opera season at Covent Garden in May-June. Negotiations are said to be in progress for the appearance of Mmes. Jeritza and dal Monte, and one informed writer makes the engagement of the former singer—for Italian roles only—a certainty.

Four other artists who were among the best-liked during last year's German season are definitely to return: Mmes. Lotte Lehman and the lovely Salome, Gota Ljungberg; and Richard Mayr and Friederich Schorr, "that inimitable Ochs" and "that excellent Wotan," the Telegraph calls them respectively.

Neither new music nor new musicians enlivened the first week of March in London's concert halls, save with the debut appearance of the Philharmonic Trio, composed of Messrs. Leon Goossens, oboist, Albert Fransella, flutist, and G. O'Connor Morris, pianist. The first two are the leaders of their respective sections in the Royal Philharmonic, and Mr. Goossens at least is an artist of the very highest rank. Mr. Morris has hitherto confined himself chiefly to accompanying. The concert was commended in the press, although the novelties of composition presented did not escape unscathed.

At the latest Queen's Hall Orchestra concert, Guilhermina Suggia, the cellist, was to have been soloist, but owing to illness a substitute had to be found for her. Benno Moiseiwitsch consented to appear, and played the piano part in the Tschaikowsky B flat minor Concerto, and a group of solo pieces. His "complete and assured technical command" (Robbin Legge) were everywhere the subject of favorable comment, although the Observer writer regretted being "dragged down willynilly to the level of attention at which one consciously and terribly admires his marvellously ordered fingers."

The Rose Quartet made a second and last appearance at the Wigmore Hall on March 7, and this time unequivocally favorable comment followed their concert. The Telegraph writer concluded his review with a note on "the loftiness of interpretation, the magnificent body of tone, the clean and direct expression" which "made a deep impression."

P. L.

Coq d'Or Is Presented At Teatro Regio in Turin

Turin.

Rimsky-Korsakoff's Coq d'Or, an opera little known in Italy, was presented at the Teatro Regio here on February 18. The work was well received by a large audience.

The reviewer of La Stampa considered the opera gracious and beautiful. He found it even in its operatic form very much in the nature of a ballet, and felt that at times one had the need of some variety in its mood.

The performance was prepared and directed by Gaetano Bavagnoli, who was much praised for his work. Under his baton the instrumental color of the Regio orchestra was at its richest. The co-ordination and balance of the voices and accompaniment were also of the best. Maestro Bavagnoli was called out many times together with the principals to acknowledge the applause.

The leading artists in the presentation were Signori Viglione-Borghese, Raissof, Castiglione, Villa, Dominici, and Tihonova, and Signore Ruggeri and Sari. Signor Viglione-Borghese, baritone, won the honors of the evening, but was seconded closely by Signor Raissof, tenor, who showed a clear enunciation and beautiful head tones. Signora Sari sang excellently, but her acting was not up to her high vocal standard.

Sing Music of Palestrina

Rome.—A concert of lay music of Palestrina was conducted by Domenico Alaleona at the Sala Accademica di Santa Cecilia on February 13. Maestro Alaleona preceded the music by a short talk on the life and music of the composer.

The centenary of the same composer was celebrated two days later at the Augusteum with a concert of his music sung by the Societa Romana Polifonica under the direction of Raffaele Casimiri. Also four compositions for organ by composers of the seventeenth and eighteenth centuries were included in this program.

Taylor Suite for Leeds

London.—Deems Taylor's Suite, Through the Looking Glass, will be presented at the Leeds Festival next October.

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THE STUDIO EASY CHAIR

THE students in the School of Music of Yale University gave a concert March 11 in Sprague Memorial Hall. The artists appearing were Angeline Kelley, soprano; Helen Virginia Cain, contralto; Theodore Carswell Hume, tenor, and Alfred Ashfield Finch, baritone, all of whom are pupils of Francis Rogers. Walter Frank Chatterton was at the piano.

The Gunn School in Chicago will move May 1 into its new quarters built for the school by the Fine Arts Building Corporation and designed by Rebori. There will be a recital hall with a seating capacity of 200, and the school will have the privilege of using the Fine Arts recital hall for larger concerts.

Marion Murtaugh, artist pupil of Mr. Gunn, was heard recently at Webster College and at the Visitation Convent in St. Louis.

The sixth in the series of faculty recitals at the Curtis Institute of Music in Philadelphia was given March 10 by Berthe Bert, pianist.

A song recital was given in Town Hall, New York, Wednesday evening, by Frederick Wolkow, tenor, and Charlotte Harvis, soprano. Mr. Harvis is a pupil of Emilio Roxas.

The Right Reverend Paul Ferretti, O. S. B., president of the Pontifical Institute of Sacred Music at Rome, will lecture at the Pius X School of Liturgical Music at the College of the Sacred Heart, New York, this coming summer. The courses to be given at the summer school (which opens June 29 and extends over a period of six weeks) include study of the Gregorian Chant, Gregorian accompaniment, polyphonic music, and the Ward method. These courses will be conducted by the Abbott Dom Ferretti, Mrs. Justine B. Ward, Nicola Montani, and Mother G. Stevens.

Bernhard Knudsen, a violin student of Carl Tollefsen, won the Young Artists' Contest recently given at Wanamaker's under the auspices of the American Federation of Music Clubs. The three judges were the violinists, Arthur Hartman and Eddy Brown, and Felix Deyo, critic of the Brooklyn Standard Union.

The young violinist played the first movement of the Mendelssohn Concerto, and, with Augusta Tollefsen at the piano, gave the Sonata for Violin and Piano by Albert Stoessel.

The winner of this contest is entitled to appear in the District contest comprising four States, New York, New Jersey, Pennsylvania and Delaware. The winner of the District Contest will then compete in the finals to be held in Portland, Ore., early in June.

The Cleveland Institute Chorus of one hundred mixed voices will give its first public performance of the season Friday evening at the Hotel Statler ballroom. Haydn's The Seasons will be the oratorio given. The chorus is under the direction of John Peirce, baritone, head master of the voice department of the Institute. Soloists will be Pearl Hemler, soprano; Howard Justice, tenor, and Thomas W. Lane, bass.

The dates and courses for the summer session of the Cleveland Institute have just been announced. The summer school will open for a six weeks' session on June 22 and will close August 1. In addition to Ernest Bloch's Master Course, which will be given two hours daily for five weeks, there will be master classes in piano, violin and cello by Beryl Rubinstein, Andre de Ribaupierre and Victor de Gomez. These classes will be held twice a week and will offer interpretation, pedagogy, and concert repertory. There will be regular classes and private lessons in all branches of music.

On Friday, March 6, Margaret Carlisle, artist-pupil of Edna Richolson Sollitt, was the soloist at the Kimball Hall noonday concert, playing the Rachmaninoff Second Concerto and other numbers. Miss Carlisle also appeared in Chicago last month, in the Medtner concert.

Other artist-pupils of Mrs. Sollitt will appear in Kimball Hall this season, including Virginia Stocklin and Elizabeth Brooks Gray, who also played recently for the Glencoe Woman's Club. Ora Manning gave a program of French music at the Matinee Musicale of Elkhart, Ind.

A piano recital, devoted to compositions by Leopold Godowsky, was given by the progressive series pupils of the Braun School of Music, Pottsville, Pa., on March 2. Those appearing were Mary Marshall, Sylvia Eber, Ruth Eber, Goldie Moskovitz, Elwood Holstein, Marian Heisler, Grace Lengel, Isabelle Hoffman, Kathryn Holahan, Norman Lloyd, Frank McCurl, Jane Daddow, Catherine Dreshman, Leonard Geiger, Mary Dormer, Gertrude Eber, Mildred Parton, Anna Davis Barrow, Blanche Wade, Marian Deinman, Mary Grace, and Norma Schucker.

An offer from the Alabama college, Montevallo, to conduct a summer master class there has been accepted by Walter Spry, pianist and teacher of the Columbia School of Music.

Photo by Tyler.

FRANZ KNEISEL

New York Violinist and Teacher, Whose Colony at Blue Hill, Me., Will Again Attract Many Students and Professional Folk This Summer.

Teachers noted in the world of concerts and pedagogy will award free tuition to worthy students this season as in years past at the Bush Conservatory Summer School. Frederic Lamond, Scotch pianist, will select from the applicants one student to study as a scholarship winner under him for the summer term. Other pianists who will award free tuition to talented and deserving students are Jan Chiapusso, Edgar A. Nelson, Julie Rive-King, Ella Spravka, John Blackmore, Jeanne Boyd and Elsie Alexander.

The winners of scholarships among the violinists may study with Richard Czerwonky, Bruno Esbjorn, Rowland Leach, or Ebba Sundstrom. Among the voice teachers who have offered summer scholarships are Charles W. Clark, Boza Ourmiroff, Louis Kreidler, Nelli Gardini, Mae Graves Atkins, Emerson Abernethy, Justine Wagener and William Phillips. One scholarship in public school music will be awarded by Lyravine Vitaw, director of that deparament in the conservatory whose professional and personal qualifications, in addition to a good grounding in applied music, are best adapted to make a successful supervisor in music.

Examinations for these summer scholarships will be held on June 25 and 26.

Fellowships Announced By Juilliard Foundation

The Juilliard Musical Foundation is prepared to award one hundred fellowships in music to American music students. These fellowships will be for study in singing, piano, violin, violoncello and composition. Awards are made by competitive examination conducted by the Examining Board of the Foundation.

Students receiving fellowships will receive free instructions under teachers at the New York school maintained by the Foundation. Each fellowship represents a tuition value of about $1,000.

Competing students must be over sixteen and under thirty years of age, and citizens of the United States. They must present credits in general education that are the equivalent of a four-year High School course; and they should demonstrate exceptional capacity and training in one or more of the specific divisions of music study.

Appointments will be made for one school year with an opportunity of renewal at the discretion of the Foundation.

Students residing at a distance from New York and nominated for fellowships by affiliated schools or accredited teachers, may have traveling expenses paid by the Foundation to New York for examination. Students who are not nominated by affiliated schools or accredited teachers will be permitted to enter the examinations at their own expense. If such students secure a fellowship, traveling expenses may be paid by the Foundation.

Examinations for the 1925-1926 fellowships will be held in New York City at the Foundation on June 15 to 18 inclusive and on September 28 to October 3, inclusive. Application blanks for the June examinations should reach the New York office not later than June 5 and for the September examinations not later than September 18.

Mme. Margaret Melville Liszniewska's composition, a string quintet, was played in Cincinnati recently by Jean Have, Julian de Pulikowski, Peter Froelich, and Desire Dandzowski with the composer at the piano. A concert of new sonatas, including works by Vierne, Stoessel, and Melcer, was played by Dr. Karol Liszniewski, pianist, and Robert Perntz and Julian de Pulikowski, violinists.

Pietro Yon, organist and teacher, has been fulfilling many engagements recently in his tour of the Middle West.

Joseph Achron, Russian violinist and composer, has settled in New York, where he has opened a studio for violin teaching.

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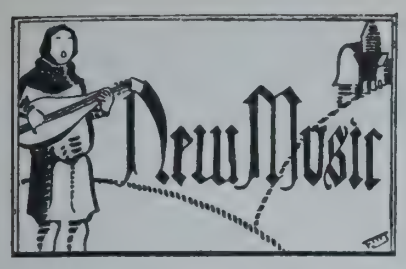

A NEW anthology of piano music, Ten Recital Pieces, which has just been issued by the Oliver Ditson Company, New York, will hold forth the utmost interest to teachers and advanced students of the piano. The works included in the group are the Bach-Burmeister Prelude in E flat minor; Brahms' A flat Waltz; a piano arrangement of Drdla's Souvenir; Grieg's Puck; Poldini's Cherubs; Saint-Saens' The Swan; the Schubert-Burmeister Andante from the Sonata in A; Schuett's Night Thought; Schumann's Impromptu in D and Scherzino in F; and Sinding's Serenade.

Various musicians have edited the separate pieces. The fingering is marked out thoroughly, and phrasing and pedaling are taken care of fully also. The edition is clearly printed, and has the added virtue of a very reasonable price.

A text of the very first grade for the study of the violin is published by the Willis Music Company, Cincinnati, O. The author of these First Steps of the Young Violinist is Otto C. A. Merz. The exercises are carefully graded from the very first steps on. The author has included helpful written texts from time to time, and he has provided his exercises with tasteful accompaniments for the teacher. Mr. Merz has been sensible enough also to realize the importance of some musical interest in the work, and the later pieces are accordingly catchily melodious.

From the same publishers come Rudolf Friml's The Foxy Kitten, a piece for the most elementary piano pupil. Of similar grade are a series of five duets by Mr. Friml, included under one cover with the title, Musical Adventures for Four Little Hands.

The Willis Music Company has devoted attention in two of its recent issues to the ambitious saxophone player. Edward C. Barroll's Ten Little Pieces are arranged for C melody saxophone and E flat alto saxophone. In each edition the pieces are provided with piano accompaniment.

Jascha Gurewich is the editor of Popular Favorites for the same instrument. He has arranged some well known compositions of Gluck, Albeniz, Cadman, Delibes, Friml and himself.

Very First Lessons on the Violin, by Jasper Graham, are published by the Boston Music Company, Boston, Mass. The volume includes a dozen short pieces for the most elementary pupils of violin-playing. The lessons are printed both with and without piano accompaniment.

The same house has published a Celtic Lullaby for violin and piano, by Gilbert Beard. It is a melodious composition of elementary grade.

First Freischuetz of Year at Metropolitan

The first Der Freischuetz of the season was produced at the Metropolitan Opera House, New York, the evening of March 16. In the opinion of Olin Downes of the Times, it was probably "the finest interpretation of an opera that the company has given this season.

In the cast were Mmes. Rethberg, Mario, Hunter, Ryan and Robertson, and Messrs. Bohnen, Meader, Schuetzendorf, Schlegel, Wolfe, Rothier and Gabor. Mr. Meader took the place of Curt Taucher, who is not yet well of his fall. Artur Bodanzky, whose recitatives, substituted for some of the original spoken parts of the opera, again received general commendation for his conducting. Samuel Thewman, stage director, and Joseph Urban, scenic director, also came in for special commendation.

Mme. Rethberg's "beautiful" singing was admired by Mr. Taylor, and Mr. Henderson wrote that she brought to the role of Agatha "her unfailing beauty of voice and her well planned delivery." Mr. Downes wrote: "Rarely has she displayed such a blend of beautiful singing with acting wholly in character." Pitts Sanborn in the Telegram-Mail and the Post reviewer wrote similarly.

Mr. Sanborn considered Mr. Bohnen "perfection itself . . . giving one of the most superbly picturesque and telling impersonations known to opera." Deems Taylor mentioned that he "repeated his powerful and immensely effective impersonation of the villainous Caspar," and that Mr. Meader "sang mellifluously" as Max. He lauded Miss Mario, who "succeeded by sheer force of personality and good singing in making a very charming person out of Aennechen."

Mr. Bohnen also received Olin Downes' praise, and Mr. Henderson commented that his delineation "is one of the most forceful in his varied repertory." In the Post he was commended for his work, and Queena Mario's "charming portrayal" and the "skill and beauty" of her singing were praised. This writer also admired Mr. Meader, as did Mr. Downes, who wrote that he substituted for Curt Taucher "with native intelligence and histrionic aptitude." Mr. Henderson thought Mr. Meader's art "admirable," although his voice was not well suited to the music.

Another to praise Miss Mario was Mr. Henderson, and Mr. Downes observed that "vocally there was freer, more flexible emission and a better tone quality, while the action was less soubrettish, more simple and in key."

Damrosch Reaches 40th Year as New York Symphony Conductor

THE fortieth anniversary of Walter Damrosch's leadership of the New York Symphony Orchestra falls on next Friday, March 27. Messages of congratulation have been reaching Mr. Damrosch from musicians and other persons of note in all parts of the world.

Among those who have sent their felicitations are Mrs. Calvin Coolidge, Charles E. Hughes, William H. Taft, Governor Alfred E. Smith, Ignace Paderewski, Frederick Stock, Leopold Stokowski, Ossip Gabrilowitsch, Artur Bodanzky, Otto H. Kahn, the officers of the American Academy in Rome, Charles M. Widor, Joseph Hofmann, Henri Rabaud, Alfred Hertz, Alfred Verbrugghen, Mrs. Andrew Carnegie, Bruno Walter, Adolph S. Ochs, Sir Henry Wood, Walter Henry Rothwell, Rudolph Ganz, and others.

Mrs. Coolidge's message to Mr. Damrosch reads: "Because I am one of those who enjoy your music, I send you cordial greetings and congratulations on the completion of forty years as conductor. I add best wishes for long years to come."

Music of the Movies

The music program at the Rialto this week is headed by Ambrose Thomas' Mignon Overture. Theodore Webb, baritone, is singing Swing Along, by Will Marion Cook.

The principal musical attraction at the Rivoli this week is In a Garden of Roses with the Rivoli Ensemble. The Overture Populaire is played by the orchestra. The concluding number is Drdla's Souvenir, played by Michael Rosenker, Maurice Price and Ovady Julbert, arranged for three violins by Willy Stahl.

The Mark Strand presents Pauline Miller, who sings a duet with Everett Clark tenor, in Joseph Plunkett's prologue to Sally. The Mound City Blue Blowers, the Mark Strand male quartet, a dance by the ballet corps to tunes from a hurdy-gurdy, and songs from Jerome Kern's score for Sally are other features of the prologue.

Maria Yurieva and Veselaff Swoboda, dancers, of the Petrograd and Moscow Imperial Ballets, are appearing at the Capitol Theatre in the supplementary program to Victor Seastrom's Confession of a Queen. They are offering an interpretation of Chopin's Nocturne in E flat.

VOICE TRAINING, by W. S. Drew, published by the Oxford University Press, London, consists of a series of essays on subjects of fundamental interest and importance in the art of singing. The papers were written to take the place of the few preliminary lectures which Mr. Drew has been in the habit of giving his pupils on the relation of the theoretical and practical sides of his subject.

The author has not made the mistake of thinking that the art of singing can be taught in a book, no matter how large its dimensions. He simply discourses in his essays in more or less detail concerning various matters which the singer and student of singing find important every day of their careers. He is experienced, gifted with good sense and teaching ability, and apparently technically learned in his field.

The result is that the eighty pages of Voice Training are packed with material of stimulating interest to the student of singing. After some preliminary remarks, in which Mr. Drew considers the importance of detailed knowledge as well as original talent in singing, and in which he defines his art, he turns to what for the moment is his more important subject-matter.

He speaks of general mechanisms of the voice and of the problem of breathing, considers the physics of pitch and tone quality, and discusses in some detail pronunciation. From time to time Mr. Drew suggests exercises which he thinks will aid in bringing about helpful changes in the singer's technique, and he makes reference en passant and in a short appended bibliography to a small number of books which he considers valuable.

Mr. Drew's analysis of the enunciation of the vowel sounds and consonants of several languages is exceptionally stimulating, for it is fundamental and keenly analytical in its method, and if it does not cover the broad field entirely in itself, it opens up great vistas which the minds of the individual readers are instructed to an extent how to explore.

Chapters also are devoted to phrasing, interpretation and teaching, and the author seems consistently through these changes of subject to know thoroughly whereof he speaks.

Bachaus Gives His Second Concert

The second of his series of three piano recitals was given the evening of March 9 in Aeolian Hall, New York, by William Bachaus. Among other things, Mr. Bachaus played Scriabin's Poeme Satanique and his Fifth Sonata. According to Herbert F. Peysed (Telegram-Mail) he played "with that sweep and immense glamour so wholly characteristic."

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Taylor Suite Played; Hekking Makes Debut

The New York Philharmonic Orchestra, Willem Mengelberg conducting, featured Erna Rubinstein, violinist, as soloist in its concert of March 15 at the Metropolitan Opera House, and Gerard Hekking, Dutch cellist, in his American debut on its Carnegie Hall programs of last Thursday and Friday. On the latter occasions Deems Taylor's suite, Through the Looking Glass, was given for the first time on a Philharmonic subscription program. It had been played the night previously at the ninth concert of the students' series.

Olin Downes wrote that Mr. Hekking played "in a robust, straightforward manner, with a sonorous tone, but without very much individuality." The world writer said that Lalo's D minor Concerto "served to show the full musicianly qualities of Mr. Hekking and his obvious scholarly devotion to the dark flower of the cello music."

According to Pitts Sanborn (Telegram-Mail), "he played with sure and facile technique, with a fine dynamic sense and with a vigorous, even brilliant, tone." The Sun writer considered he showed "good tone, excellent taste and dignity of style." In the Herald Tribune the chronicler hailed him as a cellist of "unusual quality, with a tone of richness and warmth, smooth and fluent except for a period or two of vigorous bowing and a slight cloudiness in some higher notes, while his technical skill was more than equal to the demands of the composition." The Post reported that his work was "thoroughly artistic."

Miss Rubinstein repeated her performance of the Beethoven violin Concerto which she gave at a previous part of Philharmonic concerts and received commendatory notices.

Lawrence Gilman (Herald Tribune) wrote of Mr. Taylor's work that "the score deserves its success on solidly musical grounds. This suite is an exceptionally fine piece of craftsmanship" as well as having "pictorial vividness," poetic charm and "distinction of idea." Mr. Sanborn commented that "hearing it under the expert leadership of Mr. Mengelberg, one rejoiced anew in its fancy, its humor, its skillful orchestration." The Post reported that "Mr. Mengelberg read the score most sympathetically and with full appreciation of its whimsy, its gay good humor and its genuine loveliness."

The reviewer in the Sun felt that "the brilliant and fanciful piece made evidently a strong appeal to Mr. Mengelberg, as his orchestra gave the score a superb performance." Olin Downes wrote that the Suite gains with repeated hearings. "The music is tinged with fancy and tenderness. The composer has a genuine melodic vein and a poetic spirit. He has also produced a very well made score, notable alike for its ingenuity and refinement . . . His manner is spontaneous and original."

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OTTAVIO SCOTTO

HAS been named technical and administrative director of the coming opera season in the Colon Theatre, in Buenos Aires. The season will last from July to September, and will be under the supervision of the municipality.

Tullio Serafin of the Metropolitan Opera Company will conduct the opera season and Mr. Scotto already has secured the services of the following artists: Beniamino Gigli, Claudia Muzio, Frances Alda, Elena Serafin-Rakewska, Giuseppe de Luca, Cesare Formichi, Urizar, Pinza (from La Scala), Adamo Didur, and Adolph Bolm.

According to present plans the repertoire will include Falstaff, L'Amore dei Tre Re, Cena delle Beffe, Fedra, Traviata, Aida, Marta, Andrea Chenier, Gianni Schicchi, Manon Lescaut, Monna Vanna, Louise, Romeo et Juliette, La Femme Nue, Parsifal, Lohengrin, Le Coq d'Or, and Petrouchka.

Walkuere Music in Concert Form

Minneapolis, March 18.—The Minneapolis Symphony Orchestra, conducted by Henri Verbrugghen, presented Elsa Alsen, soprano, Arthur Middleton, bass, and Paul Althouse, tenor, as the soloists in excerpts from the first act of Die Walkuere. This, as well as the two other numbers, Goossens' Scherzo, Tam O'Shanter, and Eichheim's Oriental Impressions, was heard here for the first time.

Fannie Bloomfield Zeisler, pianist, was the assisting artist at the concert two weeks previously in Chopin's Concerto for piano and orchestra in F minor. Weber's Der Freischuetz Overture, Beethoven's Second Symphony, and Schelling's Fantasy for orchestra, A Victory Ball, were also on the program.

Serafin to Conduct Modern Music

Tullio Serafin will conduct a program of modern music by Malipiero and Hindemith at the concert of the League of Composers at the Forty-eighth Street Theatre, New York, Sunday evening. Malipiero's venture with a new operatic form, Sette Canzoni, will be introduced to America as a work for twenty-four instruments with four of the original seven songs. The soloists of the evening will be Lucilla de Vescovi, soprano; Richard Hale, baritone; Albert Rappaport, tenor, and Wilfred Pelletier, pianist.

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Lines o' News AND Chatter

What Ho! Now comes Concert Management Arthur Judson with the first issue of a series of "house" bulletins. Information designed for local managers of concert courses—individuals, clubs, and other organizations—appears in this introductory bulletin, which is excellently printed. "All items appearing on the pages devoted to the announcements of Concert Management Arthur Judson will be strictly in accord with the facts as this organization knows them" is one statement.

* * *

A partial list of the soloists thus far engaged by the St. Louis Symphony Orchestra for next season includes Josef Hofmann, Walter Gieseking, Albert Spalding, Myra Hess, Florence Easton, Clarence Whitehill, E. Robert Schmitz, Max Steindel, Michel Gusikoff, the orchestra's concertmaster, and Mr. Ganz.

* * *

John McCormack is back in town, feeling his best self again, and ready to renew his concert activities.

* * *

Joseph Schwarz is the newest artist to come under the management of Charles L. Wagner. Here is a distinguished baritone whose position in Europe is of the highest. Plans which are being made for him in this country should be a considerable factor in securing for him opportunities he merits receiving.

* * *

For just two days they paused in New York: Maestro Polacco and Edith Mason Polacco. They sailed last Saturday for Italy.

* * *

And Business Manager Herbert Johnson is also in town, looking after Chicago Civic Opera affairs. He will sail for Europe in about a fortnight.

* * *

So the Colon opera season is to take place this coming summer after all. It will be the first time that the Buenos Aires municipality undertakes an active hand in the management. Now comes Ottavio Scotto's chance to demonstrate his resources as an administrative director.

* * *

Eddie Johnson bought some violets the other day and sent them to Lucrezia Bori. And in Pelleas et Melisande Clarence Whitehill kills Eddie with a sword which looks to be twenty feet long.

* * *

Louise Homer and Frances Alda, Palm Beach residents pro tem, were not affected by the recent fire.

* * *

Now comes Gennaro Papi, preparing for his eighth successive season as first conductor at Ravinia Park. Louis Eckstein seems to have faith in Gennaro. Incidentally, Mario Chamlee is to be one of the principal tenors during the coming Eckstein opera festival.

* * *

A dinner will be given at Town Hall, New York, before the annual concert of the Music School Settlement tomorrow evening. Among those who will be present are Mme. Yolanda Mero, the Duchesse de Richelieu, Mr. and Mrs. Ernest Schelling, Mr. and Mrs. George Barrere, Mme. Olga Samaroff, Louis Svecenski, Arthur Whiting and Mr. and Mrs. Olin Downes.

* * *

Josef Hofmann, pianist, has revealed the name of his childhood patron who, by his generous gifts, made it possible for the young Hofmann to devote himself to studying music. The man was the late Alfred Corning Clark, a New York real estate man.

"While he lived he insisted that his name must not be known," said Mr. Hofmann, "but now that he is dead, I feel that it is right that his name should be known."

When the pianist's early concert career was checked by the intervention of the Society for the Prevention of Cruelty to Children, Mr. Clark stepped in and offered to send the boy and his family to Europe and to finance his musical education. Although Mr. Hofmann received a gift of $50,000 from his benefactor, he saw him only twice.

* * *

James McCormack has announced that, beginning yesterday, his office is located at 41 East Forty-second street, New York City.

* * *

Well, the Tenor Masque is unmasked. According to an announcement of Messrs. Beckhard and MacFarlane, his managers, the young singer who appeared so modestly not long ago was none other than Weyland Echols. That puts at rest the rumors that the singer was one of New York's newspaper reviewers—Pitts Sanborn or Bill Henderson or Lawrence Gilman—trying himself out on the public behind the skirts of anonymity.

* * *

Genuine interest in the announced performances of Alglala is reported of the National Federation of Music Clubs. Fortune Gallo, who is making the arrangements, returned to New York recently from an out of town trip.

* * *

Among the managers who are about New York these days are Mrs. Gertrude Fothergill, of Hartford; Mrs. Wilson-Greene of Washington; W. A. Albaugh of Baltimore, and P. Joe Congdon of Binghamton.

* * *

Pretty soon now we may expect to learn what artists are to sing in the first Los Angeles Grand Opera Association season.

* * *

Manager Daniel Mayer will buy himself, shortly, some linen suits to wear in Havana when he journeys to that city with Dusolina Giannini, who is soon to make her debut in that music-loving city.

* * *

Vlado Kolitsch, New York violinist, and Miss Muriel Richmond, daughter of Mr. and Mrs. John Richmond of England, were married in Wilkesbarre, Pa., March 14. Mr. and Mrs. Kolitsch will reside in New York.

* * *

The autographs of music folk have been conspicuous on the hotel registers at Palm Beach this season. . . . At a recent tea given by the Society of Arts at the Whitehall guests of honor included:

Mr. and Mrs. Ossip Gabrilowitsch, Mr. and Mrs. John Philip Sousa, Ernestine Schumann-Heink, Olga Samaroff, Messrs. Cadek, Siskovsky, Schwab and Vaska of the New York String Quartet, Isaiah Seligman, the Duke and Duchess de Richelieu, Irene Bordoni, Ignacio Zuolaga, Bebe Daniels and Martha Messenger of the New York Theatre Guild.

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The Musical Digest

Blue Stands for
Brahms
See Page 5

VOL. VII. NO. 24 (Published Weekly) NEW YORK, TUESDAY, MARCH 31, 1925 (Copyright, 1925, by MUSICAL DIGEST, Inc.) 15 CENTS A COPY

Gennaro Papi after the close of the Metropolitan Opera season in New York will conduct with the company on its visits to Atlanta, Cleveland and Rochester. He will be one of the conductors of the spring opera season at the Sarah Bernhardt Theatre in Paris beginning May 18, and will return to the United States after that for his eighth year as director of the season at Ravinia Park, Chicago, this summer.

Bulletins of News

Miss Sophie Braslau, contralto, has filed suit in the Supreme Court of New York pleading, on grounds set forth as constituting sufficient reason, the annulment of a contract with the Wolfsohn Musical Bureau covering her services with the Victor Talking Machine Company for the making of recordings of her singing. The point at issue is one touching upon Miss Braslau's desire to renew her contract with the Victor Company direct, independent of any action in the matter by the Wolfsohn corporation. Miss Braslau was formerly managed by Wolfsohn, and is now concertizing under the management of Concert Management Arthur Judson.

The Wolfsohn Musical Bureau has announced two subscription series for next season in New York following the success of the one series this winter, the Saturday Series, and the Sunday Series.

The artists who will appear in the Saturday Series are Toscha Seidel, violinist, October 17; John Powell, pianist, October 24; Louise Homer, contralto, October 31; Josef Hofmann, pianist, November 14; Mabel Garrison, soprano, November 21; Olga Samaroff, pianist, January 2; Maria Kurenko, soprano (New York debut), January 16; Cecilia Hansen, violinist, January 30; the London String Quartet, March 6; and Edward Johnson, tenor, March 27.

On Sundays the following will be heard: Margaret Matzenauer, contralto, October 25; Benno Moiseiwitsch, pianist, November 1; Reinald Werrenrath, baritone, November 8; Cleveland Orchestra, Nikolai Sokoloff conductor, December 13; Hulda Lashanska, soprano, January 3; the "S" trio, a new chamber music organization consisting of Toscha Seidel, Harold Samuel, and Felix Salmond, January 31; Alexander Brailowsky, pianist, February 28; Charles Hackett, tenor, March 14; Mary Lewis, soprano, New York debut, March 28; and Albert Spalding, violinist, April 4.

Edward Siedle, for the past thirty years technical director of the New York Metropolitan Opera Company, died yesterday morning at his country home in Portchester, N. Y. During the last two months he has been inactive because of the sickness, diabetes, which caused his death. Mr. Siedle was born in Woolwich, England, on May 30, 1858.

A drive to raise a trust fund of $2,500,000 for the uplift of British opera has been initiated by a group of well known men headed by the Marquis of Londonderry, the Earl of Shaftesbury, and the Earl of Clarendon, according to a dispatch from London in the New York Evening Post.

The chief beneficiary will be the British National Opera Company which, in the three years of its existence, has collected a deficit of $160,000. Those who are backing the drive desire to restore to London an operatic company of the first class, which it has not had since before the war.

Chicago, March 27—The members of the orchestra of the Chicago Civic Opera Company have received a wage increase of $8 which makes their minimum wage $119 a week. The agreement provides for $5 for each practice period, amounting to nearly $40 a week extra. The average salary is now about $155.

Feodor Chaliapin will not sing with the Chicago Opera Company next season, according to an announcement by S. Hurok, the singer's manager. No reason was given for the change in plans. It had been understood that Mr. Chaliapin would continue his engagement with the Chicago Company. Mr.

Philadelphia Orchestra Celebrates 25th Birthday

PHILADELPHIA, March 30.—The Philadelphia Orchestra with Leopold Stokowski conductor, celebrated its twenty-fifth birthday last Friday in a special concert whose program was almost the same as that of the first concert of the Orchestra under Fritz Scheel.

With the exception of Mozart's D major Concerto and a Fantasy by Josef Suk, played by the soloist, Carl Flesch, the programs were identical. The purely orchestral numbers were Weber's Euryanthe Overture; Schumann's Abendlied, for string orchestra; the Scherzo from Bizet's Roma Suite, and the Second Hungarian Rhapsody of Liszt. At the concert given twenty-five years ago, Vladimir de Pachmann was soloist in Chopin's F minor Concerto.

Mr. Stokowski is the third conductor of the Philadelphia Orchestra, for Karl Pohlig succeeded Scheel in that post, conducting from 1907-1912.

Committee Formed to Fight for Concerts

Present Questionnaire to Mayor; Plan Mass Meeting.

The fight against the discontinuance of the Goldman Central Park Band Concerts in New York began in earnest last week with the organization of a Citizens' Committee on Music. To date Mayor Hylan has refused to meet the committee. Meantime Mr. Goldman is in search of a new site for his summer series of band programs.

"We are making plans for a mass meeting to protest over the loss to the public of Edwin Franko Goldman and his band," said Mrs. Bella Zilberman, chairman of the Committee, "but we hope that the matter can be arranged without holding the meeting. If the Goldman concerts are retained there will be no reason for the mass meeting.

"A telegram has been sent to the Mayor demanding that he make good the promise of his secretary and grant a hearing to those who believe the Guggenheim gift concerts should be restored. If he does not reply, the date and place of the meeting will be announced within a few days."

The list of questions which the Committee wants Mayor Hylan to answer are as follows:

1. As citizens we want to know why the Goldman Band will not be permitted to give five concerts a week in Central Park, as it has done for the past two years?
2. Why do you now limit the concerts to three a week, inasmuch as the Guggenheims have made the same offer as last year?
3. Why did you not accept or refuse the offer of the Guggenheims instead of dictating terms?
4. Don't you realize that you are depriving the citizens of this great outdoor pleasure?
5. Don't you realize that you are using the taxpayers' money in engaging other musicians when this saving to the people could be effected?
6. The musicians employed by Mr. Goldman are professional. Do you want to deprive them of working? Do you prefer amateurs to professionals? The people certainly do not.

Philharmonic Society Names Its Conductors For Season of 1925-26

Furtwaengler and Mengelberg to Be Regular Leaders; Toscanini Guest.

MENGELBERG TO START

Willem Mengelberg and Wilhelm Furtwaengler will be the conductors of the New York Philharmonic Orchestra next season and Arturo Toscanini is probably to appear as guest conductor, according to an announcement by Clarence H. Mackay, chairman of the Board of Directors of the Philharmonic Society.

"Mr. Mengelberg will open the season on Thursday evening, October 15," said Mr. Mackay, "and will conduct the concerts until and including January 10. The concerts from the latter part of January until the end of the season will be led by Mr. Furtwaengler, whose engagement logically follows his signal success of the past season.

"The society considers itself fortunate in being able to announce that Arturo Toscanini has consented to conduct certain of its concerts in January. This engagement, as well as the engagements of Mr. Mengelberg and Mr. Furtwaengler, is an indication of the policy of the society to present to its subscribers the greatest conductors. Negotiations are now proceeding with Mr. Toscanini, and it is hoped that the definite dates of his appearances may be announced shortly."

During the past season the orchestra has played under the batons of Mr. van Hoogstraten and Mr. Mengelberg. Henry Hadley, Igor Stravinsky and Wilhelm Furtwaengler each conducted a number of concerts also. Mr. van Hoogstraten, whose contract expires with the close of this season, will conduct the Philharmonic Orchestra this summer at the Stadium. He was for two years joint leader of the Philharmonic with Willem Mengelberg. He is at present in Europe.

The announcement of Mr. Mackay does not mention Henry Hadley, who during the past season has been associate conductor of the Philharmonic.

For its eighty-fourth season the Society has renewed its lease of Carnegie Hall for approximately its usual number of concerts. There will be some changes in its series next season, however, for it is announced that the Wednesday evening series of ten students' concerts will be given in place of the Saturday evening subscription series.

In the five seasons during which Mr. Mengelberg has divided his time between the Amsterdam Concertgebouw Orchestra and the New York Philharmonic, he has been with the latter always in the second half of the season, beginning about February 1. The change to the first half next year is probably arranged for the convenience of Mr. Furtwaengler, who will continue in his posts with the Berlin Philharmonic and the Leipsig Gewandhaus orchestras.

Hub Greets Singers and Pianists

Mme. Schumann-Heink Heard Again; Wellington Smith Pleases; Carol Robinson and Bruce Simonds Appear

Boston, March 23.—The song recitals of last week were given by Mme. Ernestine Schumann-Heink, Eva Gauthier, Bertha Putney Dudley, and Wellington Smith. Among the pianists were Sergei Rachmaninoff, Carol Robinson, and Bruce Simonds. Carlos Salzedo and his harp ensemble provided the one other concert attraction.

Mme. Schumann-Heink, in this, her second recital, was again applauded heartily by a large audience. Indicative of critical opinion was the statement in the Christian Science Monitor that "again the singer delighted by her expertness, her effortless and accurate expression, her poise, the purity of her high notes, her smooth transitions, her avoidance of formalized operatic gestures. Perfect pitch was always hers, precision of attack and rhythmic continuity." She was assisted by Florence Hardeman, violinist, and Katherine Hoffmann, pianist, both of whom received commendatory notices.

* * *

In her recital here Wednesday, Mme. Gauthier was assisted by Messrs. Laurent, flute; Sunderson and Werner, violins; Fiedler, viola; Langendolen, cello (of the Boston Symphony Orchestra), and Gordon Hampson, pianist. The program consisted of old French, Italian, English, and Spanish airs arranged by Deems Taylor, Saint-Saens, Samuel Endicott, Joaquin Nin, and Kurt Schindler; Chabrier, Debussy, Ravel, and de Falla; Shakespearean songs by Schubert, Sullivan, Castelnuova-Tedesco, Gurney, and Ayres; a group of works for chamber music and voice by Dowland, Roussel, Joseph Marx, and Arthur Bliss; and others by Franck, Dukas, Stravinsky, Ravel, Carpenter, John Beach and Campbell-Tipton.

Mme. Gauthier, as usual, received general commendation for the diversity and originality of her program, although the reviewers were inclined to find ner voice unsuited to some of the songs. She was applauded by Philip Hale (Herald) for skillful diction, but he also mentioned that her voice seemed hard.

* * *

Bertha Putney Dudley, contralto, was heard at the Women's Republican Club the same day. She was accompanied by Harris Shaw. The Monitor chronicler wrote that she graces every phrase and gesture with poise and professional finish; that she uses her voice "thoughtfully and with intelligence"; that her diction is "precise and intelligible"; and that her style is "intellectual rather than emotional" although she brings humor into play and contrasts light and shade.

According to the Transcript, her voice "is rich, of velvet texture, traverses a considerable range and shows more than the usual amount of flexibility" and she "penetrates deep into the heart of her songs."

* * *

In the opinion of Stuart Mason of the Monitor, Wellington Smith has "an agreeable voice which he uses for the most part skillfully" and he pleases by his straightforward, unaffected singing." Mr. Mason added, however, that although the baritone sings "musically and intelligently" he gives pleasure in rather a negative way. The Herald reported that he "sang with excellent voice, brilliant in its upper medium registers, where also its mezza voce is extremely resonant" and was, as always, musically intelligent. The Transcript reviewer wrote in the same vein.

* * *

Sergei Rachmaninoff's second concert was as well received as was his first. The reviewers found him in good form, although they did not think his program particularly attractive. The Monitor remarked that "his characteristic qualities appear to especial advantage, of course, in his own compositions."

* * *

According to the Globe, Carol Robinson "has considerable technical facility and an individual style of interpretation." The writer in the Transcript found that "she has gained in breadth of style, in rhythmic vitality, in the spirit and fire with which she plays," although she has not as yet tones "as richly sonorous as they might easily be made" or as smooth a legato. In the Herald the commentator mentioned that "her brilliant technique has gained in soundness. Her singing tone is fuller and sweeter."

* * *

Bruce Simonds in his recital Saturday displayed "rhythm unusually keen, a singularly pure tone which he is both able and willing to color when he feels the music calls for color, delicate sensitiveness to melodic line and, above all else, sentiment." In the Couperin pieces to further quote the Herald chronicler, he showed "an exquisite grace and an enchanting tone."

The Monitor found him a pianist "who reproduces exquisite miniatures of sound so beautifully and distinctively as to be in a class quite by himself in that accomplishment" and asserted that the delicacy and soft nuances of his playing "make his style light and lovely." As the Transcript put it, "he bears himself modestly and straightforwardly; he gives himself wholly and unaffectedly to the task in hand."

* * *

In Mr. Salzedo's harp ensemble were Marie Miller, Elsie Sorelle, Marietta Bitter, Mildred Godfrey, Edith Connor and Grace Weymer. Della Baker, soprano, was soloist. In the Transcript both Mr. Salzedo and his assisting artists were praised for their performance.

METROPOLITAN OPERA BILL

WEDNESDAY

Aida (matinee)—with Mmes. Rethberg, Telva, and Wells; and Messrs. Lauri-Volpi, Danise, and Mardones; Mr. Serafin conducting.

Faust (evening)—with Mmes. Sundelius, Dalossy, and Howard; and Messrs. Johnson, de Luca, Bohnen, and Ananian; Mr. Hasselmans conducting.

THURSDAY

Juive—with Mmes. Larsen-Todsen, Ryan and Galli; and Messrs. Martinelli, Rothier, and Errolle; Mr. Hasselmans conducting.

FRIDAY

Tristan und Isolde—with Mmes. Morena and Branzell; and Messrs. Taucher, Whitehill, Bohnen, and Meader; Mr. Bodanzky conducting.

SATURDAY

Oracolo and Coq d'Or (matinee)—the former with Mmes. Bori and Wakefield, and Messrs. Errolle, Scotti, and Rothier, with Mr. Papi conducting; the latter with Mmes. Galli, Rudolph, Sabanieva, Telva, and Ryan, and Messrs. Kosloff, Bartik, Bonfiglio, Diaz, and Didur, with Mr. Bamboschek conducting.

Carmen (evening)—with Mmes. Gordon, Alcock, Dalossy, and Tiffany; and Messrs. Tokatyan and de Luca; Mr. Hasselmans conducting.

MONDAY

Traviata—with Mme. Bori and Messrs. Lauri-Volpi and de Luca, Mr. Serafin conducting.

Choose Dayton for Convention

The city of Dayton, Ohio, has been selected by the executive committee of the Music Teachers' National Association as the Convention City for 1925. Dayton goes on record as guaranteeing 100 members to the association, which is the same agreement entered into by the musicians of St. Louis, where the convention was held last December. The convention will be held December 29-31.

Spartanburg Festival Artists

Spartanburg, S. C.—Rosa Ponselle, Marina Campinari, Augusta Lenska, Lillian Gustafson, Frances Paperte, Mario Chamlee, Ossip Gabrilowitsch, Fraser Gange, Douglas Stanbury, and Rhys Morgan are announced as the artists engaged for the Spartanburg Music Festival to take place on May 6, 7, and 8. The Philadelphia Festival Orchestra, under Dr. Thaddeus Rich, and the Spartanburg Festival Chorus of 400 voices will also take part.

Edwin Hughes Heard Again

Edwin Hughes gave his second New York piano recital of the season in Aeolian Hall March 22 in a program of Grieg, Schumann, and Chopin. According to the Telegram-Mail, "vigor, expression and technical skill marked the well attended performance."

Gitta Gradova Lauded In Franck Variations

Cincinnati Hears Orchestral Suite by Sowerby Under Fritz Reiner's Baton.

Cincinnati, March 23.—Reviewers were agreed that Mr. Reiner's program for the symphony concerts of last week was one of the most interesting of the season. Leo Sowerby's Suite From the Northland, Cesar Franck's Symphonic Variations, with Gitta Gradova as soloist, and Tschaikowsky's Fifth Symphony were played.

"Pleasant music" and "thoughtful music" were the terms in which Mrs. Smith of the Times-Star summed up her impressions of the Sowerby Suite. She liked the third movement, Burnt Rock Pool, the most. In regard to the soloist she said, "Miss Gradova created a sensation . . . she promises to become a player of great music in the grand manner."

Mr. Wilson in the Commercial-Tribune asserted that this was "one of the most satisfactory concerts of the season," and he declared also that the Sowerby Suite was "one of the most meritorious works for orchestra that has come out of America." The Franck Variations impressed this writer with the great technical and temperamental equipment of Gitta Gradova. He thought that more physical strength might have been employed to advantage, but "the qualities which the pianist did bring compensated for any lack in that domain."

Mr. Goldenburg, music reviewer of the Enquirer, declared, "America is just beginning to find itself musically." He found a "delicate charm" in the first movement of the Sowerby Suite; Cascades (the second movement) "sparkling, even joyful;" Burnt Rock Pool "a gem of skillful orchestral scoring." He had good words to say for the playing of the cello solo in the third movement by Paul Kirksmith.

Mrs. Plogstedt wrote in the Post that the Sowerby Suite is "decidedly impressionistic . . . scored with splendid understanding of the orchestra." Miss Gradova's "lovely warm tone" and "fine technique" were praised by Miss Plogstedt. She thought, too, that the Variations require greater strength than Miss Gradova brought to bear, but nevertheless she called the pianist "gifted."

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Cellist Is Soloist In Caplet Novelty

Bedetti Assists Boston Orchestra; Farbman Featured by People's Symphony.

Boston, March 24.—Four novelties were offered by Sèrge Koussevitzky at last week's concerts by the Boston Symphony Orchestra. Tschaikowsky's Fifth Symphony was the only familiar number on a program which included Roland-Manuel's Sinfonia from Isabelle et Pantalon, Ravel's arrangement of a dance for orchestra by Debussy, Borchard's L'Elan and Caplet's Epiphanie, a Fresco for violoncello and orchestra.

Jean Bedetti was soloist in the Caplet composition, which was given its first American hearing. To quote Philip Hale of the Herald, he played "in a masterly manner." According to Stuart Mason (Christian Science Monitor), "in spite of the essentially uninteresting character of the music itself, he succeeded in drawing from it a measure of beauty which it seemed at times it could hardly contain."

Other reviewers praised him, but on the whole they did not like but parts of the composition. Mr. Hale, however, wrote that it is interesting "not only by reason of its harmonic scheme and the instrumentation; it contains passages of exquisite beauty."

Another first performance in America was that of the Sinfonia, which Mr. Smith wrote is "fresh, assurant and well made, and it expresses individuality with no straining after effect." H. T. Parker of the Transcript commented that M. Roland-Manuel "writes with a cool head, a deft hand, in the highest of spirits." Other writers spoke of its cleverness.

Stuart Mason did not find the Borchard work "ingratiating," but he did consider it "full of meaning, full of imaginative power, expressed with the skill of a master craftsman." The Debussy dance was made harder and "more shallow" in the Ravel arrangement, according to the Globe.

* * *

Harry Farbman was the soloist with the People's Symphony Orchestra, Emil Mollenhauer conductor, Sunday afternoon at the St. James Theatre in Paganini's Concerto for orchestra and violin. Other numbers were Beethoven's Third Leonore Overture, Saint-Saens' Le Rouet d'Omphale and Tschaikowsky's Fourth Symphony.

Evelyn Gerstein of the Herald wrote that Mr. Farbman played "with an amazing virtuosity, a suppleness and fineness of tone, a maturity of sentiment of which few musicians are possessed." The Transcript reviewer commented on his "sparkling virtuosity" and said that he combines "dazzling technical accomplishments" with "deep emotional feeling . . . producing tones of richness, depth and sonority."

The Globe writer remarked on his sensitive playing—"his nimble fingers and bow were adequate for every demand. When he had an opportunity he played so his violin sang an air with a charm beyond its worth." The Monitor chronicler called him a "brilliant young virtuoso" and added that he played "with all the exuberance of youth" and, in spite of occasional "roughness" of technique, "he exhibited richness of tone and a mastery of his instrument."

DORSEY WHITTINGTON
Whose Place Among the First Rank of the Native Pianists Is Becoming More Firmly Established From Season to Season. He Appeared in New York in Concert With Hilda Kramer, Soprano, Thursday Evening.

* * *

The Handel and Haydn Society, conducted by Mr. Mollenhauer, gave the first of its series of two young people's concerts. Mary Dyer, soprano, was the soloist and Frank Luker the organist. In the words of Miss Gerstein, Miss Dyer sang "with a thin, cool voice and clear enunciation."

Opera Guarantors Hear Statement

St. Louis, March 21.—A meeting of the guarantors of the Chicago Civic Opera Company's recent engagement here was held last week in the private dining rooms of the Chamber of Commerce. H. Worthington Eddy was chairman of the meeting, and Elizabeth Cuney, local manager, read the statement of the expenses and receipts.

Financial support was pledged by those present for next year's engagement of the Company. It is expected that the twenty-eight guarantors for this season's engagement will be doubled for next year.

Cellist Soloist at Metropolitan

Heinrich Warnke, cellist of the Metropolitan Opera Orchestra, was instrumental soloist at the Sunday night concert at the opera March 22. The singers were Mmes. Guilford, Telva, and Sabanieeva and Messrs. Tokatyan, Danise, and Tibbett. Mr. Bamboschek conducted.

Salmond Appears in Detroit

Gabrilowitsch on Return Offers Mahler Symphony; Kolar Conducts His Own Work.

Detroit, March 24.—The features of last week's symphony concerts, conducted by Ossip Gabrilowitsch, were the playing of Lalo's Cello Concerto by Felix Salmond, and the first performance of Mahler's Fourth Symphony. Completing the program were Liszt's Second Hungarian Rhapsody and Humperdinck's dream music from Haensel and Gretel. At the concert the week previous Mr. Kolar conducted in the absence of Mr. Gabrilowitsch.

According to Charlotte M. Tarsney of the Free Press, Mr. Salmond proved himself "an artist through and through and the interpretation he gave this number was magnificent in its breadth and verve. His tone is most sonorous, for he never forces his instrument, and the depth and richness which he secures indicates how perfect a master he is."

R. J. McLauchlin (News) observed that the cellist proved himself a "first-rate" performer; although his tone does not have great volume, "it is rich and round and full of sweetness. His fingering is very deft and his bowing clean and emphatic. His technical attainments are far above the ordinary." In the opinion of Ralph Holmes of the Times, Mr. Salmond "has a tone of great beauty and a machine-like precision in performance."

In general, the reviewers were comparatively unimpressed with the Mahler composition. Mr. Holmes said "it seems more like music for children than about them, a vast difference," and Mr. McLauchlin accused it of being "cute."

Helen Hedges, soprano, sang the voice part in the fourth movement of the work "so nicely that probably everyone present wished she might soon return for a recital," wrote Mr. Holmes. According to Mr. McLauchlin, "her voice is pleasing, if not voluminous, and her manner quite captivating." Miss Tarsney said she handled the solo "with great finish" and commended her "sweet, fresh, youthful voice."

Victor Kolar, associate conductor, led the Symphony Orchestra the week before through his own First Symphony; Beethoven's Music to a Knightly Ballet, which has not been heard here before; Forest Murmurs from Wagner's Siegfried; and Ravel's La Valse.

Mr. Kolar's Symphony has been heard here before some years ago, but, as Charlotte M. Tarsney expressed it in the Free Press, "the rich orchestration on repeated hearing is the more emphasized and the fine sonority and power of the work makes a deep impression." Ralph Holmes of the Times asserted that it was "a sound and substantial and sincere work," with "decidedly individual orchestral treatment." Writing in the News, Cyril Arthur Player remarked that Mr. Kolar's "musicianship is sound" and that he possesses "a genius for restrained but ample melody which belongs to most composers whose works endure."

According to Charlotte M. Tarsney, the Beethoven ballet had "a delightful simplicity and charm" and Mr. Player spoke of the "strong rhythmic sense" with which it is marked. Miss Tarsney also wrote that "the performance of the Siegfried excerpt was excellent."

* * *

The second and last chamber music recital offered in the Alma Gluck Concert Direction was given by the Detroit Quartet at the Women's City Club last night, with Francis A. Mayhew, pianist, as assisting artist.

To quote Miss Tarsney, Mr. Mayhew played "with marked finish. He drew a richly sonorous tone from the instrument" and interpreted the Brahms with distinction, and Ravel's work with a keen grasp of the composer's style. The writer in the News said he played "most artistically and understandingly."

The Quartet, composed of Joseph Gorner and Victor Polant, violins; Florian Wittman, viola, and Jascha Schwarzmann, cello, "accomplished a nice ensemble and played exquisitely in their brief solo snatches," in the words of the News chronicler. Miss Tarsney wrote that they played with "admirable spirit and enthusiasm" and that the Schumann Quintet was played "with real sympathy, the sensibility, balance and understanding disclosed gaining the unmistakable approval of the audience."

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The Musical Digest will seek unswervingly to serve only the best interests of music. It will build up; it will support steadfastly musical progress and just reform; it is pledged to the cause of whatever is musically meritorious in both composition and interpretation, regardless of nationality; it will stand firm for justice; it will belong to no musical "party" or "movement," but remain independent.

Chicago's Opera

The Chicago Civic Opera Association concluded, a few days ago, its current season with a tour reported to have been successful. Its management stated officially that, while in several of the cities visited it became necessary to call on the guarantors for an assessment, the said assessments were relatively small.

In no instance, declared the management, was there any feeling that the price was one either difficult or irksome to meet. Satisfaction was unanimously expressed with the performances given, and where contracts for a return engagement were not actually signed a willingness to negotiate such contracts was recorded.

Plans for the 1925-26 Chicago Opera season are already under way. Its music director has already sailed for Europe, and its business manager is busy with affairs touching upon matters vital to the future of this organization. Optimism is apparent, and by no means a made-to-order thing.

Opera lovers will rejoice if during the approaching season the Western organization establishes more firmly its position. They will feel encouraged if certain gains are made in specific directions where experts believe it is needed . . . for the welfare of a potentially fine institution.

The Musical Digest would like to see those gains come to pass. If and when they do the cause of opera in this country will be benefited in a degree beyond the capacity of the average person to estimate.

The Helping Hand

One never knows just how much it may contribute to a deserving heart the helping hand. Occasionally it serves unexpectedly to aid in the development of a conspicuous talent. There was the case of Josef Hofmann, who related, recently, how the financial support provided by the late Alfred Corning Clark enabled him to study music under the most propitious circumstances. It is highly probable that Hofmann would have gone on to splendid goals even if he had had it all to do himself. Still, what might have been were things different is, after all, pure guesswork.

In an age wherein materialism stalks about, and love of ease and a good time keeps it company, there is an increase in the extent of helping hands. Men and women of large means are opening their purses a little oftener, and with a little better understanding of how it may best be done.

They are examining more acutely the worthiness of the individual or the institution eligible to receive a helping hand, and proffering it, thereafter, with an intelligence which diminishes in nowise the self respect and self reliance of the one helped.

In a world which never was more interdependent than it is today there is a steady growth in the readiness of those able to do so to aid what deserves being aided. It is eloquently significant, for unless the world were getting better no such state of affairs could exist.

. . . TEMPO RUBATO . . .

DEEMS TAYLOR'S Suite, Through the Looking Glass, shared a recent Philharmonic program with Stravinsky's Firebird Suite and the Scheherazade. It is not exaggeration to say that Mr. Taylor's music held its own with both these masterpieces. It was in no way flimsy or uninteresting in comparison with them.

The orchestration of the Suite is sturdy and colorful and has much in it that is original. Equally skillful is the treatment of the themes, which are developed in such a way that the progress of the music is never hesitant or labored.

Nevertheless there is one respect in which the composition raises a question. Each time that the composer is serious—rather than fanciful, lightly melodious and pictorial—his music becomes sentimental. This is particularly noticeable in the final movement of Through the Looking Glass.

It is obvious that in this particular case the sentimentality is perfectly in keeping with Mr. Taylor's program—that is, the story of Alice. I wonder whether, if he chooses, Mr. Taylor in his writing can be grave without running to sentimentality.

Where fancy is required Mr. Taylor is pleasantly ingenious in his melodic invention and his orchestration. The clarinet solo in the Jabberwocky movement is fascinatingly clever and amusing, and the bassoon and contrabassoon passage which describes the death of the monster is equally happy. I was reminded by it of Strauss' treatment of the ascent to Heaven of Till's soul (it is so different) in which the clarinet and trilled flute give a soprano picture of transfiguration.

Impressive also was the manner in which Mr. Taylor with a catchy and unobvious rhythm avoided banality in his mock march in the Jabberwocky movement.

A GERMAN musician, Professor A. H. Thorold, arrived in New York last week with a few theories and prophecies which caught the fancy of the ship news reporters. He commented that the growing size and subtlety of modern instrumentation were contributing to eliminate the use of the voice in modern music, partly because a singer has difficulty in being heard over a full orchestra and partly because composers are becoming so skillful and apt in the use of instruments that words become less necessary to describe their meaning.

Herr Thorold can hardly mean that. In the first place, there is more music being written for the voice now than there has been at any time since instrumental music became dominant in the art some 300 years ago.

One of the fundamental ways in which music is effective on the listener is in his empathetic reaction to it. Hearing an orchestra one is stimulated to mark the rhythm which it beats and to sing the songs which it sings. It is a restraint of sophistication and training that keeps an audience still when music is being played.

As effective, however, as any instrument may be in the most skillful hands, it is comparatively powerless in comparison with a good voice. The listener's body vibrates physically in most intimate sympathy with that of the powerful, warm singer. He is thrilled to the core, and that is what he calls music.

I remember some weeks ago hearing in an excellent symphonic performance Wotan's Farewell a couple of evenings after I had heard the Walkuere itself at the Metropolitan. The former version could not be compared for effectiveness with the original music of this scene together with the voice. The instruments, as flexible in color as they were, sounded mechanical when the mind recalled freshly the expressiveness of a good baritone voice.

It seems to me that good singing will remain the most popular form of music despite any development that instruments are likely to undergo.

SOME years ago, it is said, it was not unusual for the sports departments of American newspapers to undertake the task of reporting musical events. How are these affairs covered now? The Musical Times (London) quotes the following from the review of a concert in Chatham, England:

"Mr. Blank mounted the rostrum, tapped the music stand with his white baton and waved his left hand languorously in the air as the first chords floated from the platform. The effect was joyous to behold, and in the warm silence stood this youthful interpreter on tip-toe, waiting to pounce upon the straying notes and flick a discordant flat with his wand. Poised like a sprite of Apollo's making, he sprang and crouched and swayed to the recalcitrant rhapsody, and all the while one was conscious of sweet, sad air that somehow melted and whispered itself away in the gilded rafters."

AS Henry T. Finck once pointed out, the development of program music has been a great convenience for critics. It gives them one easy approach to their subject. It is hard to talk about music itself without being either dully (to the novice) analytical or superficially general. To say whether a passage of music sounds like a storm, after the composer has given assurance that such resemblance is intended, is much simpler.

In a consideration of the music of Edgar Varese in a recent issue of The Arts Massimo Zanotti-Bianco asks the question, "Might it be possible to consider a musical composition as a succession of geometric sound-figures, as a resultant of volumes and planes whose successive projections would give birth to architectures of sound whose logic would be given by the equilibrium of their sound vibrations and their forms?"

Mr. Zanotti-Bianco not only considers this possible, but proceeds to find the music of Varese illustrative of what he calls "sound-geometry." To the partial observer it might appear that the critic has applied this "program" of mathematics to a music which he wants to admire, but doesn't know how to like or to talk about.

It seems to me that Mr. Varese's music is as completely non-intellectual as is possible. It is a development of the simple noise-making impulse that every human being has. (Who would not be a trap-drummer?) Whatever appeal it has is physical—that of the stimulation and excitement of the tingling ears and body. Give a child a stick to play with, and he will bang it. Varese does the same sort of thing, in a developed and comparatively subtle way, with the materials of an orchestra. The result may be music—or it may be a nuisance.

ALEXANDER FRIED.

Blue Stands for Brahms

Ruth Breton Suits the Colors of Her Gowns to Her Concertos; Finds City Activity Conducive to Work.

by KAY KENNEDY

RUTH BRETON was cleaning. "You'll excuse me if I finish this, won't you?" she asked, emphasizing each word with energetic jabs at the fragile yellow chiffon in her hands. "I'm awfully fond of this evening dress, and I want to get this spot off so that I can wear it tonight. Oh, dear! I do hope it doesn't leave a ring and spoil it."

She paused, dismayed at the thought.

"I've always found that if you begin right at the spot and rub out in a widening circle it hardly ever leaves a mark," I suggested helpfully. "See, like this"—. For several minutes the large, sunny room, heavy with the odor of gasoline, was quiet as interviewer and interviewee labored industriously over the chiffon dress. The job accomplished, Miss Breton made herself comfortable in a corner of the deep divan.

"Yes, this is a pretty dress." She fingered the rose yellow flounces of the skirt. "I've wished I could wear it at one of my concerts—but imagine wearing a pink and yellow dress to play Tschaikowsky or Lalo! This might suit Saint-Saens, but I haven't played any of his works at my concerts so far, and I'm afraid that by the time I do the dress will be out of style."

The young violinist (she is just twenty-one) explained that she always tries to fit her gown to the concerto she is playing.

"Of course for Tschaikowsky or Glazounow one should wear red, for Mendelssohn, green—sort of an apple green, orange for Bruch, rose velvet for Lalo, and for Brahms—what on earth would you wear with Brahms? Cloth of gold perhaps, or blue—that must be it.

"I guess that this isn't quite the correct way to start an interview, is it?" She smiled engagingly and continued in a voice that has only a suggestion of the slurring drawl of the South, "but I've only been interviewed twice before, and I'm not just sure what is correct to do. Talk about myself? Why, there isn't much to say, and anyway, I got out of the habit when I was young. Mother taught me that it was very rude. As to my music—why, I've just always played the violin. My father was a musician, and I was brought up right from the cradle on music. I come from Louisville, Ky.; this is my first season, and I've never studied anywhere but in America . . . and I think that's about all. You see, there's really nothing interesting about me, I'm a perfectly normal person and don't have any fads—unless that's what you'd call my suiting my dresses to the concertos."

And it is just that that makes Miss Breton such a charming young person to meet. Unaffected, intensely sincere and entirely wholesome, she has none of the mannerisms or affectations so dear to many young artists. And, too, it is this very quality which has been noted by the reviewers in the various cities where Miss Breton has played this season.

She admitted that she very seldom was nervous before an audience or worried over such bugbears as "stage presence." She just feels, and acts, "perfectly natural." If an artist knows each note perfectly, Miss Breton sees no reason for nervousness. Playing with orchestra is her particular delight, as the marvelous orchestral background gives her sublime confidence and makes her feel "as if I were in heaven!" She remembers just one time when she was self-conscious on the concert platform.

Photo by Muray

MISS RUTH BRETON

"That was when I had an accompanist who always, just as we were ready to go on the stage, would whisper to me, 'I just know I'm going to trip!' It used to give me a perfectly ghastly feeling until I found myself safely in front of my audience. And then there is one thing that can really upset me during a concert—to catch the eye of someone who quite obviously is out of sympathy with me. Only the first three or four rows matter to me when I'm playing. I play to one person—or to a certain group of persons—and in that way seem to gain confidence."

Playing idly with the tiny gold buttons on her blue dress, Miss Breton paused a moment, then added impulsively:

"This may sound very stupid, but do you know that I just hate to go to violin recitals?" Her large, dark eyes, deep set and fringed with heavy lashes, seemed to search my face for signs of disapproval. "It's true. Any other sort of recital I enjoy just for the music, but when someone is playing the violin I am so nervous that I sit on the edge of my seat the entire time, and when he or she comes to a difficult passage I begin fingering it myself and become so tense I nearly die! Perhaps you can see why I don't enjoy hearing violinists—except perhaps a Heifetz or some friend in whose work I am particularly interested."

Miss Breton is planning to live in or near New York next year.

"It is beautifully quiet at home in Louisville, but I can't work there. I can't quite explain it, but I can work much harder and much more intensely right in this room.

"In the city everyone is working hard, and striving, and hurrying to get things accomplished. It acts like a tonic on me and spurs me on to all sorts of effort. I hear music, talk with music people and am really steeped in music. At home there are too many diversions, and too many conflicting interests, and, of course, I have to practice consistently and for long periods at a time. I have quite small hands, and unless I practice lots I lose the strength in my left hand." In illustration she held out her left hand and stretched her short, tapering fingers to their full length—which isn't very long.

At another time Miss Breton confessed to one "silly superstition." It seems that she has never had a really successful concert that, on the way to the hall, her car hasn't been hit by a taxicab. The night of her debut in New York her cab was crashed into by that in which her manager was going to the recital.

"That would have been a catastrophe," she laughed, "to be killed by your own manager on your way to your debut recital! Now it has gotten so that if I don't have an accident on my way to the recital I know it won't be a success."

The violinist went on to tell some of the experiences and observations of her first year in concert work. Her debut was postponed a year because she does not believe in "stepping from the classroom on to the concert stage." The artist, in her opinion, must be given time to forget all the rules he has learned before he plays in concert.

"It sometimes seems rather futile to study and study to learn all these rules only to have to forget them all again! But, of course, technical perfection is necessary before one can attempt self-expression in music. Once you have gained technical command, then it is time to forget the rules and learn to play. Here, as in any phase of art, it is dangerous to generalize, however.

"I feel that one does not realize the importance of interpretation until one has tried to create something. No matter how crude your effort, it teaches you to approach your interpretation much more reverently and sincerely. I appreciate painting fifty per cent more since I have tried to paint myself—it has more real meaning for me. Do you know, I've even tried to model! I admit I was pretty bad, but I did enjoy it, and it did my music good."

Elisabeth RothBerg
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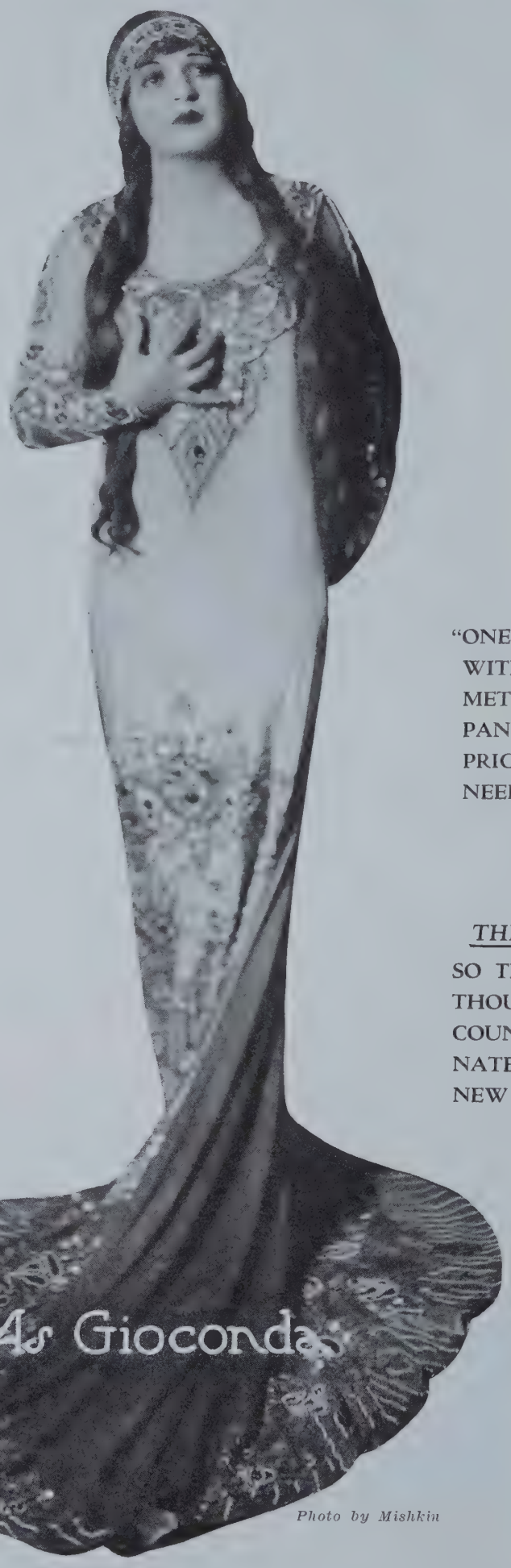
ROSA PONSELLE

PRIMA DONNA DRAMATIC SOPRANO — METROPOLITAN OPERA COMPANY



As Gioconda

Photo by Mishkin

"A VOICE SUPERB,
A CHARM CONTAGIOUS,
A BEAUTY FASCINATING,
A PERSONALITY CAPTIVATING,
A DRAMATIC ABILITY
INSPIRING—
ALL THESE HAS ROSA PONSELLE.

PONSELLE HAS THE SOUL OF GREATNESS, THE VOICE AND PERSONALITY OF GENIUS."

---K. T. F. in The Ohio State Journal, Columbus, O., Feb. 7, 1925.

"IT IS TO BE DOUBTED IF EVEN IN NORDICA AMERICA HAS MADE SO GREAT A CONTRIBUTION TO THE CONCERT STAGE AS THIS YOUNG SINGER."

---Springfield Daily Republican. Springfield, Mass., January 28, 1925

"ONE MUST REGRET HER STAY WITH THE ORGANIZATION [THE METROPOLITAN OPERA COMPANY] WAS SO BRIEF. WHAT PRICE CONCERTS WHEN OPERA NEEDS HER?"

---Frank Warren, New York Evening World, February 23, 1925.

THE ANSWER:—

SO THAT SHE MAY THRILL THE THOUSANDS THROUGHOUT THE COUNTRY WHO ARE NOT FORTUNATE ENOUGH TO HEAR HER IN NEW YORK.

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PIERRE KEY'S OBSERVATIONS

POTENTIALITY, in either individual or organization, is always intriguing. It sets the imagination working; and one's speculative resources also, since it is natural to hazard a guess.

After listening to Miss Elisabeth Rethberg last Monday week, in her first New York recital, I was prompted (as, doubtless, others were also) to wonder what place this gifted soprano will take in the concert world.

Thus far Miss Rethberg has stuck hard by her operatic duties. During her two seasons at the Metropolitan she has devoted her endeavors to establishing a position. Now that it has been made secure she is justified in casting about for another field—a more difficult field—in which to display her talents and to give pleasure through means other than are permitted in the theatre, which calls for large and bold outlines . . . often at the expense of finesse and finish of detail.

I RECALL Miss Rethberg's debut at the Metropolitan a year ago last November. She was Aida, and a nervous one. But what a voice she disclosed! And what promise! Within a few weeks the entire town had awakened to the beauty of the Rethberg voice, and its admirable technical employment. What a relief, after so much shouting one usually has to hear in opera, where great voices are as common as good technique is not.

Then came Miss Rethberg's recital of songs and a triumph. She chose to make her appearance in Aeolian Hall, thereby disclosing a courage equal to her intelligence. Most Metropolitan divas—and divos, as well—incline towards the larger auditorium of Carnegie, which sheds a certain lustre but adds nothing to the intimacy demanded of the interpretative art in song.

In the compact precincts of Aeolian Miss Rethberg could employ the finer shades of expressiveness which would not have traveled to the farthest auditor had the place been twice its size. So the listeners had all the benefits.

THAT Monday afternoon was one well spent. It may have been profitable also to the discerning members of the singing fraternity who were present (and their number was by no means small).

Miss Rethberg started slowly. Not till the program was one-third advanced did that liquid-like soprano attain its fullest fluidity, wherein it could be moulded as its possessor willed. Thereafter it was singing as fresh as the dew on the foliage of a spring morning.

In voice, technique, musicianship, and taste Miss Rethberg has been rarely blessed. Excellent as her achievement is, she can unquestionably improve upon it. For that first New York recital was an ordeal. Since so few great recital singers exist it is to be hoped that Miss Rethberg will devote herself seriously to this branch of the art. If she will (and in so doing develop an enunciation worthy of her other resources, for it was difficult to catch many of the words she sang), then may we look forward to an unique mistress of song.

FOR JUST a few minutes was I permitted, last week, to chat with Maestro Giorgio Polacco and Business Manager Herbert Johnson of the Chicago Civic Opera Company. The former was intent upon the sailing which lay directly ahead, and the latter had matters to discuss which were no affair of mine.

But optimism was a noticeable factor in the demeanor of those two gentlemen, who carry much of the responsibility attached to the organization in which they hold important posts.

Polacco was enthusiastic over the artistic prospects for the season to come, and Johnson seemed no less confident over the financial outcome. Both anticipate a satisfactory accomplishment, and it was apparent that there prevails a state of harmony which will be helpful in carrying out plans upon which they are engaged.

I am one of those who have all along felt that the Chicago company could do more than it yet has done. Its place is one of paramount importance and, on that account, its obligation to its public is large. It should, and it can, carry on to splendid heights, enlisting a support which will establish it upon a foundation of unshakable strength.

When that moment arrives its progress cannot be stayed; and it is a moment not to be too long deferred. President Samuel Insull will doubtless smile when he reads those words, and possibly drop some remark about "minding one's own business." But all which is said concerning the Chicago Civic Opera Company is constructively meant. Nothing could make the writer happier than to see this organization take the bit in its teeth and run clean away to a noteworthy victory.

MR. JOHNSON had a few words to say about the American baritone Robert Steel, who is to make his debut in his native land with the Chicagoans next November. If all he stated is true, young Steel will put another spike in the American music flagpole. According to Johnson his is an exceptional voice, with the true operatic timbre.

Manager Charles Wagner claims to have discovered him, and many people know that William Brady guided him along the pathway wherein a sound vocal technique may be acquired. At present Italy is hearing and seeing this young man, who is a native of Philadelphia, and elected, after graduating from Cornell, to enter upon a singing career in preference to engaging in business with his father.

With Americans climbing fast in all branches of the music art it will be helpful to be able to add to the list another who is accomplishing real things. Wherefore there should be a deal of "pulling" for Robert Steel when he steps for the first time on the Chicago Auditorium stage and exhibits what operatic mettle there is in him.

ALL THE WORLD loves a fighter, and if ever there was one it is Jacob Altschuler. That promoter of symphonic music, who has struggled to keep the State Symphony Orchestra afloat, has made arrangements whereby Ernst von Dohnanyi and Eugene Goossens are to share between them the conductorial posts of the State Symphony during the coming season.

Dohnanyi will take the first half, and Goossens the last. Their engagement injects into the affairs of this organization a new life, and may be a contributing factor in keeping it alive. New York is comparatively unacquainted with the conducting abilities of both these musicians. Dohnanyi was heard this season in a State Symphony concert of which the program consisted entirely of his own compositions, and in most of them he himself conducted. Mr. Goossens also has wielded the baton in New York this season—in one of the modernist concerts of the International Composers' Guild.

One could judge little of their talents from this small number of appearances. In neither case was the conductor long enough in contact with his musicians to mold them to his distinctive way of thinking in regard to the interpretation of the music in hand. Both programs, besides, were quite unfamiliar, so that there was added difficulty in gaining a sharp impression of the musical personalities of Messrs. Dohnanyi and Goossens.

These two men do not come here entirely unknown, nevertheless. Dohnanyi has already achieved high respect in the United States and in Europe as a composer and pianist, and he is the conductor of the Philharmonic Society of Budapest. In England, where Eugene Goossens is active as conductor of the London Symphony Orchestra and the British National Opera Company, and as a composer, too, he is considered one of the most important and significant members of the younger generation of musicians. His work as leader for half the season of the Rochester Philharmonic Society has been regarded with great favor by discerning followers of this young orchestra.

Not only the intrinsic abilities and experience of Dohnanyi and Goossens will help to strengthen the position of the State Symphony Society next season, but the prestige of their names will do much to give this orchestra new respect in the eyes of the New York music public.

CLEVELAND, OHIO, is walking along musically with a steadiness that has carried it to an unique place. The sudden spurt in the opera field has attracted attention beyond the boundaries of this country; foreign nations have heard about it, and their people discuss not infrequently that subject.

Cleveland was always operatically inclined; but not until a year ago did the city, and the territory it draws upon, quite realize just what might be done where able leadership and organization are effectively joined, and efficient sales promotion starts in motion the wheel of achievement.

The matter becomes pertinent because of the approaching engagement there of New York's Metropolitan Opera Company, and the preparations which are being made to support the ten performances scheduled. It will require about a quarter million of dollars to pay for that little opera party. And yet—I do not anticipate a deficit, and therein lies the milk within this particular cocoanut.

LIKE THE APPLE which the small boy declared would yield no core, there will be no deficit for the good and sufficient reason that the patrons of those planned representations will themselves furnish the money to meet the huge expense. A year ago, when the one week's visit of the Metropolitan to Cleveland stirred people up even as Atlantans never were stirred, it cost the guarantors a few dollars. This year there are no guarantors. None are needed. In their places are "sponsors," who include virtually all the prominent Clevelanders.

Why is there no underwriting? And why does the Metropolitan vary in this instance from its custom of insisting upon a guaranty? Because of the extraordinary ability of a man who in the past twelvemonth has furnished more surprises and prompted more talk than any other musical individual of whom I know.

He is not large physically, but he makes up for that in other respects. His name is Philip Miner, and he is an enthusiastic go-getter.

THE DYNAMIC, optimistic, insistent Mr. Miner—whose plans happen to have the approval of no less a distinguished Cleveland citizen than Francis E. Drury—has accomplished, and is accomplishing, a huge task. He did it a year ago. He astounded some of his most ardent supporters when he took The Miracle to the Lake Erie city last winter and played it to almost unbelievable patronage. Now he seems in a fair way to establish a new opera attendance record . . . for unless all indications are at fault the coming May season there of the Metropolitan company is likely to make some history.

Cleveland is virtually a solid unit back of Messrs. Drury and Miner. Still, it is to the initiative and the resourcefulness of the latter that the real credit for the popular support will belong.

I doubt however that Mr. Miner will claim any such credit. He will have no need to do so, even if he holds any such desire (which I am reliably informed he does not). The astute man generally lets others do that kind of talking for him, for the reason that it sounds better and carries far more weight.

BACK from her British triumphs came Frieda Hempel not so many weeks ago; and straightway he proceeded to do some more triumphing such as only an eminent artist can. I heard Mme. Hempel at her last Carnegie Hall recital, and while I should have preferred to have listened to her in a more compact auditorium it is nevertheless true that she conveyed to me (in the seat I occupied, not far removed from the stage) some memorably pleasant moments.

Here is a genuine mistress of the art of song. She has been that, by the way, for a long, long time. Doubtless that is one reason for her continued preeminence; for her hold upon discriminating admirers through the display of a vocal legato, and of those attendant elements which are a part of the equipment of a superior singer.

In the use of her voice, its employment to put varying tints upon her tonal palette, and in diction and musicianship Mme. Hempel can give most vocalists a lesson. Perhaps these are the chief reasons for her capacity to hold a respect which was first gained many years ago.

THE CRITICAL SCALES

Miss Frieda Hempel

Frieda Hempel was heard at Carnegie Hall, New York, Wednesday evening in "a carefully chosen and charmingly sung program" (Post). According to the Times, "the clearness of her diction, the purity of her vocal line in a group of German Lieder created well deserved enthusiasm." This writer also observed that the singer was "in her element" in the "florid runs, the bird-like trills, the arpeggio and other floriture" of the aria from Bellini's La Sonnambula.

Her folk songs, to quote further the Post reviewer, "were splendid bits of interpretation and tone coloring," but her operatic numbers were less successful. In the words of the Sun commentator, Miss Hempel "was in good voice, but her upper register did not reveal the freshness of tone which marked her earlier recital. Perhaps also there was a hint of lassitude in her style, but in other respects she sang with all the familiar characteristics of her admirable voice." Archie Coates of the Telegram-Mail commented that she was less satisfying in the operatic numbers than elsewhere. The World did not carry an analytical review of the concert. Miss Hempel was assisted by Coenraad V. Bos, pianist, and Louis P. Fritze, flutist.

Miss Olga Steeb

A piano recital was given at Town Hall last Tuesday afternoon by Olga Steeb. As the writer in the Sun expressed it, she showed "intelligence, taste and sentiment in her general work. She can still, however, achieve more distinctness of musical design in some of her work by a better use of the pedals. Her tone is very agreeable when it is not somewhat muffled."

Miss Steeb displayed "considerable technical skill," wrote the Herald Tribune observer, and played with "notably smooth fluency, though comparatively little color . . . a certain absence of finish and rather ineffective pedaling." This writer, like the Sun chronicler, found her most adept in the works by Griffes. The World remarked that the effect of the concert was "somewhat drowsy, but altogether sympathetic and warmly applauded by a cordial audience."

Winifred MacBride in Third Recital

Her third New York recital of the season was given in Aeolian Hall Thursday afternoon by Winifred MacBride. In a program of Liszt, Bach, Franck, Debussy, Ravel and Granados, Miss MacBride, according to the Herald Tribune, "showed the technical skill, vigor and musicianship which marked her earlier recitals."

Lisbon Opera Ends Season

Lisbon.—The season of the San Carlos Opera has just closed. It was given by a French troupe under the direction of Gabriel Grovlez, a conductor of the Paris Opera. The repertory included Faust, Manon, Carmen, Thais, Werther and Pelleas et Melisande.

Miss Vera Jachles

Vera Jachles, Russian pianist, gave her first New York recital in Town Hall last Tuesday. Her program included the Brahms Variations and Fugue on a Theme by Handel, Schubert's C minor Impromptu, and Chopin's B minor Sonata, as well as works by Sgambati, Medtner, Glazounow, Albeniz, Debussy, and Liszt.

The chronicler in the Herald Tribune was impressed with the "vigor, well developed technique and marked competence" displayed in the first part of the concert, and with the "ample clearness and singing quality of touch" of the Schubert. In the Brahms and Chopin she displayed more "of force and dexterity of finger than of expressive coloring." The Times writer thought that she played "with facility, with strength and with ease" but that she was "careless of detail and lacking in the personal touch." According to the Sun, Miss Jachles did her best work in the Schubert, displaying "skill in carrying melodies and also commendable finger work." In the Brahms, her style and technique seemed "unfinished."

La Juive

Nanny Larsen-Todsen sang the role of Rachel in La Juive for the first time with the Metropolitan Opera Company Wednesday evening, and Giovanni Martinelli returned to the last role he had sung before his illness. The rest of the cast was familiar, and Louis Hasselmans conducted.

The writer in the Times commented on Mme. Larsen-Todsen's "richly dramatic singing," and Pitts Sanborn of the Telegram-Mail observed that she "took infinite pains with her singing and her acting, sometimes achieving a measure of success." The Herald Tribune writer said she played the part "more than commendably, strong in voice and striking in appearance and action." W. J. Henderson wrote in the Sun that she was "completely out of her element," and the World considered her "gently and melodiously plaintive." This writer added that Mr. Martinelli's interpretation "has taken on new force and dignity." The Times commented on the "freedom and beauty" of his singing.

Danise Added to Chenier Cast

Andrea Chenier was given its final performance of the season at the Metropolitan Opera House, New York, March 20. Giuseppe Danise replaced Mr. de Luca, who was indisposed, as Gerard. According to Alison Smith of the World, he gave "a robust and spirited interpretation" of the role. The rest of the cast was familiar, and Mr. Serafin conducted.

New York Symphony

The soloist with the New York Symphony Orchestra, Bruno Walter conducting, in Aeolian Hall March 22 was Alexander Brailowsky, who made his farewell New York appearance of the season.

In Saint-Saens C minor Concerto, according to Olin Downes of the Times, Mr. Brailowsky displayed "a dazzling virtuosity and command of tone color. He can summon a quality of finger stroke which gives the piano tone a specially brilliant quality with the orchestra." Mr. Downes also commented that he felt "the authority and will of the soloist, a musician of feeling and imagination, with something to say and his own way of saying it."

The writer in the Sun asserted that he "imparted striking life and personal individuality to every note and phrase of it. The gamut of technical finger difficulties he ran with astonishing ease, while mastery of accent, rhythm, dynamics and tonal variety afforded a style not without sentiment and sparkling with brilliant eloquence. The performance as a whole was a splendid piece of pianistic workmanship." The World spoke of the brilliance and technical interest of the Concerto under his fingers, and the chronicler in the Post thought he played sympathetically.

Mr. Walter also conducted Mozart's Divertimento in B flat, the Siegfried Idyl and Weber's Freischutz Overture. Olin Downes wrote that in the Mozart Mr. Walter "gave a plasticity and meaning to every phrase without once taking the composition out of its frame."

Three Artists Join for Benefit

Winifred Byrd, pianist; Dorothy Gordon, soprano, and Richard Hale, baritone, gave a concert for the Birth Control International Conference in Aeolian Hall, New York, on the evening of March 24.

According to the writer in the Herald Tribune, Mr. Hale sang with expression, and Miss Gordon displayed a voice "of generally pleasing quality, if not always consistent clearness." The reviewer of the Sun mentioned that Miss Byrd gave a display of bravura style in her compositions. This writer also commented that the program was one of "much interest."

Mme. Kramer—Whittington

A joint recital was given in Aeolian Hall, New York, Thursday night by Mme. Hilda Kramer, soprano, who has sung at the Volksoper in Vienna, and Dorsey Whittington, New York pianist.

To quote the Herald Tribune reviewer, in the Schubert songs Mme. Kramer displayed "a voice of no inconsiderable size, but with a certain metallic timbre in its top notes, softer ones having, on the whole, a clearer, easier tone, while her interpretation suggested a certain unfamiliarity with the medium. She fared much better, however, in the Croatian songs, given with considerable effectiveness." The Sun writer shared this opinion and added that in the folk songs "she was quite interesting, singing them with sentiment and lively manner."

Mr. Whittington was referred to as "the talented young pianist" in the Times, who "not only played with facility and speed, but infused his stormiest flights with youthful exuberance and verve." According to the Sun, "his style was rather turbulent at times, but, nevertheless, musical and brilliant." The Herald Tribune writer mentioned that he "played very well after losing a certain erratic streak, notable in his first two or three pieces, displaying spirit and dexterity and adding encores after copious applause."

Prince Serge Gives Concert

Prince Serge Romanovsky gave a concert in the ballroom of the Hotel Plaza, New York, Tuesday afternoon with the assistance of Mrs. Francis Rogers and a Russian chorus under the direction of Mr. Malzeff. Several of Prince Romanovsky's compositions were heard, including a work for harp played by Carlo Abba, which, to quote the Times, "proved simple and tuneful."

He also accompanied Mrs. Rogers on the piano in some recitations, which, the Times reviewer thought, were given "with beautiful diction." The chorus, according to this same writer, gathered confidence and "sounded better and better" as they proceeded. In the opinion of the chronicler in the Sun, the chorus was "well trained and possessed of balance and good tone."

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THE BALANCE OF OPINION

Miss Anita Atwater

Anita Atwater, soprano, was heard in recital March 23, in Aeolian Hall, New York. Celius Dougherty was her accompanist. To quote the Herald Tribune, Miss Atwater's voice had "considerable volume and a tone which combined commendable smoothness with a slightly hard quality, but her interpretation seemed hampered by a tendency to clip her phrases unduly short."

The Sun reviewer observed that she sang "with much composure of manner, but her delivery was not that of the fully experienced singer. Her technical equipment is by no means perfected and her ideas of style often are somewhat unformed. Her voice in the middle register was of good natural quality and within this range frequently well produced."

According to the Times, Miss Atwater's voice "is not extensive nor very big, but she had the wisdom to choose beautiful songs by Mozart, Schubert, Schumann, and Brahms." These songs, added this reporter, were given "pleasantly and musically, with a certain tranquility natural to her temperament." Other reviewers did not report the concert in detail.

Samson et Dalila

Samson et Dalila was sung at the Metropolitan Opera House, New York, on March 19 with Karin Branzell and Giovanni Martinelli in the title roles. According to the World, Mme. Branzell's singing was marked "by its wonted beauty of tone and fine vocalism." Although the Sun reviewer did not think the role altogether congenial to her talents, he asserted that she "sang her music with all her fine somber richness of tone, her opulent if restricted coloring and a style at once tender and impassioned." She was commended in the Post for a "delightful performance."

This chronicler remarked that Mr. Martinelli sang with "his wonted skill" and the World writer said that he was "in excellent voice and gave a fine, sincere performance." The Sun reviewer thought that he was in good voice and that he "sang with fervor and conviction." Mr. Hasselmans conducted, and others in the cast were unchanged.

Rachmaninoff Plays Own Music

A capacity audience filled Carnegie Hall March 21 to hear Sergei Rachmaninoff's second New York recital of the season. He was given an ovation, and forced to add numerous encores to his program. He played five of his own compositions. The usual enthusiastic reviews followed the concert, and the writer in the Sun commented that "throughout he played with his wonted excellent command of rhythm and phrasing, but there was too much hard tone."

Friends of Music

The second annual Lenten performance of Bach's Passion According to St. John was given by the Friends of Music on March 22, in Town Hall, New York. Artur Bodanzky conducted, and the soloists were Elisabeth Rethberg, Mme. Charles Cahier, George Meader, Gustav Schuetzendorf, and William Gustafson. Paul Eisler played the cembalo and Lynwood Farnham the organ.

The Herald Tribune writer commented that Mme. Rethberg's tones "had their usual unclouded, soaring quality"; that Mme. Cahier sang with "expressive devotion"; that, in spite of a cold, Mr. Meader sang "with marked effectiveness and expression"; and that Mr. Schuetzendorf interpreted his part "with sincerity and feeling." Olin Downes of the Times commended Mme. Rethberg's beautiful voice and Mme. Cahier's singing "with the understanding and musicianship which are hers." He also lauded Mr. Gustafson, who sang with "knowledge and sincerity," and Mr. Schuetzendorf. Mr. Meader, in his opinion, gave the most emotional, and most interesting performance. The Sun writer agreed in commending the soloists, and mentioned that Mr. Meader gave "a thoroughly moving and interesting interpretation."

Mr. Bodanzky "displayed again his earnestness and his rhythmic precision," according to Mr. Downes. The whole performance, to further quote this writer, "was a painstaking and reverent interpretation." In the Sun it was reported that it "reflected all the merits of last season's presentation and the orchestra's work under Mr. Bodanzky's able baton was exceptionally good." Herbert F. Peyser (Telegram-Mail) commented on the "surpassingly lovely music that cries to be heard" in the work, and the reviewer in the Herald Tribune asserted that the chorus, after a rough start, "preserved a notably high standard after that, with a smooth, full tone, and marked accuracy and unity." The Sun reported that the chorus sang with "fine unity and much beauty of tone."

Romeo et Juliette Repeated

Lucrezia Bori and Edward Johnson sang Romeo et Juliette in the Metropolitan Opera House, New York, on March 23. In the words of the Sun commentator, "both were in good voice, both sang well, and it was a joy to see a Juliette beautiful and melting, a Romeo manly, ardent, and romantic." The writer in the Herald Tribune agreed that they were in good voice, and added that "their performance of the final scene merited the numerous joint curtain calls at the close." The rest of the cast was familiar and Louis Hasselmans conducted.

George Copeland

George Copeland, who has been absent from the New York concert stage for several seasons, returned in a recital at Town Hall, March 23. Debussy appeared on his program, as did Chopin, Ravel, Schumann, Muffat, Bach and Satie.

To quote Olin Downes of the Times, "Mr. Copeland has long been known for certain unique qualities as an interpreter, which transform the instrument of hammers and wires into a vehicle of the most poetic beauty—for a command of tone-tints given to few; for a special sympathy with the twilight fantasies, the sleep-chasings of Debussy, as also for a classic coolness of line which he can summon on occasion with music of the eighteenth century and; at the other end of the gamut, an innate responsiveness to the color and swing of exotic modern music."

Herbert F. Peyser (Telegram-Mail) found him "still without his better" as an exponent of modern French and Spanish composers, "for whom his sympathies are so strong, his instincts so amazingly just and his facilities so marvellously adapted." According to the World, he played these works with "transcendent beauty" and the Post reported that "the technical elements of his playing as well as the studious attention to the tone value of his pictures contributed largely to the excellence of the program."

The Sun chronicler wrote that Mr. Copeland "understands Debussy as few pianists do. He knows how to obtain the coherent mood, the subtle, iridescent colors, the remote and mystical harmonic effects the composer desires" and uses the pedal with "superb skill" with an effect "wholly delightful." The Herald Tribune commentator also lauded his playing of Satie, Debussy, and Ravel.

St. Louis Welcomes Chamlee

St. Louis, March 18.—Mario Chamlee was soloist at the fourteenth pair of symphony concerts under Rudolf Ganz. The program included Brahms' Second Symphony, Honegger's Pacific 231, d'Albert's Improvisator Overture and Debussy's Afternoon of a Faun.

Miss Amy Evans

Amy Evans, Welsh soprano, made her New York concert debut in Aeolian Hall Wednesday evening, assisted by Richard Hageman at the piano. To quote the Times, "she proved a singer of musical intelligence, often of a direct emotional and vocal power suggesting the native singers of her country's festivals, though individually the voice had less of commanding quality than of a well ordered control as to timbre, phrase and enunciation that combined to give pleasure."

The Herald Tribune reviewer stated that Miss Evans "has a good vocal equipment, ample power, range and, in general, smoothness of tone, with full soaring high notes" and considered her more at home in oratorio than in Lieder.

According to the writer in the Sun, Miss Evans "sang her program with convincing ease of manner and voice of range and power" but occasional "harsh tone quality" and "some loss of pitch" resulted when she forced her voice. In some of her songs "clarity of phrase, sympathy and intelligence" were noted by this chronicler. Other papers did not carry analytical reviews of the concert.

Ada Leibow in Recital

Ada Leibow, pianist, played an ambitious program at Aeolian Hall the evening of March 21. Bach, Mozart, Chopin, and the Mendelssohn G minor Concerto in which she was accompanied by David Zalish. According to the Herald Tribune, Miss Leibow "showed a not completely developed technical skill and fluency, but with a rather tentative manner."

Organists Gather at Town Hall

The Washington Heights Musical Club held its annual organists' open meeting in Town Hall March 19 with Lillian Carpenter and Ruth Barrett as the organists. Appearing both as composer and pianist, Charles Haubiel played his Requiescat, in which Marjorie Meyer, Winifred Mason, Regina Kahl, and Astrid Fjelde sang, and in two numbers from a Suite for trio, with Michael Anselmo, violinist, and Carl Stern, cellist.

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Soprano

The accompanying letter from a well known conductor was received by Annie Friedberg, manager of Joyce Bannerman. It is the usual tribute following Miss Bannerman's successful appearances:

"West Hoboken, N. J.—Dear Miss Friedberg: Thought I would let you know that Miss Joyce Bannerman had a wonderful success at my concert. She is a great singer of whom you may be proud. The people thought she was superb. I will engage her again the first opportunity I have.—WM. LAUFENBERG."

Miss Bannerman's bookings for April are: Conneaut, Ohio, April 2nd; Brooklyn, N. Y., April 16th; Indianapolis, Ind., April 20th

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Kindler Plays Boyle Concerto in Chicago

Cellist Heard With Orchestra; Schipa, Morgan, and Gwennie Evans Assist Choruses.

Chicago, March 23.—Hans Kindler, cellist, gave George Frederick Boyle's Concerto in A minor its first performance here at last week's concerts of the Chicago Symphony Orchestra, Frederick Stock conducting.

Maurice Rosenfeld wrote in the News that Mr. Kindler proved himself "an artist of high attainments. His tone is smooth in texture and refined in quality . . . and he has a sure and comprehensive technique." According to Glenn Dillard Gunn of the Herald Examiner, the soloist played brilliantly—"he is a great technical master of his instrument. He has a fine and expressive tone. He plays with authority, taste and flawless accuracy."

Agreed was Karleton Hackett (Post) that he displayed "a firm grasp of the meaning of the music, poetic feeling, a tone of warmth and sure technique." In the opinion of Edward Moore of the Tribune, although his tone is only of medium volume, "it has good quality and is employed with great facility."

Mr. Moore thought the Concerto "a compound of many pleasantnesses." It showed the composer, to quote Mr. Rosenfeld, as "an adroit musician, who has original thematic ideas." As Mr. Gunn expressed it, "it is good modern music, pleasantly melodious, harmonically colorful, filled with stimulating rhythms, cleverly orchestrated, making fine display of the solo instrument, and deficient in only contrapuntal interest." Mr. Hackett found the music pleasant and melodic.

Mr. Stock also led the orchestra through Tschaikowsky's Manfred Symphony, Glazounow's Le Printemps, and Herbert's Irish Rhapsody.

* * *

The soloist with the Swift & Company's male chorus, D. A. Clippinger conductor, on Thursday was Tito Schipa. According to Maurice Rosenfeld he was "in fine trim. His voice had the suavity, the purely lyrical qualities, the smoothness and the beauty which made each solo a pleasure to hear, and his perfect diction, even in an English song, was a marvel of clarity."

WILHELM RODE

Baritone of the Munich Opera Who Was Recently Heard in London With Symphony Orchestra.

Mr. Hackett said Mr. Schipa was "in his happiest mood and sang delightfully." He was also lauded by Mr. Moore, who thought the chorus a competent and well trained group.

* * *

Rhys Morgan and Gwennie Williams Evans were the assisting artists on the program of Welsh music given by the Haydn Choral Society last Monday. Sixty members of the Chicago Symphony Orchestra, directed by Haydn Owens, also helped in the presentation of several novelties by Welsh composers.

According to Mr. Rosenfeld, Miss Evans disclosed a voice of power and good quality, as well as effective style and clear enunciation. Mr. Hackett wrote that her tone was "warm in quality and she sang with appreciation for the music." In Mr. Gunn's opinion her "pure lyric voice has lovely timbre."

Both Miss Evans and Mr. Morgan were commended by Edward Moore, and Mr. Rosenfeld commented that the tenor sang "with clear tone production, with firm vocal texture and with musical understanding the several groups of songs." Mr. Hackett asserted that he sang "with spirit and good tone" and Mr. Gunn joined in commending him. The reviewers praised the chorus.

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Musical Chicago En Courant

Opera Issues First Prospectus Naming Singers and Novelties for Next Season; Stock Gets Degree.

by HAZEL H. MOORE

Chicago, March 24.

THE Chicago Civic Opera Company has unleashed its first prospectus for next season. The list of singers is necessarily incomplete and deals mainly with re-engagements. This includes all of the best sellers of last year, with no additional new names. Rosa Raisa, Mary Garden, Edith Mason, Claudia Muzio, and a coloratura trio made up of Toti dal Monte, Florence Macbeth, and Graziella Pareto, would seem to pretty well cover the soprano requirements of the repertoire. Louise Homer, Augusta Lenska, and Cyrena Van Gordon are listed as mezzo sopranos, thereby omitting two good voices of last year's list. First tenors return en masse, with Schipa and Hackett for lyric duty, and Ansseau, Cortis, Lamont and Marshall, ranging from there to dramatic. Baklanoff, Formichi and Schwarz are announced as baritones, and Chaliapin leads the list of bassos, which also includes the names of Cotreuil, Kipnis and Virgilio Lazzari.

Giorgio Polacco will again head the conductors, and will be assisted in that department by Roberto Moranzoni and Henry G. Weber, the latter having been raised from the status of assistant to full conductor.

BESIDES the standard operas of last season, the repertoire announcement includes Verdi's Falstaff, the same composer's Masked Ball, Donizetti's L'Elisir d'Amore, and Puccini's Manon Lescaut, as Italian revivals, with Leroux's Le Chemineau, and Thomas' Mignon to be done in French. Massenet's Cendrillon will be sung in English, and so will another of the season's novelties, The Witch of Salem, from the pen of Charles Wakefield Cadman. Andrea Chenier and Die Walkuere also seem likely prospects for next season.

Unofficial additions to this list are Gluck's Orpheus and Eurydice, and Ravel's L'Heure Espagnole. Another possibility is the production of an American opera by Franke Harling, chiefly known hereabouts as composer of the music for the Ritz Revue, a Passing Show, etc. His opera is called A Light From St. Agnes and is taken from Mrs. Fiske's play by the author and her husband, Harrison Gray Fiske. Puccini originally had the rights to it, his death permitting Harling its use. It is said to have some of the elements of jazz in its makeup, and Rosa Raisa is spoken of as its probable chief exponent.

FOR the third time Frederick Stock has donned the cap and gown to receive the degree of Doctor of Music from a great university. The University of Michigan was the first so to honor him, with Northwestern a close second, while the Chicago University conferred the degree last week, accompanied by the following eulogy: "Conductor of the Chicago Symphony Orchestra, profound student of the theory and practice of music, composer of many original works which have enriched the world of music, skillful in all details pertaining to orchestra administration and organization, who by the subtlety and beauty of his interpretations of the works of the great masters has made the Chicago Symphony Orchestra the joy and pride of the city, and established its fame among the orchestras of the world."

OF CONCERTS during the week there have been many and good. Famous names have sprinkled the announcements, and several not so well known hereabouts have achieved fine successes. Of the latter, first came the pianist, Alexander Brailowsky, who played standard music to an unstandard audience, who remained to cheer until the house lights were turned out.

Another big success was that of Renee Thornton, soprano, who appeared on the last artist recital of the Musicians' Club of Women.

In spite of a lengthy delay, due to an accidental cut on the right hand, Jascha Heifetz appeared imperturbably himself in his only recital of the season, at the Auditorium on Sunday. The audience found Jascha, his golden toned fiddle and his able accompanist, Isidor Achron, well worth waiting for, and seemed not to mind missed trains and dinners.

Julia Claussen returned to sing for her many Chicago admirers a recital that included many known and unknown songs for mezzo voice.

E. Robert Schmitz ranged the modern field of Debussy, Medtner, Milhaud, Bartok, and a new set of etudes by Karol Szymanowski, in his piano recital at the Playhouse.

THE Swift and Company Male Chorus continued its policy of engaging the best available artist as soloist for its annual concert. Tito Schipa was this year's guest, and as to Tito's tenor attainments there is no iota of a doubt here. He appeared in two groups solo, and with the chorus in the prize composition, The Singers, with the composer, Louis Victor Saar, at the piano. He also sang in Harling's cantata Before the Dawn, which included a cello solo played by Alfred Wallenstein, of the symphony orchestra.

The Chicago Business Men's Orchestra, Clarence Evans, conductor, proved that they were an amateur organization who could play, in a program free to the public at Medinah Temple on Sunday. They are amateurs in the best sense of the word, numbering no professional musicians among them, and playing because it is play to do so. Evidences of work were in full evidence, however. Conductor Evans is usually seen in the violin section of the Chicago Symphony Orchestra.

THE New York Police Band, Captain Paul Henneberg at the helm, sailed into Orchestra Hall Monday evening and negotiated the high C's with entire assurance. Elsa Kressman substituted as soloist in place of the announced Miss Perle Barti. The program was unique in the logs of bands, omitting entirely the name of John Philip Sousa.

The Young American Artist's series presented two interesting talents in their weekly recital at Fine Arts Hall. Frederick Newell Wood, tenor, did full credit to his good taste in a carefully selected program. Twelve-year-old Rosalind Kaplan, who has already appeared at a children's concert with the Chicago Symphony Orchestra, replaced Zinaida Joelsohn, who was ill, at the eleventh hour.

Recitals Undiminished in Chicago

Heifetz, Brailowsky, Schmitz and Liebling Heard; Mmes. Claussen and Clemens Sing; Leginska Aids Trio.

Chicago, March 24.—The Chicago music season may be on the wane, but the list of recitals last week was as imposing as any at the height of the season. Jascha Heifetz, Joseph Coleman, Alexander Brailowsky, E. Robert Schmitz, George Liebling, Julia Claussen, Clara Clemens, Josef Rosenblatt, Mable Markle, the New York String Quartet assisted by Ethel Leginska, Frederick Newell, and Roseland Kaplan were those heard in concert.

To quote Edward Moore of the Tribune, Mr. Heifetz "displayed a tone more glorious and speed a little more stupendous than ever before" in his recital here Sunday. In the Saint-Saens Sonata, according to Maurice Rosenfeld of the News, "he put forth those violinistic excellences which have made him famous." Mr. Heifetz was assisted by Isidor Achron, pianist. Karleton Hackett wrote in the Post there was evidenced again "the same spirit of detachment that has been one of the greatest charms of his playing."

* * *

Another violinist to appear was Mr. Coleman, who was hailed by Glenn Dillard Gunn as "a second Elman." It was the "sensuous contralto tone" of the young artist that caused the comparison. Karleton Hackett wrote that "there was interpretative force in his playing, a tone of warmth and sure technique" as well as "sincerity and appreciation for the music."

Mr. Rosenfeld commented that Mr. Coleman's tone has "resonance and power," that he also has a command of the technique, and that "he is adept." The "clarity and exactness" with which he brought out his music received this writer's approval. Mr. Moore asserted that he played "intelligently and eagerly" although there was too much effort apparent in his playing.

"Another distinctive personality" in the pianistic world, was Mr. Hackett's characterization of Alexander Brailowsky who played here again Tuesday. He considered the pianist possessed of "astonishing powers, temperament, artistic sensibility and the mysterious something that appeals to the public . . . He is a personality." He plays notes with rapidity, clarity, and certainty, according to Mr. Moore. His "facile finger technique" and delicacy as well as power of touch were lauded by Mr. Rosenfeld, and Mr. Gunn admired both these qualities but added the belief that Mr. Brailowsky did not understand the possibilities for resonance in his instrument.

E. Robert Schmitz disclosed himself as "a pianist of imagination and of brilliant technical powers," wrote Mr. Rosenfeld of his recital here Sunday. Mr. Moore commented on the "imperturbable, steely facility" of his playing. Karleton Hackett found him a delightful player of Debussy, having "an understanding of the music which he can express most persuasively." In his playing this writer discovered "breadth of conception and freedom in the manner of playing, yet with everything so gracefully molded that there were no awkward transitions."

At his third recital here this season Mr. Liebling played Liszt's Ballade in B minor, and Beethoven's Sonata, Opus 28. He again received laudatory notices, and Mr. Rosenfeld commented that to the former work, he brought "poetic fancy and a brilliant technical display" and to the latter refinement of style, as well as lightness and grace.

Julia Claussen's song recital Sunday was warmly received. Mr. Moore commented that "much of the fine voice and all the fine art that used to be hers is still at her command." She was congratulated by Mr. Hackett for going back to her natural voice—a contralto. He thought her in excellent voice with a tone "rich in quality, well sustained and the labored sense had all disappeared."

She sang, to quote Mr. Gunn "with a tone of superlative warmth and beauty, with enunciation that projected each word of the text with just the right degree of emphasis, with a feeling for the great sweep of the melody. No finer singing has been heard this season, nor is likely to be." Especially notable, according to Mr. Rosenfeld, were "her big, richly colored and sympathetic voice and a perfect German diction."

The first of a series of seven historical programs was given Tuesday by Clara Clemens. The reviewers joined in commending her wide knowledge of song literature, as well as her versatility. They did not, however, find her diction clear. Mr. Gunn wrote that "she has a contralto voice of great natural beauty," although on the whole the chroniclers found that her voice lacked color and range.

* * *

At the "twin organ" concert given by Mr. and Mrs. Jesse Crawford at the Chicago Theatre, Josef Rosenblatt, cantor tenor, sang two groups of songs. The Hebrew songs, to quote Mr. Moore, he sang "with warmth of expression, with a voice of fine lyric quality and with reverent feeling," and in The Last Rose of Summer, he produced some falsetto tones "which were unusually fine and delicate."

Assisted by Kathleen Morris, pianist, and Emil Eck, flutist, Mable Markle, coloratura soprano, gave a recital Sunday. According to Mr. Rosenfeld, "she exhibited a flexible voice of high range and lyric quality." Mr. Hackett noted the "pleasing quality" and good control of her voice as well as the appreciation for the music which she displayed. In Mr. Gunn's opinion, Miss Markle "has a voice of much natural beauty, fresh, youthful, flexible" but her diction and breath control were not of the best.

* * *

Miss Leginska appeared as pianist and composer with the New York String Quartet here last week. She played in the Cesar Franck Quintet, and her Four Poems after Tagore were also played.

According to Mr. Hackett, in the Quintet "there was fine sense of balance and sympathetic appreciation for the music . . . Miss Leginska proved herself an excellent ensemble player." The other players, to further quote

(Continued on page 19)

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William Gustafson Speaks Native English Amid the Myriad Metropolitan Accents and Enjoys Himself.

by ALICE MASON

THAT art will take care of its worshippers whatever country they were born in is the opinion of one American singer at the Metropolitan Opera House. Of course William Gustafson speaks Swedish — he was brought up with it—but also he was born and brought up in this country, and has just a broad enough "a" to betray the Boston influence.

"I can get along in Italian," said Mr. Gustafson as we were launched in conversation about life at the big opera house. "One is almost obliged to understand Italian. There is often someone giving directions who has not been here long enough to learn English. There are the other languages, too; a knowledge of German helps, but Italian is the most necessary. Of course Mr. Bodanzky speaks English perfectly, as do some others who you would think never could have had the time to devote to learning it well.

"It used to be the fashion among some people to decry the lack of an American 'standard' or perhaps they would have liked—and still do, strange to say—a Yankee pattern into which all comers might be made to fit. A nationalized opera is a fine thing, and something toward which this country is working through the various civic opera companies, the opera schools that are springing up, and last, and most vital, the efforts of our own composers. It is my opinion that American musical genius has gotten ahead by leaps and bounds, over untold difficulties, in a very short time, and if its present enthusiasm continues, bids fair to outstrip its old-world parentage.

"But that is not to say that we should expend too much energy on coaxing out of ourselves ideas that might better have mellowed before being given to the public. Introspection and ignorance of the rest of the world would throw us back very quickly, out of the running. It must be remembered that each of these foreign schools of music, distinct enough each from the other to be separately recognized, has the advantage, and makes use of the contact with the others, and a much more intimate contact than Americans enjoyed with them until the last few years. Our isolation, while a seemingly unimportant and surmountable physical matter, has been an annoying barrier.

"As for the international and unprejudiced policy that has made the Metropolitan the leading opera house of the world, to have it interfered with would seem to me nothing short of a calamity. The presentation of German, Italian and French opera in their native tongues by artists schooled in the traditions current in the several countries, not to mention the great numbers of choralists and orchestral players who add to the international flavor, all working together under the same directing genius, getting their uncosmopolitan corners rubbed off incidentally, gets as near the ideal in presentation as is humanly possible.

"It is all interesting to me," continued Mr. Gustafson, who has not been an opera singer very long, "even the practising, or, I should say, especially the intensive work on new things, or refurbishing of old. We cannot have the orchestra to rehearse our roles naturally, but we do go over even the familiar numbers carefully before performance. The problems after the curtain goes up are so different from the preparative stabs at it when one is concerned chiefly with the voice or memorizing that it is like another activity altogether.

"My work is not between stated hours like that of the ordinary business or professional man. He usually arranges to commence the day at nine and leave at four-thirty or five, and with the desk-top shut his responsibility is over until the next morning. I never know when a rehearsal will be called or a change made in the current or coming week.

"There is much going on this season, and more than once there have been performances in Brooklyn and Philadelphia at the same time, or one of those cities and New York, the same day. And an occasional benefit! Then, notwithstanding they are a pretty healthy, rugged group, someone is ill now and then, and we must be ready to substitute in any one of several roles at short notice. . . . No, my social engagements are not definite any time ahead. . . ." Whereupon the interview made way before a company of visitors, who had shown the judgment to arrive when all the busy family was at home.

Settle Wage Question

Under the terms of the new agreement between the Symphony Society of New York and the Associated Musicians of New York, local 802 of the American Federation of Musicians, according to which the members of the orchestra are to get an increase of $10 per week in their pay, the wage rate beginning September 1 will be $75 per week for five rehearsals and four concerts. The agreement is to last until September 1, 1927.

On the road the musicians will receive $7.50 per day for board. During the season they are guaranteed twenty-four weeks of work. Six weeks before the close of the season, according to the provisions of the agreement, the musicians are to be notified regarding their re-engagement.

WILLIAM GUSTAFSON

Discuss Symphony Plans

Syracuse, March 21.—A meeting was held last Sunday in the Hotel Syracuse by representatives of musical organizations, business institutions, and the professions to determine next year's plans for the Syracuse Symphony Orchestra.

Calls are being made preliminary to forming an organization with a board of directors representing the large musical, financial and social interests of the city with the intention of providing a budget for next season. Those present at the meeting were: Melville Clark, president of the present society; Vladimir Shavitch, conductor; George F. Wilson of the musical union; Mrs. Frederick S. Honsinger, president of the Morning Musicales; Mrs. Dean Dudley, Salon Club; Dean Harold Butler, College of Fine Arts; Clarence E. Hancock, president of the Music Festival Board, and Martin H. Knapp, Chamber of Commerce.

Stearns Wins Medal

Theodore Stearns, composer and music reviewer of the New York Morning Telegraph, was awarded last Wednesday the David Bispham Memorial Medal from the American Opera Society of Chicago for his work in composing the English grand opera, the Snowbird.

Georges Enesco Plays Beethoven on Coast

Los Angeles, March 20. — Beethoven's Violin Concerto was played by Georges Enesco as soloist with the Philharmonic Orchestra, Walter Henry Rothwell conductor, last week. The Allegretto from Beethoven's Seventh Symphony was performed in memory of the late Senator William Andrews Clark, and Ravel's Rhapsodie Espagnole and the Entrance of the Gods from Das Rheingold completed the program.

In the opinion of Carl Bronson of the Herald, this "soulful master" (as he referred to Mr. Enesco) displayed an astonishing freedom in his performance of the complicated score "and his tone and technique proved equal to the super-musicianly task. Far enough above the mechanical requirements of the form to imbue it with its true spirit, Enesco proved to be an almost totally subjective interpreter."

Francis Kendig of the Times wrote that the work was "accorded a rendition of masterful order. Enesco's talent is mountain-like; he plays with impressive positiveness. . . . Enesco is profound rather than brilliant, although he can be that too." According to Jose Rodriguez (Record), it was a thoroughly satisfactory performance in spite of some misunderstandings as to intonation, and in spots it was "exquisite" and marked by "great verve and warmth." The writer in the Illustrated Daily News referred to the soloist as "a master technician," who plays "with a smoothness and poise which bespeak years of study and work." Ralph Greene (Examiner) thought the interpretation was "in the true classic spirit, restrained, dignified and free from showiness" and that his tone was of velvety smoothness.

* * *

Over ten thousand persons, many of them school children, applauded the program offered by Mr. Rothwell at the second of the "dime" concerts in the Coliseum. To quote the Examiner, "again Henry Rothwell gave evidence of his genius as a program maker for such an occasion and proved that other instruments than the brass are effective out of doors." The program consisted of Bizet's Carmen Suite, Massenet's La Danse, the Tannhaeuser march, Tschaikowsky's 1812 Overture and the Blue Danube waltz.

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On Nov. 5, 1924, the Minneapolis Journal wrote as follows about

Giannini

"She heads the list of American singers today and is bound to lay the world at her feet."

On March 15, 1925, she created a strikingly similar impression with the critics of Boston

"For the third time in Boston, yesterday, *Miss Giannini proved to the world that she is the thrice blessed possessor of as beautiful a voice as it is vouchsafed the present-day American public to listen to.* From the depths of her long scale to its top, she produces tones of astonishing loveliness, be they of the finest pianissimo or of full-throated strength."—*Boston Herald.*

"Dusolina Giannini's first recital in Boston yesterday *again proved to those who heard her that she is already a great singer and has it in her power to become the greatest soprano of her generation.* Hers is a marvelous voice, unsurpassed in beauty, with wide range and ample volume."—*Boston Globe.*

"Endowed with a voice such as no new singer has disclosed in recent years, Miss Giannini, on this, her third appearance here, *conclusively proved herself a thorough musician,* an expert technician, and an intelligent and discerning interpreter of many styles and schools; in brief, an artist in the completest sense of that over-worked word."—*Boston Post.*

"Within memory, no rising singer has disclosed such diversity, and sustained such evenness of ability as Miss Dusolina. To Mme. Sembrich's schooling—and there is none more sensitive and expert—she clearly adds a mind and a temperament for song; while behind both are the perception and the intuition of a musician upon whatever branch of art she may exercise musicianship."—*Boston Transcript.*

This unanimity of critical opinion accounts for the fact that Giannini is already more than fifty per cent booked for season 1925-1926

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STEINWAY PIANO

VICTOR RECORDS

Harpsichordist Assists Hertz

Lewis Richards Is Orchestra Soloist in San Francisco; Dadmun and Kreisler Give Recitals.

San Francisco, March 19.—The tenth concert of the Symphony Orchestra brought forth as novelties the Haydn Concerto in D major for harpsichord and orchestra, and the Firebird Suite of Stravinsky. Lewis Richards was soloist, and Alfred Hertz conducted. The remainder of the program consisted of Respighi's Antique Dances for the lute, and the Chaconne of Bach.

Mr. Brown found that the Respighi Suite had an "inescapable charm" and that the Chaconne of Bach, orchestrated by Steinberg, was not entirely successful in its new form, although it was interesting. Of the Harpsichord Concerto and Mr. Richards he wrote, "Lewis Richards proved to be one of the most proficient of the three harpsichord players that opportunity has brought my way, and the music was airy, almost as evanescent as a flower-perfumed zephyr." Of the Stravinsky Suite this same writer said, "The dissonances are mild, and the rhythm rises only once to an obsessive beat—in the Dance of King Katschei."

In the Call-Post, Mr. Woodman wrote that "Lewis Richards is a master of the harpsichord. He played exquisitely." This writer felt that "one of the finest representations of present day music was the Firebird of Stravinsky. I confess that it has my admiration, though I like the old masters better."

The Herald writer, Mr. Elliot, thought that "to hear a Haydn harpsichord concerto on the same program with Stravinsky's Firebird music is an experience that cannot, in the nature of things, come very often, and should not be missed. No contrast could make more clear what music has been doing for the last 200 years, nor exactly what Stravinsky has been doing for the last eighteen. Mr. Hertz' handling of the orchestra part of the Haydn concerto was delicacy itself."

According to Mr. Mason in the Examiner "It was a notable concert and if the doubters would go to the second concert, I think they would end by being converted. Those lute tones orchestrated by Respighi were exquisite in their old-time beauty, then the Bach Chaconne, one of the beatitudes of the musicale gospel, and then the Haydn concerto for the harpsichord. Many of the audience voted it funny, which is an indirect way of saying that they did not like it. To wind up, Hertz gave us the Firebird Suite and I enjoyed it hugely."

* * *

Alice Seckels closed her Matinee Musicales at the Fairmont with a recital by Royal Dadmun. There seemed to be some difference of opinion among the reviewers, some thinking that he had smoothed and improved his voice and others feeling that this so-called "improvement" had robbed him of some of his rugged personality in song. Mr. Brown, the Chronicle writer, said, "Royal Dadmun's recital yesterday had two main points of interest, the improvement that the baritone has made since his last visit and the unhackneyed character of the program."

On the other hand, Mr. Mason wrote "Royal Dadmun has learned the art to please with his singing, but he does so with the prettiness of song rather than with the lasting impression on the mind of the hearer."

This writer felt the need of a greater intensity of emotion in Mr. Dadmun's singing.

* * *

One of the treats of the musical season was the recital given by Fritz Kreisler at the Civic Auditorium Sunday afternoon. He drew a capacity house. The critics all gave him the warmest praise. In the Examiner Redfern Mason wrote, "Once more the violinist proved his power over the multitude and over the conoscenti as well." Mr. Woodman in the Call went on to say "His Bach and Handel had all the soulfulness of those great composers," and in the words of the Chronicle writer, Ray C. B. Brown, "Kreisler's absolute artistry invests with significance whatever theme he chooses to draw from the strings."

The Herald writer spoke in the same vein: "The musicianship of Kreisler is a rare sort, with its blend of delicacy and power," and Mollie Merrick in the Bulletin believed "The Kreisler tone is as potent as of yore, the great violinist repeated past successes of his career in San Francisco yesterday afternoon and even went beyond them, for I thought I had never heard him play in such unsurpassable form."

M. J. C.

Hanson Guest in Kansas City

Kansas City, March 23.—Howard Hanson was guest conductor in the performance of his own Nordic Symphony at last Thursday's concert of the augmented Kansas City Little Symphony Orchestra. The remainder of the program was conducted by N. de Rubertis, and it included Tschaikowsky's B flat minor Concerto with E. Robert Schmitz as soloist, Dvorak's Carneval Overture, and Svendson's Fete Polonaise.

MISS AMY EVANS

Soprano Who Won the Enthusiastic Applause of a Large Audience at Her New York Recital Last Wednesday Evening.

Philadelphia Festival June 3

Philadelphia, March 25.—Plans have been completed by the members of the Philadelphia Music League for their fourth annual music festival to be held on Franklin Field June 3. The festival, the first to be given as an open air performance, will have an Egyptian theme.

Practically all the music organizations in the city will take part and over 5,000 people, including fifty choruses, will participate. The second act of Aida will be sung under the direction of Alexander Smallens and Walter Rowe, and a band of 1,000 will be conducted by John Philip Sousa and Albert Hoxie.

New Orleans May Have Orchestra

New Orleans, March 24.—A New Orleans Symphony Association has been organized with the intention of creating a permanent orchestra here. The organization is being fostered by the American Federation of Musicians.

E. E. Schuyten has been chosen to conduct the new orchestra. It is planned to arrange shortly a season of five concerts, with one possibly to include the appearance of a famous soloist.

Mme. Rethberg Draws Overflow Audience

An audience which filled every available inch of space in Aeolian Hall, heard Elisabeth Rethberg, soprano of the Metropolitan Opera Company, give her first New York recital on Monday afternoon, March 23. It took the management an hour to make arrangements to accommodate the crowd.

W. J. Henderson (Sun) commented that "her singing was always tasteful and intelligent and in some instances touched with delightful grace and delicacy . . . She sang well within the volume of her voice and thereby attained some charming tonal effects." He found again in evidence her "beautiful voice—fresh, well equalized, unworn and generally delivered with skill."

According to Herbert F. Peyser of the Telegram-Mail, "beautiful vocalism the recital offered in abundance. Mme. Rethberg, never in better form, gave lavishly of the enchanting silken tone, the flawless legato, and the delicious, floating half-voice which are so effortlessly at her command, besides singing irreproachably in tune." He found her "one more of the infrequent operatic luminaries at ease on the concert platform." The flaw to his mind was a certain lack of poetic content. The Post reviewer commented on her voice "of rarest beauty" and asserted that a "really great artist" had "scored a triumph."

The reviewer in the Herald Tribune found all the familiar attributes "in the volume, purity and fluency of her tone and the expressive skill of the interpretations." Like Mr. Henderson, he commended her "skillful economy of vocal form." In the opinion of Olin Downes of the Times, "it is not often that a singer gives such pleasure by her voice, her vocal art, and her fine sincerity."

He lauded also "the freshness and opulence of the voice, the art with which it was controlled, the intelligence and conscience of the singer." Deems Taylor (World) asserted that "as a singer Mme. Rethberg has surely few living peers." Her diction he found hazy at times, but on the whole he considered her "a brilliant and interesting recitalist."

Fleta

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"It was another feather in the cap of that great singer and actor, Edward Johnson"

The New York Evening Post March 23, 1925.

"Mr. Johnson's Pelleas is a memorable performance. In no other of his roles has he made more telling use of his rare intelligence, his insight, his art as a singer and actor. He struck the right balance between the gravity, the simplicity, the aloofness, and reserve that are essential to the character, and the sense of passion under difficult restraint. This passion shows itself in the curious tension and sudden vehemence which Debussy conveys in his marvelously subtle declamation. It was a delight to hear the beautiful voice part, with its infinite varieties of nuance, so heedfully and so eloquently delivered as they were by Mr. Johnson."—*Lawrence Gilman in the New York Herald Tribune March 23, 1925.*

"Mr. Johnson, a graceful and boyish figure wonderfully satisfying to the eye, brought to Pelleas the romantic glamour, lucent imagination and fine intelligence that characterizes his work at all times."—*Deems Taylor in the World March 23, 1925.*

"Mr. Johnson's Pelleas was, perhaps, the finest in its proportions and its harmoniousness with the stage picture of any figure on the stage. . . . His performance was one which reflected the highest credit on the artist as an actor, as a poetic figure of the drama and as a singer who gave delightful variety of tone color and nuance to the song-speech of Debussy."—*Olin Downes in the New York Times March 23, 1925.*

"Edward Johnson went to France and studied Pelleas with the originator of the role. His impersonation is perfect in style and in delicate suggestion. It is the essence of Debussy and its graceful physical investiture adds to its poetic charm. These two protagonists have well mastered the elusive idiom of Debussy's modernized medieval chant in which Jean Christophe found that he painted love and death inarticulate. Miss Bori and Mr. Johnson project across the footlights the meaning of the futile search of the two lovers for words."—*W. J. Henderson in the Sun March 23, 1925.*

"Never before has the tale of the loves of Pelleas and Melisande been more appealingly told than by Lucrezia Bori and Edward Johnson. It was another feather in the cap of that great singer and actor Edward Johnson, the American Jean De Reszke."—*New York Evening Post March 23, 1925.*

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CERTIFIED THE MUSICAL DIGEST

VICTOR RECORDS

BALDWIN PIANO

Philadelphia Hears Butterfly in English

Helen Stanley and Althouse Sing; Metropolitan Offers Giovanni Gallurese.

Philadelphia, March 27.—The Civic Opera Company presented Madama Butterfly in English here on Thursday with Helen Stanley and Paul Althouse. Alexander Smallens conducted "in his usual masterly style," in the words of the Record reviewer, and the other reports were similar.

Mme. Stanley, according to this writer, gave a performance which "both vocally and histrionically was one of the best that has been seen in this city for a long time." The Inquirer thought her in "especially good voice" and in the solos and duets she brought forth "the full beauty of the tones at her command."

The Record stated that she revealed "new qualities both as a singer and an actress. Her work was captivating. . . . Especially fervid was her voice as she sang the closing number of the first act." Mr. Martin considered her better vocally than dramatically.

This chronicler thought Mr. Althouse "not only sang with ringing beauty of tone, but acted eloquently." The Record found him "a dominant Pinkerton, satisfactory in voice and demeanor." He was praised in the Inquirer and by Mr. Laciar. The latter considered Fred Patton's enunciation "uncannily perfect." Mr. Patton's performance also received favorable comment in other reviews, as did the work of the others in the cast, including Edouard Lippe, Marie Stone Langston (who was particularly praised for her work as Suzuki), Eleanor Leslie, Valentine Figaniak, Theodore Bayer, and Thomas F. Shay.

One of the operatic novelties of the season, Giovanni Gallurese by Italo Montemezzi, was presented here Tuesday night by the Metropolitan Opera Company of New York, with Giacomo Lauri-Volpi, Maria Mueller, and Giuseppe Danise in the leading roles. Tullio Serafin conducted.

In the opinion of Stanly Muschamp of the Inquirer, Miss Mueller sang "with good tone and expression the rather thankless music allotted to the role of Marie." Linton Martin of the North American said she "sang beautifully and acted with spirit, definitely deepening the excellent impression she has already made here." Sidney Laciar wrote in the Public Ledger that Miss Mueller "is a splendid actress as well as singer" and carried off the role "triumphantly." According to the Record, she gave "beautiful expression" to some of the passages in her songs.

GIACOMO LAURI-VOLPI

Is in the Midst of His Activities With the Metropolitan. He Sang the Leading Tenor Role in Giovanni Gallurese Recently in Philadelphia.

Mr. Lauri-Volpi's voice "is fine and strong and he sang musically," wrote this reviewer. Mr. Martin stated that he sang "with opulent and often excellent tones," although he "lacks subtlety and shading in both acting and singing." According to Mr. Laciar, he was uneven vocally and his histrionic abilities were unequal to the often absurd and difficult situations.

Others in the cast received general commendation in the press. They were Mme. Bonetti, and Messrs. Danise, d'Angelo, Bada, Picco, Didur, Reschiglian, and Malatesta. According to Mr. Martin, Mr. Serafin "put more energy and artistry into conducting the score than the composer did in writing it." The other reviews praised the conductor.

Verbrugghen Visits Indiana City

Bloomington, Ind.—The Minneapolis Symphony Orchestra, Henri Verbrugghen conductor, gave the fourth concert of the University of Indiana concert course to an audience of 3,600 people. A Mozart Overture, Tschaikowsky's Pathetique Symphony, and the Tannhaeuser Overture made up the program.

Plan Memorial Concert for Bossi

A concert in memory of the late Marco Enrico Bossi, the Italian organist and composer, who died at sea on February 21 while on his way home from the United States, is planned for April 25 at Wanamaker's Auditorium, New York. That will be the organist's sixty-fourth birthday.

J. HENRI BOVE

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"Gave individual performance that won repeated encores."—**San Francisco Call and Post.**

"A player of very smooth technique and crystalline sweet tone."—**Toronto Globe.**

"Showed a most musical tone and gave evident delight with his playing."—**Washington Times.**

"Henri Bove, the noted flutist, played with rare delicacy and finish."—**Baltimore Sun.**

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Three Orchestras in Philadelphia

Dushkin and Tertis Heard With Bruno Walter and New York Symphony; Stokowski Leads Two Organizations.

Philadelphia, March 24.—Three orchestral concerts were heard here during the last week. Bruno Walter conducted the New York Symphony in its last visit on Thursday, with Samuel Dushkin and Lionel Tertis as assisting artists; a French program with Alfred Cortot as soloist was played by the Philadelphia Orchestra; and Leopold Stokowski was the guest conductor, and Leonora Cortez the soloist, with the Philharmonic Society in its last concert of the season Sunday.

On the whole the reviewers were disappointed in Mr. Bruno Walter's program, which consisted of Weber's Oberon Overture, Berlioz's Symphonie Fantastique, and Mozart's Concerto for violin and viola. The Record chronicler asserted that "Walter is a great conductor. It was a genuine treat to hear him again." Sidney L. Laciar (Public Ledger) wrote that he "is undoubtedly one of the finest talents of the present time on the conductor's podium." Other reviewers wrote in like vein.

Stanly Muschamp of the Inquirer thought that Messrs. Dushkin and Tertis "had beautiful tones and sufficient technical equipment to play with great fluency," but the "blending of the two instruments did not completely satisfy." The Concerto "was beautifully played, for the most part, barring some uncertainties of tone at the beginning," according to the North American, and in the Record these "exceptionally fine" artists were lauded for the art and finesse at their command. Mr. Laciar was disappointed in the solo number, although the difficult cadenzas were "finely performed."

* * *

Mr. Stokowski's program consisted of Berlioz's Roman Carnival Overture, Chausson's B flat Symphony, and the orchestral version of Albeniz's Fete-Dieu a Seville from Iberia. Mr. Cortot played the Schumann A minor Concerto and a novelty in the form of a Concerto by Germaine Tailleferre, who was present and shared the applause with the soloist.

The Schumann Concerto was made to "fairly glow with warmth and color" by Mr. Cortot, according to Linton Martin of the North American. "He places tone above technique . . . the qualities that count in Mr. Cortot's performance are his felicity of feeling and captivating color. He gave fine vitality to this music." He did "some remarkably fine work," wrote the Record chronicler, and other writers lauded his playing.

The Tailleferre Concerto "is modern in musical thought, but it is quite orthodox in harmony and melody. Its weakness appears to be a monotony of rhythm." It was called "simple and unpretentious" by Mr. Martin, and the Record thought it had the quality of "being brief and very spirited in rather a nervous, restless way, without any particular musical appeal."

* * *

Leonora Cortez made her debut as soloist with the Philharmonic Society in Saint-Saens' Fourth Concerto. In Mr. Laciar's opinion she scored a "brilliant" success with a "splendid" performance; "Miss Cortez has all the technique which will be necessary for any piano soloist; she has a remarkable beauty of tone, a perfect sense of rhythm." Stanly Muschamp (Inquirer) noted that "she possesses a highly developed and exceedingly fluent technical equipment; that her sense of rhythm is strong, and there is a nice appreciation of the musical phrase being played."

The Record reported that she exhibited "decided ability, having brilliant technique, good tonal command of the piano and a briskness and decision of style unusual in a young musician." She was commended in the North American for her technical ability.

The program conducted by Mr. Stokowski included Purcell's Trumpet Prelude, excerpts from Gluck's operas, Bach's Passacaglia, arranged by Stokowski, and Albeniz's Fete Dieu de Seville.

Dr. Charles S. Hirsch, manager of the organization, announces that at least eight concerts will be given by the orchestra next season and that among the guest conductors with whom negotiations are pending are Messrs. Gabrilowitsch, Koussevitzky, Mengelberg, Reiner, and Stokowski.

* * *

Lea Luboshutz, Russian violinist, made her Philadelphia debut Thursday evening. In the Record the commentator asserted that "so well equipped technically, musically and temperamentally is she that her playing ranks with that of the best violinists and is a continuous delight. . . . Her playing is marked by unusual breadth a deliberation that demonstrates mental poise and a variety of tone color that makes her art vivid and brilliant occasionally at the expense of refinement of style."

Her careful phrasing and "fine, big" tone were admired by the Inquirer, although she at times over-stressed the tone. The North American mentioned her "full and vigorous tone, firm and vigorous bowing, well developed technical skill and virtuosity" and found her "a musician of considerable depth and power." Mr. Laciar likewise lauded her tone and technique and added that she "plays always for the music rather than for the effect which pyrotechnics will produce."

* * *

The eighth of the recitals by members of the Faculty of the Curtis Institute of Music was given by Carl Flesch, violinist, last Wednesday. He played works by Bach, Debrowen, Fiorillo, Chopin, Saint-Saens, Paganini, Faure, and Schumann. To quote Mr. Laciar, "in each and all of these Mr. Flesch was supremely great. He is, perhaps, the greatest technician of the violin world of today, but his is used as a means of interpretation and not as an end in itself."

Another violinist of the week was Miron Poliakin, whose audience liked him so well that they refused to let him go until he played two extra numbers. In the words of the Ledger writer, Mr. Poliakin "plays like a man to whom the music is the thing, not display." The Franck Sonata was "with the idealism and emotional depth of the composition."

* * *

The members of the Philomusian Club heard a concert of chamber music Thursday by the Jacobinoff-Felgman-Wissow Trio. Frank Bridge, Beethoven, and Tschaikowsky were the composers represented on their program, and, according to the Ledger, "all three pieces were excellently played, especially the Tschaikowsky, which received prolonged applause for its beautiful interpretation. A spirited rendition was given the Beethoven Trio."

On The Music Highway

THE Cincinnati Symphony Orchestra, Fritz Reiner, conductor, recently made a two day trip to Lexington, Ky., and to Knoxville, Tenn. Afternoon and evening concerts were given in both cities.

Pietro Yon will give an organ recital at Aeolian Hall, New York, on April 4.

Georges Enesco, Roumanian violinist, who is now making his first visit to the Pacific Coast and Northwest, will return immediately after his Tacoma engagement on April 4 for an appearance at Wells College on the 9th.

Mr. Enesco will sail for Europe later in the month, where other engagements await him, and will spend the summer in Roumania, working on the score of his opera Oedipus, of which only the Dance of the Theban Women and Warriors has been heard here.

Albertina Rasch with a company of twenty-five artists, including Jacques Cartier, Agnes Roy, Mary Parsons, Natalie Harasti, Molly Peck, will appear at Carnegie Hall, New York, on the evening of April 7.

Marie Sundelius gave a recital in Brooklyn on March 29, the proceeds of which will be devoted to seamen's charities. Miss Sundelius fulfilled the engagement in connection with her appearance as soloist with the Philharmonic Orchestra on March 28 in Mahler's Second Symphony.

Finishing their Midwestern itinerary in New Orleans, the Flonzaley Quartet are due in Los Angeles April 3, where they will open their Pacific and Northwestern tour, playing in Santa Barbara, San Francisco, Berkeley, Stockton, Portland, Bellingham, Seattle, Aberdeen, Spokane, Butte, and Salt Lake City.

The quartet will then journey East in order to fill their May dates, beginning with Fitchburg, Mass., May 5, and ending with Poughkeepsie, May 13.

Prior to sailing for appearances in Havana on March 29 and 31, William Bachaus gave a recital in New Orleans on March 21.

Fernand Francell, French tenor at the Opera Comique of Paris, who has been making a first American tour in the United States and Canada, sailed for Paris on the S.S. De Grasse March 16.

Royal Dadmun, baritone, will reappear in a New York song recital after several years' absence upon his return from his present Pacific Coast tour. The recital will take place in Aeolian Hall on April 28.

Marjorie Meyer, soprano, has been engaged as soloist at the orchestral concert given by the trustees of the Leake and Watts Orphan House at the Yonkers armory on Thursday, May 7.

Her third New York recital of the season will be given in Town Hall on April 4 by Florence Stern, young American violinist.

Jane Lynd, who danced with the ballet during the Zoo Grand Opera season in Cincinnati last summer, appeared there recently as a solo dancer with the Chicago Civic Opera Company in La Gioconda.

The Reading Choral Society, N. Lindsay Norden, conductor, gave its second concert of the season in the Strand Theatre on March 19. The society was assisted by the Russian String Quartet, made up of Joel Belov, Josef Chudnowsky, Sam Rosen and Benjamin Gusikoff; Laura M. Snyder, soprano; and Carroll W. Hartline, accompanist. The program included works by Palestrina, Purcell, Schubert, Chausson, Sahknovsky, Arkhangelsky, and Tyler, and some adaptations by Mr. Norden.

Iris Brussels, pianist, has been engaged by the Chaminade Club of Hackensack, N. J., for a recital on April 13.

For her New York recital in Carnegie Hall on April 20, Ethyl Hayden has included on her program two new songs by Edward Harris, which the composer has dedicated to her, and which will have their first performance on this occasion.

The Washington Heights Musical Club, Miss J. R. Cathcart, president, is giving a concert in Aeolian Hall, New York, on Tuesday evening, April 14, for the benefit of the Edward MacDowell Association endowment fund. This association, founded in 1907 at Petersborough, N. H., where the famous American composer found the quiet and inspiration to do his work, aims to perpetuate the colony established there for creative workers in the seven arts.

The club has enlisted each season its entire force in aid of this cause through a special MacDowell concert, the proceeds of which are devoted to the support of the colony. The program, consisting partly of MacDowell compositions, will be rendered by three American artists, Marjorie Meyer, soprano; Robert Lowrey, pianist, and Elliot Griffis, composer-pianist.

Lambert Murphy, American tenor whose name is familiar in oratorio work, has been engaged by the University of Iowa for a recital on April 19. Mr. Murphy has sung nine times with the Boston Handel and Haydn Society, six times with the New York Oratorio, five times in the Worcester Festival, five times in the Springfield (Mass.) Festival, four times in the Ann Arbor Festival, four times in the Syracuse Festival and three times with the Toronto Mendelssohn Choir.

John Corigliano has been engaged by the Brooklyn Institute of Arts and Sciences for a violin recital at the Academy of Music, Brooklyn, on Monday evening, April 13.

An organ recital was given by Carolyn M. Cramp, organist of Ninth Church of Christ Scientist, in Town Hall, New York, on March 13 under the auspices of the League for Political Education.

The Hilger Trio will appear in Brooklyn as soloists with the Arion Society on April 16, under the direction of Heinz Froshlich.

Mme. Helen Stanley has been engaged by Alfred Hertz, conductor of the San Francisco Symphony Orchestra, for a number of appearances in the San Francisco Festival, which takes place in the Civic Auditorium between April 15 and 25. These festival appearances will be the occasion of Mme. Stanley's third visit to the Pacific Coast within the past few years.

The works in which Mme. Stanley will be heard are Verdi's Requiem, Mahler's Second Symphony and Schumann's Pilgrimage of the Rose. Mme. Stanley will appear also in a miscellaneous program, in which she will sing operatic numbers.

Cecil Arden of the Metropolitan Opera Company will give recitals on April 28 at the University, Princeton, N. J., in Marion, O., on May 6 and in Allentown, Pa., May 8. Miss Arden has been engaged to sing in Tampa, Fla., on April 13.

Contracts have just been closed for Theo Karle to appear at the May Festival at Columbia University, New York City, and also at the North Shore Festival in Chicago. The Columbia engagement is the second appearance this year under the direction of Walter Henry Hall, and his engagement with the North Shore Festival is his third engagement in four years with this event.

In a concert under the auspices of the Musical Assembly and New York State Federation of Music, in the Chamber of Music at Carnegie Hall, New York, on April 7, the following young artists will be heard: Mabel Zoeckler, lyric soprano; Martin Burton, pianist; Nell Esslinger, contralto; Daniel Saidenberg, cellist, and Viola Blanchay, coloratura soprano.

The Pavley-Oukrainsky Ballet has returned to Chicago after an extended tour of Mexico, and has already commenced rehearsal on next season's repertoire which will include a new ballet called The Mountain of Venus, to be danced to the Venusberg music from Tannhaeuser.

The program of the Palestrina celebration to be held in Town Hall, New York, on April 19 under the direction of Nicola A. Montani, will illustrate the development of liturgical music from the eleventh to the fifteenth centuries, giving examples of the best works of Palestrina and modern examples of the influence of Palestrina on polyphonic music. The University of Pennsylvania will also hold a celebration in New York shortly of the fourth centennial of Palestrina's birth.

Mme. Ninon Romaine arrived in New York on the Antonia a week ago yesterday, and left immediately for Monroe, Michigan, where she gave a piano recital the following evening.

Handel's Judas Maccabeus will be sung by the South Hampton, L. I., Choral Club April 23. The soloists will be Olive Marshall, Amy Ellerman, Calvin Coxe and Edwin Swain.

Gounod's Faust was sung in concert form at the Metropolitan Opera House on the evening of March 15. The cast included Mmes. Sabanieva, Ruth and Wakefield, and Messrs. Tokatyan, Mardones, Ballester and d'Angelo. Mr. Bamboschek conducted.

Anna Case will sail for Europe on April 16. Maria Jeritza, who may take part in the spring opera season at Covent Garden in London, will probably leave the United States on April 18.

Mme. Charles Cahier has been invited by Ossip Gabrilowitsch to sing Mahler's Das Lied von der Erde in Detroit next December. Mme. Cahier's four New York recitals next season will take place in Aeolian Hall on November 21, December 19, January 16 and February 6.

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IN THE PUBLIC EYE

Paris.

PARENTS of the precocious child may well heed the warning that all work and no play makes Jack a dull boy. . . . but should Jack sit up at the piano and play Chopin scherzi at the age of seven—as Alexander Borovsky did—it is much wiser to revise the proverb.

"No, I was not a child prodigy," smiled Mr. Borovsky, who recently returned here from the United States; "fortunately I escaped that fate, but it was quite natural that I should commence playing the piano as I outgrew infancy, for my mother was an accomplished pianiste—a pupil of Safonoff, in fact. When I did display some talent for music as a youngster she became the more determined that I should receive a good general education, for mother believed that all play and no work makes Jack a dull musician. Even when I decided to follow music professionally and entered the Petrograd Conservatory at the age of eighteen to study with Eppisova I was also entered at the Petrograd University as a law student.

"I do not mean that parental encouragement of my musical ambitions was lacking," continued Mr. Borovsky; "at that, my early music education was obtained with quite some difficulty. For several years my father was an itinerant judge in Siberia, and we were often stationed in towns where a piano was an unknown luxury. I can recall spending one entire winter in a small northern seaport where no piano could be found until we discovered an antique instrument aboard one of the ships frozen in the harbor. Upon learning that I was a piano student the sailors brought the piano to our home."

The recollection brought Mr. Borovsky a shiver. "Until one has spent a winter in northern Siberia he has yet to become acquainted with severe cold. The samovar is the Siberian's one salvation. One does not go two hours without drinking several glasses of hot tea—as hot as only Russians can drink it."

Mr. Borovsky did not follow his legal profession. He said: "I have devoted all of my time since leaving the University to music. I graduated from the Conservatoire in 1915, and within three years was conducting master classes at the Moscow Conservatoire. In one sense of the word my entire legal education is of no value today, for there has been a complete revision of the legal code and procedure in Russia. However, the hours I spent poring over my law books have not been wasted. Aside from the mental discipline and general value of such a course of study, you know education is often a pride and hobby with Russian musicians.

"In Russia you are not asked with whom you studied music, but which university you attended and what degrees you captured. The degree of Doctor of Medicine is the most coveted. Borodin was a professor of medicine and surgery at the Petrograd Institute, Glazounow attended the Polytechnic Institute, Rimsky-Korsakoff studied at the Naval Institute, Scriabin had a military education, Stravinsky originally studied to become a lawyer, likewise Seniloff. Myaskovsky is a military engineer, Sabaneyeff was a student of literature at the University, and Gunst is a law student of the same school. Moussorgsky, you will recall, was an army officer. Tschaikowsky also studied law, and Cesar Cui was Professor of Fortification at the Petrograd Engineering Academy. Pushkin, the novelist, was a physician and many other Russians prominent in the arts have been educated for the more 'practical' callings."

Mr. Borovsky is scheduled to give six recitals here, and will then make a brief tour of Germany and the Balkans. He will return to the United States in January, 1926.

S. K.

ALEXANDER BOROVSKY

Sing Rossini's Stabat Mater

Newburgh, N. Y., March 21.—Rossini's Stabat Mater was given in Trinity Methodist Church by the vested choir of one hundred voices under the direction of John W. Nichols with Mrs. Clarence K. Chatterton at the organ. The soloists were Grace Kerns, lyric soprano, Avis Adams, contralto, Rudolf Aust, tenor, and Earl Tuckerman, bass-baritone.

Ethel Leginska Assists N. Y. Quartet in Chicago

(Continued from page 11)

this reviewer, showed "a notable vigor" of tone in forte passages, although under control of the artistic sense. Mr. Gunn observed that they played "admirably, with vigorous rhythm, discriminating contrasts, accurate ensembles, and Miss Leginska proved herself a capable associate." Mr. Rosenfeld also commended the ensemble playing.

Frederick Newell Wood, tenor, and Rosalind Kaplan, pianist (substituting at short notice for Zinaida Joelsohn, who was ill), were heard at the concert of the Young American Artists Series. Mr. Moore wrote that his voice is "of unusually fine texture, and not since John McCormack's last appearance have I heard English so exquisitely sung." Mr. Gunn said he sang in "excellent style. His voice was pleasing in quality and his singing showed the results of fine schooling. The tone was well poised and under good control . . . Mr. Wood has the right stuff in him and is on the road." In Mr. Rosenfeld's words, he "disclosed a lyric tenor voice of refined quality and of pleasing timbre. His projection of the texts of the songs was distinct and his style elegant and artistic."

This writer added that Miss Kaplan "displayed a fluent, even technique, a sense for musical values, and considerable power in the Ballade, besides interpretative gifts." According to Mr. Gunn she came through the text excellently—"she played with appreciation for the music and showed well trained fingers." Mr. Moore asserted that "she has great talent for her years.'

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Photo by Amemiya

New York, Feb. 5, 1925

"Alberto Sciarretti last night won a well-deserved success. During the andante of the 'Appassionata' the voice of Beethoven made itself heard and Mr. Sciarretti, flying on the wings of inspiration, roused his audience to unwonted enthusiasm."—Times.

"Mr. Sciarretti played most of his program well. . . . His style was good, his legato smooth and polished and his work revealed keen intelligence and considerable skill in tone color and shading."—The Sun.

"He displayed technique of notable brilliance. The three pieces by Scarlatti received a firm, fluent, rapid performance. . . . The sonata he played with vigor . . . and with marked technical skill and finish."—Herald Tribune.

Boston, Feb. 25, 1925

"Mr. Sciarretti played the delightful group of three Scarlatti pieces engagingly, with a cool, crisp tone that had a distinct individuality of its own. He made the slow melody of the scherzo sing and finished the funeral march impressively. Mr. Sciarretti is, manifestly, a player of fine talent."—Herald.

"Mr. Sciarretti played with a high degree of technical polish, with tone limpid and light. Technic, of more than usual polish and refinement, Mr. Sciarretti has in abundance. Tone with him is very lovely. . . . Liszt's Spanish Rhapsody brought the program to a brilliant close."—Transcript.

"Mr. Sciarretti has marked talent. His performance last night proved that."—Globe.

Chicago, March 8, 1925

"Such qualities as these shown in the young man's playing incessantly: a freely running stream of fine tone, a graceful, melodious curve and sharpness of emphasis rode upon the surface of music which had in it a great deal of mechanical skill, poetry, modesty and persuasiveness." — Evening Journal.

"He had erudition and solid technical training of piano-peers, fingers that are fleet as well as discreet, fine tone and considerable authority."—Evening American.

"His piano was a source of tone of great smoothness, the medium for display of facility that had grace and charm."—Examiner.

"Three pieces by Scarlatti were welcome numbers and were played with fluent technical style, with a pearly clarity and with musical daintiness."—Daily News.

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MEHLIN PIANO

Metropolitan Produces Pelleas

Lucrezia Bori, Johnson, and Whitehill Commended; Hasselmans, Wymetal, and Urban Share Praise.

Debussy's Pelleas et Melisande was produced for the first time by the Metropolitan Opera Company on March 21 with Lucrezia Bori and Edward Johnson in the title roles. Clarence Whitehill, Kathleen Howard, Louise Hunter, Leon Rothier, and Paolo Ananian completed the cast, and Louis Hasselmans conducted. A capacity audience attended.

It was, to quote W. J. Henderson of the Sun, "one of the greatest artistic triumphs of Mr. Gatti-Casazza's administration," with "sympathetically conceived and exquisitely executed" scenery by Josef Urban. Wilhelm von Wymetal was congratulated by this reviewer, and, "as a whole," Mr. Hasselmans' reading was admirable.

Miss Bori, continued Mr. Henderson, added another portrait of "rare, aesthetic quality" to her gallery, "of appealing tenderness, of underlying emotion and of exterior beauty ravishing to the eye and searching to the heart." He considered Mr. Johnson's Pelleas "perfect in style and delicate suggestion;" Mr. Whitehill's Golaud "destined to be remembered as one of the great tragic figures of the contemporaneous opera stage;" Mr. Rothier "simple and dignified" as Arkel; and Mmes. Howard and Hunter commendable as Genevieve and Yniold.

Lawrence Gilman wrote in the Herald Tribune that "the Metropolitan's production is worthy of the great work" and that the settings were the finest he had ever seen. Mr. von Wymetal's "skillful direction of the stage" was praised, and "to Mr. Hasselmans' adroit and sympathetic conducting was due a large part of the vitality and flow of the performance."

He thought that Miss Bori brought Melisande to life, and that Mr. Johnson's was "a memorable performance" in which he made "telling use of his rare intelligence, his insight, his art as a singer and actor." Mr. Whitehill's Golaud was "shrewdly composed and developed;" Miss Howard "set forth an embodiment deftly poised and reticent, and scrupulously in the picture;" Yniold was "a bit too conscious and sophisticated;" and Mr. Ananian's Physician "all that was needful."

In the opinion of Deems Taylor of the World, the production, "all in all, was superb, probably one of the finest ever made anywhere . . . scenically it was, I am sure, incomparably the best ever made." Mr. von Wymetal's staging "is an absorbing and eloquent succession beautiful groupings, attitudes and gestures." A "subtle and beautiful reading of the score" was given by the conductor, and the orchestra played with "clarity and vitality."

Miss Bori, according to this chronicler, "a picture of wraith-like beauty, played Melisande with touching innocence, sincerity, and simplicity" although she seemed at times a little "overpositive." He found Mr. Johnson "a graceful and boyish figure wonderfully satisfying to the eye" who brought to the role "the romantic glamour, lucent imagination and fine intelligence that characterizes his work at all times." Mr. Whitehill, "in superb voice," has found the role "perfectly adapted to his gifts."

According to Mr. Taylor, Miss Hunter "gave an appealing and amazingly skillful" performance; Mr. Rothier was "mellow and nobly dignified;" and Miss Howard and Mr. Ananian "made more" of their small parts "than one would have supposed possible."

The performance, in the words of Pitts Sanborn (Telegram-Mail), "was elaborate, unfailingly conscientious, admirably painstaking. . . . Mr. Hasselmans conducted with a deep and worshipful devotion" although he made the score sound very loud. "The most striking and memorable individual performance was the Golaud of Clarence Whitehill—an impersonation extraordinary in its sustained power, emotional conviction, dramatic pitch and consummate treatment of textual and musical declamation." Mr. Sanborn thought Mr. Johnson's Pelleas "had visual illusion and his performance in most of its phases was intelligent, genuinely acceptable, and pitched, moreover, in a more restrained key than those of his associates." Miss Bori he considered less exemplary although her Melisande was an "eager, aspiring and often extremely creditable effort of one not invested with the temperament, plastique or spiritual intuitions for the part."

Olin Downes wrote in the Times that the opera "was given with less subtlety, with more breadth, motion and exterior effect than before, and this was intended. In the main the result was successful and eloquent of the composer's purpose." Staging and settings again were commended, and the conductor's reading was expressive, although "more sharply delineative and oblivious of detail" than usual.

The Golaud was "a notable impersonation," he wrote, and Mr. Whitehill's French diction was "a joy to the ear and the understanding." Mr. Downes considered Mr. Johnson's work "the finest in its proportions and its harmoniousness with the stage picture of any figure on the stage." His acting, singing, and understanding were also lauded. Miss Bori's "was a very earnest and intelligent effort" withal "the most theatrical." The Arket of Mr. Rothier was "truly impressive, and the music nobly sung."

According to the reviewer in the Post, the audience "rejoiced in the glorious music, wonderfully sung, and the plaintive story, beautifully acted. . . . Never before has it been more beautifully staged, sung, or acted."

This commentator commented that "much praise must go to Miss Bori for the exquisite charm of her impersonation" and that she was "in fine voice and nothing better could be desired than the liquid beauty of her tones as she sang the ravishing glory of Debussy's masterpiece."

"It was another feather in the cap of that great singer and actor, Edward Johnson, the American Jean de Reszke," continued this writer. "Johnson sang as he rarely has before, with a wealth of beauty in the lower tones demanded by most of the score, now and again rising to a ringing high tone of surpassing beauty." Messrs. Rothier and Whitehill were also favorably mentioned.

Garden of Mystery Is Given for First Time

The second part of the program of the all-American evening in the series of benefits for the Music School Settlement given in Carnegie Hall on March 20 was devoted to the first performance of The Garden of Mystery, an opera by Charles Wakefield Cadman, with libretto by Nellie Richmond Eberhart.

Before the opera was a concert in which Max Polikoff, violinist, and Princess Tsianina, soprano, appeared. MacDowell's Woodland Suite was played by Howard Barlow and the National-American Orchestra, who also played the opera score.

According to Deems Taylor (World) the score, "while it contains fluent passages, is handicapped by difficult and inexpert vocal writing and a failure on the part of the music to penetrate very far below the surface of the characters of the story. The libretto is similarly inexpert." Pitts Sanborn wrote in the Telegram-Mail that the music "lacks dramatic pith and point" and F. D. Perkins (Herald Tribune) considered it "undistinguished music." In the opinion of the Sun, "Mr. Cadman wrote some passages of melodic smoothness and pleasing quality, but without probing the psychology of the story ruthlessly." Other writers were of the same opinion, and they agreed that the acting and singing were, on the whole, most amateurish.

Mr. Sanborn found "a conspicuous exception" to the poorness of the cast in Yvonne de Treville. Mr. Taylor agreed that she was "professional" and in other reviews she was noted as the exception to the mediocrity of the work. The diction of the English of most of the cast was also thought very poor. Mr. Barlow and the orchestra received commendation.

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"Zlatko Balokovic *scored a decided success.* His tone is strong and full of the most tenuous softness, but always of the truest intonation. The audience waxed enthusiastic." *—New York Times.*

"This young man plays with great beauty of tone, faultless intonation and genuine musical feeling."—*New York Post.*

"If you would know something of his style, comparing him to the others, I believe I would refer him back to the youthful Fritz Kreisler."—*Cleveland News.*

"After that first movement of the Tschaikowsky concerto last night, there was an impulse to stand up and shout. *There had been musical revelations."—Los Angeles Examiner.*

"Who listen must marvel at his tone. It was as opulent as the deep velvet of Kreisler's violin."—*St. Louis Times.*

"We have had few violinists who held our attention as did Balokovic. From the elevated toe of his right foot to the last finger of his left hand there is no dullness in him."—*Pittsburgh Post.*

"Detroiters were afforded an opportunity to hear a violinist of exceptional merit and distinction last night."—*Detroit News.*

"Yesterday was an important concert for it presented a veritable 'young Kreisler' in Balokovic, who astounded and thrilled the audience with his tone, his brilliant technical accomplishments and his depth of temperament."—*Washington Herald.*

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La Scala Offers Zandonai Novelty

I Cavalieri di Ekebu Presented for First Time With Toscanini Conducting.

Milan.

Riccardo Zandonai's newest opera, I Cavalieri di Ekebu, was heard for the first time on the evening of March 7 at La Scala. Arturo Toscanini was the conductor.

With this work Zandonai enters the decisive phase of his career. His mastery of means here is revealed in its full bloom. One feels throughout the opera the sure hand of the skilled composer for the theatre. No longer is he searching high and low for strange effects, for complicated symphonic devices which will lend weight to his score.

In I Cavalieri di Ekebu the world finds no disdain for the direct charm of melody, for the dramatic devices of the chorus or the duet. The orchestra of Zandonai in this score is solid, but not overbearing or superfluous in its weight. It gives the singer the opportunity to be heard without struggling in a vortex of instrumental complexity. The orchestration is colored and varied, and supports with praiseworthy economy the vocal parts; it is up-to-date without being singular or stupefying.

The text of the opera adds the fitting shade of meaning to the orchestral body of the score, or, it would be more proper to say, the music of the orchestra is extraordinarily fitting to the words which it was composed to support. In fact this appropriateness of the melodic declamation of the score to the instrumental figures to which it is joined is the leading achievement of the opera.

Nor is it the only achievement. In I Cavalieri one finds a composer whose tendency in the past has been to interest himself predominantly in the symphonic style in music turning completely about, and burying his thoughts completely in the traditions of genuine melodrama. Apparently there has risen a new faith in Zandonai, and many will think that it is one which better fits his operatic ideals than his old one.

Warmth Still Lacking

Nevertheless one needs more than a new faith to create art which will not die. Listening to the music of Zandonai one does not feel overcome by any dizzy passion which the music achieves. True enough there is melody there, and it flows unstinted and unhesitating. The form of the music is clear and firm, but somehow the creative artist does not climb to any lofty summit of spiritual achievement. There is beauty in the music, but it is not of that compelling originality which fascinates the hearer and dominates his mood.

One rather hears the clear exposition of the music with a sense of bland detachment. There is no impact of emotion, no trembling absorption in the artist's message. Zandonai does not proceed in the score of I Cavalieri beyond a calm mood of meditation, always restrained.

For that reason it appears not likely that I Cavalieri di Ekebu can hope for an established place in the general operatic repertory of the future. With good luck it will go the rounds of the larger opera houses of the world, because indeed it is the result of a noble and laborious artistic development. From this point of view the premiere of the opera at La Scala was really successful and noteworthy.

Leading Tenor Indisposed

Perhaps the success would have been greater if the leading tenor in the presentation Signor Lo Giudice (Giosta) had not been unfortunately indisposed.

The foundation of the opera is firm and solid. The obvious influences in the score of many of the past masters of composition do not detract from the value or effectiveness of Zandonai's own contribution. It is not true, as some of the reviewers declared, that the opera shows throughout the unmistakable accent of Mascagni.

Mascagni does peek out in one page or another from time to time, that is to say, one is reminded of his general style. At other times there is marked Slavic influence; some of the choruses are much in the manner of Moussorgsky. Here and there a bit of Puccini is apparent, and once in a while Wagner and Strauss are suggested.

The feeling is never that Zandonai has plagiarized. He simply has followed the past, just as all musicians follow what has gone before. There remain on every page the style and technic of Zandonai himself, and the music is always good enough to deserve the warm approval with which the audience greeted it at its premiere at La Scala.

Libretto Not Popular

It must be said that the story upon which the opera is based is not of the kind that is likely to be very popular with the general run of opera audiences. It is based on a novel of the Swedish writer, Selma Lagerlof, and shares the general weakness of novel material when applied to the stage. In turn the author of the novel based her work on some old Swedish legends which are quite far in interest from what the Latin theatre public is likely to prefer.

The fact that Zandonai has succeeded in working this unpromising material into a real work of the stage is an accomplishment which bodes well for the operas which he has yet to write even if this one does not reach the heights of genius.

For I Cavalieri di Ekebu is a real work of the theatre, and not an extensive symphonic poem which has been set to scenes on the stage. A certain amount of credit also is due the librettist Rossato, who condensed and transformed the elaborate Northern legend into an operatic scenario. He wrote skillfully and eloquently, and welded his material into its new form with the greatest ingenuity.

The audience appreciated his work, for he was called out on the platform several times to take his bow with the composer and with Toscanini, who, needless to say, interpreted the score with a meticulousness, an energy, and a sympathy which did full justice to its every possibility.

Signora Casazza Powerful

Vocal honors of the evening went to Signora Casazza (La Comandante), for the powerful and clear cut drama which she drew out of her role, that of a character always rude and imperious; to the baritone Franci, for his rich and powerful voice; and to Signor Lo Giudice, who displayed, despite his illness, a dramatic tenor voice of warm timbre, especially in the middle range.

The supporting members of the cast, including the basso Autori (Sintram), formed a homogenous group. The chorus added brilliant and varied color to the performance, was vibrant, powerful, and unified, and acted with admirable spirit and spontaneity.

The audience included music critics of importance from all parts of Italy, and the leading social elements in Milan. FEDERICO CANDIDA.

RICCARDO ZANDONAI
Italian Composer Whose New Opera, I Cavalieri di Ekebu, Had Its World Premiere Recently at La Scala in Milan.

Lusardi Organization Continues

Milan.—Emilio Ferone, who was in partnership with the late Giuseppe Lusardi, musical agent and Italian representative of the New York Metropolitan Opera Company, has announced in the Corriere di Milano that after making an agreement with the Lusardi heirs, he will take up the directorship of the agency. The firm will continue under the name of Giuseppe Lusardi.

The organization of the agency will remain unchanged, and Egisto Tromben, editor of the Corriere, of which Lusardi was owner, will have full charge of the paper.

Marie Brema Dead

London.—Marie Brema, former English operatic singer, died in Manchester on March 22. She first appeared in England in Schubert's Ganymede in Oxford in 1891, and four years later she made her American debut in Die Walkuere, when Walter Damrosch conducted. During the season 1895-1896 she sang leading Wagnerian soprano roles at the New York Metropolitan Opera House.

I. S. C. M. Features String Music

Vienna.—Frederick Delius' Second Sonata for violin and piano, Arthur Honegger's Cello Sonata, Anton von Webern's three pieces for cello and piano, Op. 11, and Egon Wellesz's new Suite for cello solo made up the program at a recent concert under the auspices of the International Society of Contemporary Music here.

British Opera Company Tours

Birmingham, England.—The second week of the local season of the British National Opera Company began on March 16, and included performances of Othello, Tales of Hoffmann, The Golden Cockerel, La Boheme, Alkestis, Hugh the Drover, Aida, and Faust. The conductors for the week were Eugene Goossens, Aylmer Buesst, and Malcolm Sargent.

First Aida of Season at La Scala

Milan.—Aida was presented at La Scala for the first time this season on February 22. Ettore Panizza conducted. The cast included the tenor Pertile, Signora Arangi-Lombardi, Signora Zinetti, the baritone Franci, and Signori Righetti and Baromeo.

F. C.

Gabriele Sibella Dies

Genoa. — Gabriele Sibella, vocal teacher and composer, has just died here.

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OLD-WORLD HIGHLIGHTS

New Operas Heard in Germany

Kienzl's Hassan der Schwaermer and Simon's Die Frau Im Stein Given for First Time.

Berlin.

Although Berlin itself has been backward this season in the production of novelties in the operatic field, smaller cities of Germany have had several opportunities to hear new works for the stage. Hermann Kienzl's Hassan der Schwaermer (Hassan the Enthusiast) was put on for the first time at Chemnitz recently, and about the same time Stuttgart was hearing a remarkable novelty, Die Frau im Stein, by the Berlin pianist and composer, Dr. James Simon.

Hermann Kienzl, composer of Hassan, is known throughout Germany especially for his opera Evangelimann. Musicians were aware that during the last two years he was composing a new work, but their great desire to hear it as soon as possible did not prevent him from postponing the premiere from month to month in order that the score might be carefully revised and polished.

Frau Kienzl, the wife of the composer, was the librettist of Hassan. She took her subject from the traditional fantasy, A Thousand and One Nights. The story has to do with a poor cobbler who invites all his friends to a party in celebration of his birthday. Among the guests is included a Caliph, who conceives the joke of making Hassan, the cobbler, Caliph for a day.

As soon as Hassan is invested with his high office, he begins an unexpected campaign of social reform. The Caliph regrets his joke, and causes Hassan to be given a sleeping draught, and, while he is unconscious, to be brought back to his workshop.

Reviewers Find Music Good

The score of Hassan, according to the press reports of the premiere, contains some beautiful music. The catchiness of the melodies and the touching simplicity of the moods appealed to the audience, although from time to time the composer jolted them with some modernist audacities in his style.

Although Dr. Simon's Die Frau im Stein enjoyed only a moderate success in Stuttgart, it is to be gathered from what authoritative listeners said of this music-drama that it is an unusual work. Dr. Simon's music speaks to a broad public. It is modern without being incomprehensible, and pleasing without being banal. In general the score was favorably judged by the chroniclers.

They found the music clear and interestingly colored, and not slavish to the text. The voice parts have a characteristic easy flow. The second act marked the climax of the success of Die Frau im Stein as far as the audience was concerned. After the scene on the ship on its way to Naxos the composer was repeatedly called before the curtain. The applause at the end of the opera was less impulsive, partly because the unexpected solution of the complications of the plot surprised the audience and left it rather breathless.

Concert Novelties in Berlin

There have been many concert novelties this season in Berlin, and their number and interest in part make up for the lack of stage novelties which the public here has been able to enjoy. A new violin concerto was recently played by W. Waghalter, with the composer, Baron von Reznicek, conducting the accompanying orchestra. The composition was generally considered unimportant. After hearing this work the critic Dr. Schmidt wrote his opinion that Baron von Reznicek is at the top of his powers as a composer, so much so that "he can afford to give the public a weaker work, such as this, without endangering his reputation."

Sometimes during this concerto one got the impression that the composer was not always perfectly serious in his writing. He seemed on occasion to be poking fun at the hyper-moderns. His occasional great care to keep his tonality clear, his conservative melodiousness (some of the themes are reminiscent of Bellini), his old-fashioned flourishes make it at times difficult to believe that he wrote in all seriousness. Some of the reviewers expressed the theory that it might be an old work of Baron von Reznicek which he has lately worked over.

It was agreed that the soloist played with understanding and warmth. The applause of the audience was considerable, but friendly rather than enthusiastic.

Concert-goers here lately had the opportunity to establish in their minds more firmly the fact that the weaker sex is weaker also in the art of musical composition. A young musician, Grete von Gibler-Jieritz, presented in her recital lately a number of her own fugues for the piano, but they made no marked impression.

ARTHUR KURSCHNER.

Toscanini Presents Bust to Galleria d'Arte Moderna

ROME.—Arturo Toscanini has presented a bust of himself to the Galleria d'Arte Moderna. Some time ago the sculptor Adolfo Wildt had the conductor of La Scala sit for him, and carved his likeness in one of his rugged, pensive moods. Signor Fedele, Minister of Public Instruction, saw the bust, and asked Toscanini for permission to make a duplicate of it to be placed in the Galleria.

The musician immediately replied with an offer to present the original piece of sculpture to the Government, and his offer was accepted. The bust is being placed in the Galleria immediately.

Copenhagen Plans Danish Fete

Copenhagen. — The Dansk Tonekunstnerforening is arranging for the beginning of May a Danish Music Week here. The chief event will be the performance of a series of native operas.

Two conductors appeared at two recent concerts of the Danish Philharmonic Society this season. Paul Klenau featured the Petrouchka Suite of Stravinsky, and Victor Schioler, the pianist, conducted Beethoven's Seventh Symphony. Frederic Lamond was soloist at this concert in the same composer's G major Piano Concerto.

Travel Club Itinerary

The Musical Travel Club of America announces its complete itinerary for the coming European tour as follows: The western contingent will sail from Montreal June 27, and the eastern from New York July 1. They will meet in Paris, and go thence to Nice, Monte Carlo, Milan, Genoa, Pisa, Rome, Florence, Venice, Lugano, the Italian Lakes, Lucerne, Zurich, Munich, Bayreuth, Nuremburg, Dresden, Berlin, Weimar, Eisenach, Frankfort, down the Rhine to Cologne, Bonn, and London, arriving in America September 3.

Howard Brockway is musical leader of the party.

D'Indy Conducts in Paris

Paris.—Vincent d'Indy, dean of French composers, appeared on February 20 as conductor of his own Chant de la Cloche, for orchestra and chorus. The work was composed over forty years ago.

American Choral Work Presented in England

London.

A recent broadcast affair of interest to Americans was the first production in England of Edgar Stillman Kelley's The Pilgrim's Progress. This the Observer called "dull," but added that it was "not performed adequately." The Sunday Times critic said, "The music is pleasantly sincere," but he thought it obvious. "In the absence of any marked gift of originality, the composer has molded his melodies and choruses now on lines reminiscent of the methods of Mendelssohn, now of Humperdinck, now of Elgar, now of Sullivan." This writer added, too, that "the performance was by no means ideal."

Several extra symphonic programs enlivened this same week, of March 8-15. The one regular orchestral concert was led by Felix Weingartner in the London Symphony Orchestra's series. The Telegraph was particularly impressed with the conductor's reading of the Berlioz Symphonie Fantastique: "He never overstressed a point—the climaxes, however sonorous, retained a musical quality; the orchestra never descended to the level of a brass band. And the result of this fine sense of measure and proportion was that a weak phrase, or a commonplace, passed almost unnoticed." The Observer writer recorded "a happy evening, but not one which will provide a loving memory for our old age." The soundness of the interpretations seemed most worthy of notice to the press.

Women's Orchestra Concert

At the third appearance of the British Women's Orchestra the critics agreed that a great improvement in tone and unanimity were evident. "We could with honesty say that the playing was admirable, and leave it there without qualification," notes the Telegraph commentator. The Sunday Times spoke of a "marked improvement." Only some still-remaining uncertainty on the part of Gwynne Kimpton, conductor, was noticed.

At another of these extra symphonic events Mr. Maurice Besly took charge, and, according to the consensus of the critics, "showed himself a director of sound tastes and high technical ability," in the words of the Sunday Times writer.

The last concert was in the nature of a "farewell" for Miss Phyllis Lett, who is on the point of departing for a lengthy tour in Australia. The orchestra was that of the Royal Albert Hall, and Sir Landon Ronald conducted.

His reappearance, noted the Sunday Times writer, "made one wish that he more often exercised the function for which he is signally endowed." The Telegraph's summary of Miss Lett's accomplishment was: "In its suavity and unaffectedness she gave a great deal of quiet enjoyment, even if she rarely rose to any great heights of interpretation. But strong and broadly-designed phrasing is not one of the singer's strong points, while it was

(Continued on page 25)

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FOREIGN MUSIC ACTIVITIES

Albert Wolff Conducts Again

Retired Opera-Comique Director Returns to Lead Pasdeloup Concert; Modern Music in Paris.

Paris.

The return of Albert Wolff to the Parisian musical world during the second week of March was unexpected. When this conductor abandoned some months ago his baton at the Opera-Comique and the operatic venture which was to have taken place at the Theatre des Champs-Elysees reports had it that his leave taking was definite and that Paris would for ever more be deprived of his artistic services. His many admirers were thrown into a flurry upon learning that M. Wolff had weakened in his resolution and had consented to conduct a week-end pair of concerts of the Pasdeloup Orchestra.

On both occasions the Theatre du Mogador, in which the Pasdeloup concerts take place, was filled to capacity. His reading of the Beethoven First was beautiful. He does not seek in it the emotional wealth found in subsequent pages of Beethoven, but reads it as a score of refinement, grace, delicacy, good humor and refreshing youthfulness. The performance itself was polished and finished. The Introduction and Cortege from Le Coq d'Or of Rimsky-Korsakoff were played with such fire and gorgeous array of color they had to be repeated. The two soloists with M. Wolff—Mme. Caponsacchi, violoncellist, heard in the Schumann Concerto, and Mme. Nielka, soprano, heard in songs of Louis Aubert, Amedei and Bachelet—did not distinguish themselves.

Sings Modern Music

Marcelle Gerar is a soprano who seems to love all music provided it is new. At least she gives this impression, for one never hears of her singing anything else. The program Mlle. Gerar proffered at the Salle Pleyel last Monday evening was devoted to "first auditions" and to re-hearings of other and little known modern compositions. The list of composers comprised Alice Sauvrezis, Albert Roussel, Maurice Ravel, Roland-Manuel, Andre Caplet, Arthur Honegger, Jean Hure, Georges Migot and Joseph Strimer. The assisting artists were the Redele String Quartet (four young ladies from Belgium), Mme. Marcelle Blanquart, harpist; M. Gaston Blanquart, flutist; M. Jean Hure, organist, and M. Joseph Strimer, pianist.

Of the three first auditions, Three Songs for Voice and Four Stringed Instruments, on poems of Andre Spire, of Georges Migot, made the deepest impression. This is Migot's latest effort to find a new path, not that his is the first attempt that has been made to write for the voice and string quartet, but it is perhaps the first time that that combination has been treated "polyplanarilly." Migot has skillfully assigned to the voice and each of the instruments a "melodic line" distinctly different in color and personality from the others, all combining to create a sonorous atmosphere of exotic beauty and charm. Jean Hure's San Marco for voice and organ is based on a poem of Bergeron. This composition is ecclesiastically austere, profoundly devout in manner. It did not make an instantaneous appeal. M. Joseph Strimer's Pan et Psyche, for voice, string quartet, flute and piano, is based on a poem of Ivanoff. The means employed in this composition resembles that employed by M. Migot, but the effect is less happy. M. Strimer's is cerebral music at the expense of the heart and the ear. His scoring gives the impression of unsteadiness.

M. Reinhold Warlich's song recital on March 14 at the American Women's Club brought home to a large gathering a realization of what song interpretation is. He sang a group of Elizabethan love songs, five Scottish Ballads, the Schumann Dichterliebe and three dramatic ballads of Carl Loewe.

Societe Nationale Features Novelties

The Societe Nationale de Musique is an organization the end and aim of which are the presentation of new music. The concert given by the society the other evening brought out the following compositions: Quartet in C minor, for violin, viola, cello and piano, of Marcelle Soulage; El Poema de una Sanluquena, for violin and piano, of Turina; Six Sonnets de Michel-Ange, for voice and piano, of Jeanne Leleu; Fantaisie Rhapsodique, for cello and piano, of J. Jongen; Quintette Pastoral, for wind instruments, of L. Rohozinski; O de Repos d'Amour, for voice and piano, of Roland-Manuel; Ecoute, mon Coeur, and Du Printemps, for voice and piano, of Andre Caplet. All of these pieces were effective in their way and brought home the truth that in modern music the spirit of "seeking" is livelier than ever.

The concert which took place at the Theatre du Vieux-Colombier on Saturday afternoon gave pleasure to a large gathering. Goossens' Suite for flute, violin and harp was played by Mme. Siohan, Mlle. Laskine and M. Le Roy with freshness and a goodly wealth of expression. The Quartet for flute, violin, clarinet and harp, of Georges Migot, was played by Mme. Siohan, Mlle. Laskine, M. Le Roy and M. Hamelin. This reading was colorful, fluent and beautifully proportioned in point of nuances. Mme. de Gonith, soprano, interpreted songs of Tschaikowsky, Stravinsky, Taneiff and Rimsky-Korsakoff.

IRVING SCHWERKE.

MME. ANTONINA NEJDANOVA
Russian Coloratura Soprano Who Sang in the Performance of Moussorgsky's Fair of Sorotchinski at the Opera in Moscow.

Publish Tschaikowsky's Diaries

Petrograd.—The music director of the State Publishing House of Soviet Russia has published the diaries of Tschaikowsky dating from 1873 to 1891. They are written telegraphically, with simple words, names and signs jotted down. The first of the eleven diaries deals with the Russian composer's visit to the United States in 1891, and the others discuss many subjects, including Tolstoi's views of music, Tschaikowsky's adoration of Mozart and his tempered approval of Beethoven.

Truck Smashes Guarnerius Cello

London.—A Guarnerius cello, said to be one of the three of its kind in the world, and which was made in 1730, was completely smashed at a railway station here on March 21 by a truck containing bullion bars of silver. The instrument, which was valued at $2,000, was the property of Mischel Cherniavsky. The owner, who had just arrived from America, placed the cello, which was in a bag, against the wall while looking after other luggage. The truck backed into the instrument and destroyed it.

Furtwaengler Returns to Berlin

Berlin.—Wilhelm Furtwaengler was warmly welcomed on his return here after his visit to America. In his first concert with the Berlin Philharmonic he conducted Schumann's D minor Symphony, Georg Schumann's Variations on the Harmonious Blacksmith, Tschaikowsky's B flat minor Piano Concerto with Mitja Nikisch as soloist, and the Tannhaeuser Overture.

London Hears Special Orchestral Programs

(Continued from page 24)

evident also that a few notes in her voice have not yet been brought into strict conformity with their neighbors. Nor could Miss Lett quite achieve a big climax in which the voice has to dominate the orchestra."

With the mention of the Savoy Orphean jazz band's third well-attended concert here, the record of the week's concert events closes. At this affair a new piece of music especially composed for jazz instrumentation was given a premiere, but excited no great enthusiasm. The composer called himself M. N. Labrige, which, it is thought, is the pseudonym of a well-known English musician.

Luisa Tetrazzini Broadcasts

One of the best-known names so far inscribed on a broadcast program in England is that of Mme. Luisa Tetrazzini, who was so fortunate, on March 10, as to sing for the wireless under atmospheric and technical conditions which have everywhere been called perfect.

Up to four million people (according to some estimates) heard a concert which had been widely advertised and much anticipated, with none of the handicaps which have marred other great radio events.

Other artists popular with English concertgoers shared the evening with the soprano: the violinist, Isolde Menges; the contralto, Phyllis Lett; the pianist, Frederic Lamond, Dinh Gilly, and the Kedroff Vocal Quartet. Several reviewers noted that the program was purely musical and unmarred by discordant interpolations of comedy sketches, monologues, etc., which have hitherto seemed the inevitable accompaniment to even the most serious radio recitals.

P. L.

American in French Opera Debut

Paris.—An American contralto, Harriet Maconnell, made her French operatic debut on March 5 in the title role of Massenet's Herodiade at the Municipal Theatre of Turcoing. Mlle. Lalande (Salome), M. Granal (Jean) and M. Carbelly (Herode) were also in the cast, and M. Brisard conducted. It is said that Miss Maconnell will shortly appear with the Opera-Comique.

Costanzi Gives Trovatore

Rome.—The tenor Crimi and the soprano Poli-Randaccio stood out in the performance of Trovatore at the Costanzi Theatre on March 7. Edouard Vitale conducted, and other members of the cast were the baritone Molinari, Signora Gramegna (Azucena), the basso Belli, and Signora Porter.

Schneevoight Conducts in Paris

Paris.—Georg Schneevoight visited Paris during the first week of March to conduct two concerts of the Pasdeloup Orchestra. His program included Beethoven's Eroica Symphony, Strauss' Don Juan and Wagner's Tannhaeuser Overture.

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THE STUDIO EASY CHAIR

LALLA THOMASON, pianist and artist pupil of Edwin Hughes, has appeared recently with much success before the Texas Club at the Plaza Hotel, at the Studio Club, and before the Women's Philharmonic Society.

During the four day convention of the Michigan Federation of Music Clubs, which closed on March 19, special emphasis was laid on music in the schools.

Monday was junior day and the members of the federated junior clubs were treated to luncheon and a children's concert by the Detroit Symphony Orchestra. John W. Beattie, State supervisor of music, spoke Tuesday on music in the public schools. In the evening the annual club concert was given. Music in the Industries was the subject of a talk given the next day by William W. Norton, Flint community music director. An organ recital was given in the afternoon by Palmer Christian, and a concert by local artists. Several demonstration classes were given. The last day of the convention was devoted to the National Young Artists' contest.

William Stickles, New York voice teacher, will conduct a special six weeks' course of instruction for teachers of singing at his New York studio this summer.

Immediately following his two appearances in London, Beryl Rubinstein will return to Cleveland to conduct his summer classes at the Cleveland Institute of Music. On June 5 Mr. Rubinstein will appear as soloist at Queen's Hall, with Nikolai Sokoloff conducting the London Symphony Orchestra, and three days later will give a piano recital at London's Aeolian Hall.

Marcel Grandjany, the French harpist, has returned to France to resume his summer classes at the Fontainebleau School. He will return to the United States in November for his third American tour, which will take him across country to the Pacific Coast.

Plans for the summer session of the Eastman School of Music of the University of Rochester have been completed by Arthur M. See, secretary-manager of the school, who is director of its summer sessions. In great measure the summer faculty is the regular faculty of the school and the teachers of degree and certificate courses in majority remain to teach in the summer term.

The vocal faculty of the school this summer session will contribute its entire personnel to the teaching corps, Adelin Fermin and T. Austin-Ball both teaching this summer, and Frederick H. Haywood of New York joining the faculty for special private teaching in connection with his class work in the Public School Music courses. The piano faculty is a large one. Raymond Wilson conducts his course in methods for piano teachers and Max Landow his repertory course, as in the two previous summer sessions of the school. Pierre Augieras will this summer remain at work for the first time since joining the piano faculty of the Eastman school.

The organ department will retain its full faculty and the courses for Motion Picture Organists will as in the past constitute an important department of work in the summer session. Harold Gleason and Warren Gehrken will conduct the organ work; Robert Berensten and Harold Smith the courses for Motion Picture Organists.

All the departments of the Eastman School will be in session, including those of Orchestral Instruments.

Particular attention has been paid by Mr. See to arranging a schedule of courses for public school teachers of music that offers opportunities for intensive study of all branches of musical work required under present day school conditions. The public school music of Rochester is rated as in the van of that offered by American cities. The faculty of the Eastman School includes, by permission of the Rochester Board of Education, Charles H. Miller, director of music in the public schools; Sherman Clute, director of instrumental music in the Rochester schools, and David E. Mattern, teacher of school orchestras and instrumental classes in those schools.

Mr. Miller will offer the courses in Methods, Mr. Clute will conduct classes in woodwind and brass instruments and a class in organization of school ensembles, Mr. Mattern will conduct classes in stringed instruments, and Mr. Clute and Mr. Mattern will conduct a class in orchestra conducting. Particular advantage accrues from the fact that public school pupils of Rochester are available as classes affording the student of the summer session to gain experience in anist, will again conduct his summer master classes in Boulder, Colo., commencing the end of July.

Photo by Elzin

FRANTZ PROSCHOWSKY

New York Voice Teacher Who Addressed the Recent Convention of the Eastern Music Supervisors at New Haven, Conn.

teaching under supervision of an experienced instructor in the various departments of public school music.

Frederick Haywood will conduct courses in which methods of teaching vocal music to classes will be comprehensively covered; he will also offer private instruction to supervissors of music and teachers of vocal music.

Hazel Kinscella will conduct a two weeks' normal institute in which three classes will study the beginning and advanced work of her method in the teaching of piano to classes of children.

Appreciation of Music is given special place in the scheme of the work offered to teachers. Louis Mohler, of the Teachers' College of Columbia University, one of the experts in presenting Appreciation of Music, will conduct this course for two weeks. He will be succeeded by Grace Barr, formerly of Iowa State Normal School, and at present one of Victor Record Company's experts, who will continue the course for three weeks.

Harmony will be offered by George Barlow Penny of the Eastman School, who will also offer a course in Appreciation of Music which will be of general character.

E. Robert Schmitz, the French pianist, will again conduct his summer master classes in Boulder, Colo., commencing the end of July.

The Illinois State Teachers' Association held their forty-first annual meeting in Bloomington, Ill., on March 19, 20 and 21. The three days were marked by many recitals and by discussions of music in the schools and other pertinent subjects.

The Bloomington High School Band, conducted by E. M. Gould, and the Grade School Orchestra, conducted by Frances Kessler, played, and concerts were given by Harry F. Admire, A. L. Lovejoy, the string trio of Bloomington High School, and Mrs. Lela Mayer Long.

Pupils of William Fichandler, New York pianist, will be heard in recital at Chickering Hall, New York, on the afternoon of April 5.

The birthdays of Alexander Guilmant, the first honorary president of the Guilmant Organ School, and Joseph Bonnet, who recently accepted the presidency after the passing of Dubois, occurred in March.

Dr. William C. Carl arranged a celebration on March 18 in honor of these artists who have been so prominent in the life and success of the Guilmant School. In his address to the students Dr. Carl paid tributes to the life and work of both Guilmant and Bonnet. Several of the students participated in the program.

Several of Estelle Liebling's pupils are engaged for operatic roles. Devora Nadworney, contralto, will sing Bertha in The Barber of Seville in Washington on April 13 with Feodor Chaliapin. The Municipal Opera Company of Atlanta, which is to present light opera for six weeks, beginning June 15, has engaged Ann Yago, contralto; Louise Wright, soprano, and Charles Schenck, baritone. Paul Eisler is to conduct these operas. Gene Armstrong, soprano, sang the Priestess in Aida at the Manhattan Opera House twice last week.

Marie Bencheley, vocal teacher, of Minneapolis, has been forced to discontinue her teaching activities for a few weeks because of a breakdown caused by overwork. She plans to resume her teaching shortly.

Fraser Gange and Amy Evans (Mrs. Fraser Gange) gave the third concert in the annual series of Artists' Recitals at the David Mannes Music School on Wednesday evening, March 11. Mr. Gange and Miss Evans sang a duet by Mozart and concluded with one by Messager.

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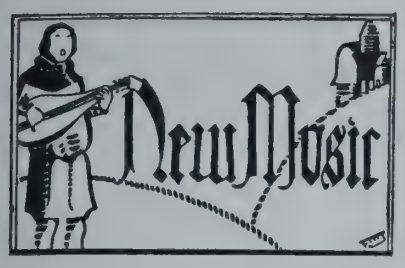


AMONG the latest publications for the voice of G. Ricordi & Co., New York (London, Elkin & Co.), are four compositions of Arthur Benjamin, his To Phyllis, Milking Her Flock; Man and Woman; The Piper; and The Moon. The latter two are issued in only one key fitted to medium range, and the former two are published for low and high voices. To Phyllis is a charming setting of a short verse of William Drummond, with a catchy melody set above a short rhythmic figure which is repeated throughout the song.

The Moon is tender, tranquil music with an accompaniment of unhackneyed harmonic color, and The Piper gives the piano accompaniment a swift flowing part of flute-like character. Elkin publishes this song also in an arrangement for piano, flute and voice. Man and Woman is a piece whose declamatory voice part fits the solemnity of its context.

From Elkin & Co., London, comes also a piano piece of moderate difficulty, the Phantom Minuet. It is a light opus, sprightly and dancing in spirit, with simple melodiousness and attractive rhythm.

Buzzi-Peccia, the New York vocal teacher and composer, has just written a new Spanish song, La Savilliana. It was composed expressly for the use of Amelita Galli-Curci in her concert repertory. It will be published shortly by Carl Fischer, New York.

Mandolin music is included in the recent publications of the Oliver Ditson Company, Boston. Among the Ditson publications for this instrument are Guido Papini's Reve de Bonheur; C. W. Bennet's Sidonie, a Grecian Dance; T. H. Rollinson's The Crusader Overture; R. Gruenwald's Parade of the Dolls; R. Gruenwald's Light Brigade Overture; Charles W. Cadman's At Dawning; Gruenwald's Abila; C. W. Bennet's The Blue Jackets; James Bland's Carry Me Back to Old Virginny; T. H. Rollinson's By Moonlight; selections from Gounod's Faust; C. W. Bennet's The Ivy and the Rose, and T. H. Rollinson's One Flag for All, a march.

The editor of all these pieces is H. F. Odell. They are arranged as parts of an ensemble and rather require accompaniment.

The English version of the text of Igor Stravinsky's Histoire du Soldat is published by J. & W. Chester, London. The translation from the text of C. F. Ramuz is the work of Rosa Newmarch. The new version is in two parts, as is the original.

The title of the booklet is The Soldier's Tale, to be read, played and danced. Usually this music of Stravinsky is heard without the reading and dancing, and it is no wonder then that it is in many parts incomprehensible. The Newmarch translation appears to be necessary to the auditor who would like to hear the Histoire without an important part of its context missing.

A volume of anthems for Lent and Easter is one of the recent issues for chorus of the H. W. Gray Company, American agents of Novello & Co., London. The volume includes Fierce Was the Wild Billow, by M. Andrews; Mary Came Beside the Tomb, by William Benbow; Alleluia, by Handl-Dickinson; Christ the Lord, by Schrek-Dickinson; Lord Is Risen, by C. Dickinson; Star of the Coming Day, by H. M. Gilbert; Beyond the Starry Skies, by H. M. Gilbert; All Ye Whom Sorrow, by R. Kountz; Thine, O Lord, by P. C. Lutkin; Lo, the Dawn! by H. Mackinnon; Come Ye Disconsolate, by E. K. Macrum, and Day of Resurrection, by William Y. Webbe.

The Scholastic Series of G. Schirmer, New York, has several added numbers. Among the new members of this always growing pedagogical family is Mathilde Bilbro's volume, Pretty Finger Studies, for the young pianist.

The author of these studies says concerning her purposes, "The object of this book is to develop in the early grades strength and independence in the fingers, and to promote accurate fingering through the medium of simple technical exercises which are not too dry and unmelodious to be interesting.

"To gain a technical point, a good bit of repetition is necessary, but this repetition in one key grows tiresome—hence a number of these studies are repeated in several keys, so that the interest of the pupil may not flag before the lesson point is gained."

The studies vary in length from a few measures to a page and are carefully graded and edited. The work is an important addition to the repertory of the piano teacher who has to deal with beginners.

Anton J. Benjamin, publishers of Leipzig and Hamburg, have issued a composition by Krohn, his Erlosung, for soloists, chorus, and orchestra. Piano arrangements of the work are being prepared, and will soon be published.

SAMUEL GARDNER

American Violinist Who Was Soloist With the New York Philharmonic Orchestra Last Week in the Performance of His Own Concerto.

Festival Association Meets

Boston, March 20.—A meeting for the permanent organization of the New England Musical Festival Association was held in this city on Saturday. The meeting considered the problem of bringing together into one organization the various non-professional music societies in New England in the hope of stimulating friendly competition and more frequent music festivals. Those interested in its formation are co-operating in plans for a band and orchestra conclave in Boston on May 8 and 9 as a part of the civic music festival during Music Week, in which every professional band and orchestra in New England will be invited to participate.

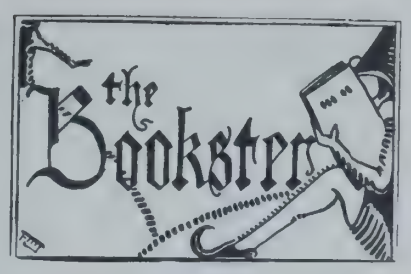
Ring Cycle Closes

Wagner's Ring cycle was brought to a close at the Metropolitan Opera House, New York, on March 19, with the third performance this season of Goetterdaemmerung. Rudolph Laubenthal substituted for Curt Taucher as Siegfried. According to the Post, Mr. Laubenthal gave "a very smooth and pleasing vocal performance."

Lawrence Gilman (Herald Tribune) commended the "youthful zest and vigor" of his Siegfried. Herbert F. Peyser of the Telegram-Mail found him "good to look upon" and W. J. Henderson of the Sun said that he "achieved an artistic delineation." Otherwise the cast was familiar, and Mr. Bodanzky conducted.

Discovers Aged Score

Cambridge, Mass.—A music score dating back to the year 1550 has been discovered here by M. L. Stout, a student at Harvard. While doing research work in the Widener Library of the university, Stout noticed odd markings on the vellum cover of an original edition of Elizabethan plays. Closer scrutiny disclosed a crude score with Latin words, and Stout obtained permission to have the cover removed and examined by experts. The music is for a chant sung in connection with the Easter mass in the Catholic Church. It is written on a staff of four lines, and there is no division of measures. Dots are used to indicate the notes.



THERE is a class of music lovers who believe that to analyze a symphony is to dissect it, to tear it to pieces, to destroy its homogeneity and beauty. There is another class which believes that to analyze a symphony is to see it and hear its beauties more clearly. The latter group is not dismayed that a masterpiece of music is made up of chord progressions, rhythmic figures, orchestral color any more than a doctor that his best beloved is made up of flesh and blood and physical functions.

It is for musicians of the latter group—and some uncompromising persons may insist that such are the only real musicians—that BEETHOVEN'S SYMPHONIES DESCRIBED AND ANALYZED, by Edwin Evans (published by Charles Scribner's Sons, New York) is intended.

The nine symphonies are treated in two volumes, the first including five of these works, the second consisting of the analyses of the Sixth, Seventh, Eighth, and Ninth.

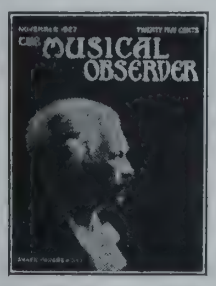
In the case of each of the symphonies Mr. Evans presents in concise form facts about the keys of the various movements, the dedication, the date of composition, and the like. Also for each movement he has compiled a table in which measure for measure he traces the composer's thematic material and its use, outlining definitely the various parts in the general pattern of the movement.

In the extensive discussion of the fabric of the symphonies Mr. Evans goes into his analysis in more detail than in the table, noting facts of orchestration and of transformation of material from one point to another, referring, where fitting, to certain details of composition in relation to programmatic intention on the part of the composer, and generally illuminating Beethoven's plans and achievements. The two volumes of course include hundreds of musical quotations from the symphony always reduced to two staves, although not within the easy compass of the single pianist.

As a book of reference, as a text in symphonic analysis, as reading matter for the lover of Beethoven's symphonies, Mr. Evans' work is interesting and informative. One may express the fear that the completeness of Beethoven's Symphonies Described and Anaylzed may attract the music student to Mr. Evans' pages when he might well be looking into Beethoven's. That will be the fault of the student, for the author often refers him to the scores themselves.

Pasadena Eisteddfod in May

Pasadena, March 19. — Pasadena's first Eisteddfod will be held during the week of May 4 to 9.



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This is the first picture of Fritz Peter Pentzold, with his mother, Mme. Sigrid Onegin Pentzold, and his father, Dr. F. Pentzold. Fritz Peter was the reason for Mme. Onegin's cancellation of her American concert tour this season, but she will return for her third American tour next season under the direction of Concert Management Arthur Judson.

Cortot Plays With Two Orchestras

Alfred Cortot appeared in New York as soloist with two orchestras last week. He played Franck's Symphonic Variations and Germaine Tailleferre's Piano Concerto with the Philadelphia Orchestra, conducted by Leopold Stokowski, in Carnegie Hall last Tuesday evening; and Beethoven's E flat Concerto with the New York Philharmonic Orchestra, under the baton of Willem Mengelberg, the Sunday before.

According to Olin Downes of the Times, Mr. Cortot in the Franck composition "gave the music a larger utterance and a bigger line than perhaps it inherently requires, and the effect was for the moment almost gigantic . . . it was a performance of magnificent authority, grasp and color, by a virtuoso whose technical resources it would be ridiculous to discuss." Pitts Sanborn (Telegram-Mail) thought the work played with "penetrating appreciation, and in the last pages with a dazzling buoyancy." In the opinion of Deems Taylor of the World, Mr. Cortot played "with all his wonted pungency and exhilarating vitality." Other reviewers wrote in the same vein.

The work by Mlle. Tailleferre (who formerly was a member of the famous Les Six in Paris) was, to Lawrence Gilman of the Herald Tribune, "a delightful piece of music . . . a riant and charming work" written with "an exhilarating buoyancy." He thought that the pianist played it "with superlative skill and verve." Mr. Sanborn wrote that "it is unashamedly melodious, and it is also youthful, gusty and with a pleasantly acrid edge to its sweet tunefulness." It was referred to by W. J. Henderson in the Sun as "infantile babbling" and Deems Taylor thought it disappointing.

The Post reviewer commented that Mr. Stokowski brought out "with keen understanding and warm sympathy" the "varied beauties of form and color" of the Chausson B flat Symphony. This writer also thought that Berlioz's Roman Carnival Overture gave conductor and orchestra "opportunities for glittering but legitimate display." Mr. Sanborn asserted that the conductor "led a performance of Chausson's Symphony which in musical splendor, searching eloquence and spiritual exaltation futilizes comparison." The other number was Albeniz's Fete Dieu a Seville from Iberia. According to Mr. Downes, "the performances, in turn, were of superlative merit."

* * *

At the Philharmonic concert, Mr. Mengelberg conducted Niels Gade's Ossian Overture, which has not been heard here recently, Strauss' Don Quixote, and the Beethoven Emperor Concerto. Both Herbert F. Peyser of the Telegram-Mail and the writer in the Post suggested that the Ossian Overture should be heard more frequently. Mr. Peyser thought it "agreeable, mellifluous music" and the Post chronicler found it a "delightful work."

In the Times, Mr. Cortot was referred to as "an ideal interpreter" of Beethoven, and the Sun commentator mentioned that the pianist "finds himself in rare accord with the spirit of Beethoven. . . . Mr. Cortot gave a memorable performance." This writer further wrote that "there was breadth of style combined with fine dynamic adjustment made plain by exquisite finesse of tone and color."

The Post considered it a performance "of the most exquisite and thrilling beauty, fully appreciated by a packed house" and added that Mr. Mengelberg gave "an inspired reading of the score." Mr. Peyser thought the Concerto played "gloriously, with inspiring breadth and splendid clarity of melodic enunciation."

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Lines o' News AND Chatter

"Why I Do, and Why I Don't" might well be the topics for City Chamberlain Berolzheimer to select in his first lectures to music pupils in the preparatory classes of the proposed New York Civic Music and Art Center.

* * *

Charlie Hackett has again started commuting across the Atlantic. That active American tenor will be singing before long in Spain and elsewhere on the European continent—following his vigorous Chicago Opera season.

* * *

A cablegram from Jack Salter to his partner, Lawrence Evans, announces the safe arrival in Australia of Mme. Amelita Galli-Curci, Homer Samuels, and the aforementioned Jack Salter. Now for the plaudits and the shekels.

* * *

Dr. Sigmund Spaeth, of Ampico and Common Sense Music fame, ought to introduce into his lectures the song: A Wandering Minstrel I. Sig is becoming a veritable globe trotter.

* * *

Influenza seized Dennis McSweeney last week, and for a few days the personal representative of John McCormack was seriously ill.

* * *

Mrs. Henry Martyn Alexander entertained in her New York home, Fifteen East Thirty-sixth street, last Friday evening in honor of Willem Mengelberg, conductor of the New York Philharmonic.

* * *

Earle Lewis revealed his momentary bent of mind one day last week by absent-mindedly handing a Metropolitan Opera ticket purchaser a brand new golf ball, mistaking it for coin of the realm.

* * *

When Mrs. Edgar Stillman Kelley is elected president of the National Federation of Music Clubs next June at the biennial in Portland, Ore. (as there seems every likelihood she will) that organization may be counted upon to carry still farther along the fairway, the organization which has made noteworthy progress under the leadership of Mrs. John F. Lyons.

* * *

A fetching Marguerite in next Wednesday's performance of Faust, at the New York Metropolitan, should be petite Marie Sundelius.

* * *

Mme. Cobina Wright, the soprano, is back from Palm Beach where her appearance in song recital seems to have been attended with conspicuous recognition.

* * *

The Amherst twins, one might term them: Messrs. Beckhard and MacFarlane, the young New York managers. Both are graduates of the Massachusetts college, and they are the impresarios, incidentally, of the concert course given there each year.

* * *

A good-bye that is not to be an au revoir, is the way Vladimir de Pachmann's next New York recital is being advertised.

* * *

Sigrid Onegin writes that she will let nothing interfere with her planned season of concerts in this country during 1925-26. Since her time is nearly all filled such assurance should be welcome news.

* * *

She is a devoted daughter as well as a conscientious singer, May Peterson. That is why the soprano has been spending most of her recent days in New York, because of the illness of Miss Peterson's mother.

* * *

Seen lunching a few days ago in New York's Brown's Chop House were Louis Eckstein, monarch of opera at Chicago's Ravinia Park, and Ned Ziegler, the Metropolitan's executive officer.

* * *

Seen about recently in New York's society circles, and frequently, was George Gershwin, the popular-music composer with the real talent for bigger things.

* * *

Watch out, pretty soon, for an announcement from Manager Charlie Wagner. He's getting ready to do something different, which now and again is Charlie's way.

* * *

It looks as though Fortune Gallo's plans for next season's Alglala performances would work out nicely—thanks also to the co-operation of the member clubs of the National Federation.

* * *

The series of articles running in the New York Graphic purporting to be "exposes" of the Metropolitan's opposition to things American appears to be exposing nothing so plainly as the reporter's misinformation, miscalculation, and misfit as a writer of English that reads well.

* * *

Antonio Scotti's annual Bicchierata for the newspaper boys was held last Saturday night somewhere in the tortuous alleys of Greenwich Village. In the course of the festivities it was announced that the youthful Tony has developed his talent so far that the Metropolitan is thinking of casting him as Yniold in Pelleas et Melisande next season. Mr. Gatti, who was present, led the cheers which this announcement called forth, and Billy Guard seized the occasion to drink a toast for every one of Tony's years in grand opera.

* * *

Herma Menth is mourning the death of her father, Peter Menth, who died early this month at the age of eighty-four in Kritzendorf, Austria. Herr Menth carried on the tradition of Hans Sachs in his native town, for he was a bootmaker famous for his songs and verses. He was buried in a medieval costume similar to that which Wagner's Meistersinger hero wore, and over his grave a funeral oration was delivered by a former Austrian Minister of War, Baron von Auffenberg-Komarow.

* * *

At the final concert in Aeolian Hall March 21 of the children's series given by the Philharmonic Society, Ernest Schelling awarded six prizes for the best notebooks kept by his young listeners during the concerts. Twenty-two others received honorable mention.

The winners were Maddie Aldrich, Joan Blair, Lloyd Symington, Margaret Lindner, Clara Sauerbaum, and Martha Walters. Mr. Schelling will again conduct these concerts next season.

* * *

Armand Tokatyan sang in Russian for the first time at a recent opera concert together with Thalia Sabanieva. Those who know Armand's singing know that his diction must have been perfect.

Impartiality
Fairness
The Facts

The Musical Digest

One Night in
Berlin
See Page 5

VOL. VII. NO. 25 (Published Weekly) NEW YORK, TUESDAY, APRIL 7, 1925 (Copyright, 1925, by MUSICAL DIGEST, Inc.) 15 CENTS A COPY

Sophie Braslau, American contralto, who has had a Coast to Coast concert tour this season, will give her only New York recital in Carnegie Hall on Thursday evening. She will be soloist Saturday evening in the performance of Bach's St. Matthew Passion by the Schola Cantorum and the Philharmonic Society under Willem Mengelberg.

Bulletins of News

Omaha, April 3.—Mme. Bernice de Pasquali, soprano, for several years a member of the Metropolitan Opera Company, died here today of pneumonia. She was touring on the Orpheum vaudeville circuit when taken ill.

Before her marriage to Count Salvatore de Pasquali, she was Miss Bernice James of Boston. Mme. de Pasquali's musical education was received in this country. Her operatic debut was made in Milan as Marguerite in Faust.

Harry Harkness Flagler, president of the Symphony Society of New York, has announced a reduction in prices of admission to the concerts of the orchestra next season.

The subscription rates for the twenty Sunday concerts in the new Mecca Auditorium next season will be lower than those for the sixteen Aeolian Hall concerts in the same series this season. Single sale prices will be as follows: 662 balcony seats at thirty-five cents; 519 balcony seats at fifty cents; 608 dress circle seats at seventy-five cents; 565 dress circle seats at $1; 150 dress circle seats at $1.50; 900 parquet seats at $1.50.

The twenty concerts will be given in two series on alternate Sundays. Subscribers will receive a ten per cent reduction for subscription to one series, twenty per cent for subscription to both series.

The Thursday afternoon and Friday evening concerts will range in price from twenty-five cents to $2.50. The subscription rate for twelve concerts in either series will be from $3 to $20.

Many members of the Metropolitan Opera Company attended the funeral services held April 2 for Edward Siedle, late technical director of the opera. Services were held in the Grand Lodge Room of the Masonic Temple, New York, with the Very Rev. Oscar I. R. Treder officiating. Interment was at Woodlawn Cemetery.

The rumor that Richard Hageman had been engaged as conductor and artistic director of the Los Angeles Grand Opera Association has been confirmed by Mr. Hageman. He has conducted in the past with the Metropolitan Opera Company, the Chicago Civic Opera, and the Royal Opera House in Amsterdam, Holland.

It has been learned that the "Stephen Randolph" who recently won the five hundred dollar prize in the Ninth Biennial Prize Competition for American composers offered by the Harmony Club of Fort Worth, Texas, in honor of Mrs. John F. Lyons, national president, is in reality Edgar Stillman Kelley. The prize Symphonic Poem will be performed at the Portland Biennial.

Otto Klemperer to Be Guest Leader of N. Y. Symphony

OTTO KLEMPERER, German conductor, will come to the United States next year as guest conductor of the New York Symphony Society, according to an announcement of Harry Harkness Flagler, president of the Symphony Society. Mr. Damrosch and Mr. Klemperer will virtually divide the season between them, the former conducting during the first half, the latter the second.

At present Mr. Klemperer is conducting regularly at Wiesbaden, although he spends part of the year traveling as guest conductor in Central and Southern Europe.

The German conductor was born in Breslau, the birthplace also of Walter Damrosch. He is forty years old, having been born in the same year in which Mr. Damrosch made his debut as conductor of the New York Symphony Orchestra. In 1907 Mahler obtained for him his first major appointment in the German Opera House in Prague.

No mention was made in Mr. Flagler's announcement of Bruno Walter, who this season was guest conductor with the Symphony Society for a number of weeks.

Music Supervisors in National Conference

Gather for Five Day Meeting in Kansas City.

Kansas City, Mo., April 3.—The Music Supervisors' National Conference brings its five day session to a close here tonight with the mid-West high school band and orchestra contest.

The morning will be occupied with unfinished business, reports of various committees, and an address by H. Augustine Smith on Religious Music in a Democracy. In the afternoon, the contest in mixed choruses, girls' glee clubs, and boys' glee clubs of mid-Western high schools will be held.

The first day of the convention was devoted to a study of music in the high schools. At the first general session of the conference the speakers were Mrs. Francis E. Clark, William Breach, and Dean Sweigler of Kansas University. An informal banquet completed the day.

Following demonstrations Tuesday morning in the first seven grades of the elementary schools, a concert was given by 4,000 children, conducted by Mabelle Glenn. The orchestra participating was from the Horner Institute of Fine Arts. In the evening the contesting groups in the Kansas City high schools in mixed choruses, boys' glee clubs, girls' glee clubs, and sight singing were directed by Mrs. Effie Hedges, Marie Whitney, Harry Seitz, and Frank Chaffee.

Music appreciation in the lower grades formed the subject of discussion on Wednesday. The fourth of the series of Childrens' Concerts was given by the Kansas City Symphony Orchestra, N. de Rubertis conducting.

Yesterday demonstration classes and discussions were held by the instrumental, piano, junior high school, and rural sections.

Jean de Reszke Is Dead in Nice at the Age of Seventy-five

Operatic Tenor Succumbs to Heart Attack After Illness of Week.

TAUGHT UNTIL THE END

Nice, April 3.—Jean de Reszke, famous operatic tenor and teacher, died in his villa here at 4 o'clock this afternoon at the age of seventy-five. His death was due to heart disease, resulting from an attack of bronchial influenza.

At his bedside were his wife, his niece, and one of his last pupils. For twelve hours before the end came he was unconscious. It is thought that the burial will be held in Paris. For several years the singer had made a specialty of training American pupils at his Conservatoire here.

Jean de Reszke, or Jan Meczislaw Reschi, was born on January 14 in Warsaw, Poland, the son of a controller of the Russian railways. Instructed as a child by his mother, he first sang soprano solos in the Cathedral of Warsaw. After studying law for a time, he turned to the operatic stage and made his debut in Venice. In 1874 he sang the baritone role of Alfonso in Favorita in London, and his Paris debut was in Forza del Destino in 1876, where he first used the French spelling of his name.

About this time he began to listen to his brother Edouardo's advice, and retired from the stage to study with Sibriglia and cultivate his real voice, a low tenor. In Madrid in 1879 he made his debut as a tenor in Meyerbeer's Robert le Diable. He was later engaged by Massenet to sing in Le Cid at the Paris Opera.

From 1887 to 1890 he sang with his brother at Covent Garden in London. British critics declared Jean to be the greatest tenor since Mario. Following this the brothers came to America and, after a successful four weeks' season in Chicago, Jean made his New York debut on December 14, 1891, singing with Emma Eames in Romeo et Juliette.

He was later heard in such varied roles as John of Leyden, Faust, Raoul, Rhadames, Lohengrin, Otello, Vasco da Gama, Walther in Die Meistersinger, Tristan, and other Wagnerian roles. Acclaimed as one of the world's greatest tenors, nevertheless in 1903 he left America never to return, and, soon afterwards, retired from the stage. The fame and popularity of this tenor have been equalled by those of few singers.

After de Reszke's retirement from the operatic stage, he devoted himself to teaching at the school which he had established in Nice. One of his first pupils was the English soprano, Maggie Teyte. For some years he enjoyed prosperity, although with the war came the death of Edouard

(Continued on page 24.)

Philadelphia Chamber Series Ends

Association Plans Ten Concerts Next Year; Hofmann and Rachmaninoff Head Recitals; Flesch With Orchestra.

Philadelphia, March 31.—Ten members of the Philadelphia Orchestra, under the direction of Thaddeus Rich, took part in the eighth and last concert of the Chamber Music Association on Sunday evening in the Bellevue-Stratford ballroom. It was announced that the Association will schedule ten concerts for its next season.

Josef Hofmann and Sergei Rachmaninoff were among the recitalists of the week here. Leonora Cortez also gave a concert of piano music. Other important recent music events were the spring concert of the Choral Society, Henry Gordon directing; Maude La Charme's song recital; and the appearance of Oscar Shumsky, seven-year-old violinist.

The members of the ensemble who played at the Chamber Music Association concert were Thaddeus Rich, David Dubinsky, Romain Verney, Michael Penha, Anton Torello, W. M. Kincaid, Marcel Tabeteau, Daniel Banoade, Walter Guetter, and Anton Horner. According to Stanley Muschamp of the Inquirer, "in all the music of the afternoon the players gave to the music the beauty of tone and clear phrasing which is associated with their names."

On their program were Beethoven's Quintet for flute, oboe, clarinet, horn and bassoon, a Quintet by Corelli for two violins, viola, violoncello and contrabass, and a work by Dubois for two violins, viola, cello, bass, flute, oboe, clarinet, horn, and bassoon. Sidney L. Laciar wrote in the Public Ledger that the three numbers were "superbly" played.

* * *

Josef Hofmann gave a piano recital in the auditorium of the Curtis Institute of Music Wednesday evening. Mr. Laciar commented that Mr. Hofmann's "outstanding characteristic is perhaps his perfect rhythmic feeling, but added to this is a beauty, a power and a control of tone which is possessed to a similar degree by no other pianist now before the public."

The recital given by Rachmaninoff in the Academy of Music Sunday night was called "a musical event of outstanding interest" by the Bulletin reviewer. The pianist was, as always, heartily applauded.

A young pianist already heard as soloist with the Philadelphia Orchestra made her concert debut Monday. In her ambitious program she displayed, to quote Mr. Laciar, "splendid talent, combined with a fluent technique, a charming stage presence and remarkable musicianship."

The writer in the Record observed that "Miss Cortez presents the unusual and satisfying example of a beautiful talent admirably trained and developed." According to the North American reviewer, Miss Cortez exhibited "an astonishing brilliancy of style and technique." Mr. Muschamp wrote that "there is great fluency in the finger agility which she has at her command, and the tone was ample in size, but her variety of tone-colors is limited."

* * *

At the spring concert of the Choral Society in the Academy Thursday night, the soloists were Maybelle Berretta Marston, contralto, and Myrtle Eaver, pianist. To quote Mr. Muschamp, "the chorus was well balanced, and the tone was ample to express the several types of music." He found Mrs. Marston's voice "naturally pleasing" with "a nice feeling for each number," and that Miss Eaver "has a splendid technical equipment."

Mr. Laciar considered the contralto in splendid voice and that the chorus, although not perfectly balanced, had good tonal quality "and the technique of choral singing has been carefully cultivated by the director."

* * *

The recital given by the French coloratura soprano, Maude La Charme, at the Musical Art Club, consisted of French songs by Duparc, Saint-Saens, Auber, Debussy, Faure, and others. In the words of the Ledger writer, Mme. La Charme "has a voice of extremely high register and great flexibility and she sang with much emotional feeling."

* * *

"A remarkable demonstration of violin talent," according to the Inquirer, was given by Oscar Shumsky in Witherspoon Hall Friday evening. The writer in the North American stated that he played with "a remarkable grasp of his instrument, and with a force of rendition scarcely to be anticipated in a musician of his years."

Sidney Laciar found it amazing that he could play such compositions at all, and more amazing that he played them with "excellent execution, generally smooth tone and good intonation." He added that "the child undoubtedly has an enormous talent."

* * *

At the twenty-fifth anniversary concert of the Philadelphia Orchestra, conducted by Leopold Stokowski, which was reported in The Musical Digest last week, the soloist was Carl Flesch.

According to Mr. Laciar of the Ledger "his tone was exquisite throughout . . . and he paid great attention to the architectural structure" and the various themes were performed "with beautiful taste and in perfect balance. . . . Mr. Flesch, by his gigantic talent and splendid artistry, always charms and captivates."

Mr. Muschamp wrote that "again he was the excellent musician, to whom the violin is the medium of musical expression. The tone he draws from his instrument is pure and cool." Other reviewers praised his playing.

Schelling Ends Children's Series

Boston, April 1.—With the assistance of an orchestra recruited from the Boston Symphony, Ernest Schelling gave his concluding Children's Concert in Jordan Hall Sunday. The afternoon's instruction was devoted to the percussion instruments in an orchestra, and Mr. Schelling awarded prizes for the best notebooks kept during the course.

ALFRED CORTOT
French Pianist, Who Has Won New Laurels on His Transcontinental Tour, During Which He Has Appeared With Leading Orchestras From Coast to Coast.

Cincinnati Festival Plans

Cincinnati, March 30.—One matinee and five evening programs will be given in Musical Hall in the Twenty-sixth Biennial Cincinnati May Festival next month. The concerts will be given between May 5 and 9. Frank van der Stucken will be musical director, but Frederick Stock and Edgar Stillman Kelley will be guest leaders, each in a work of his own.

The first concert will include Elgar's Dream of Gerontius and Liszt's Psalm XIII. Margaret Matzenauer, John McCormack, and Fred Patton will be soloists with the chorus and orchestra in the former, Mr. McCormack in the latter. The feature of the second program will be the Passion of St. John, of Bach, with Ethyl Hayden, Margaret Matzenauer, and Messrs. Edward Johnson, Maitland, Beddoe, Patton, and Thuman.

Brahms' Requiem will be the main item on the third program, and after the intermission Mr. Stock will conduct his own Symphonic Variations. Florence Austral and Howard Hafford will sing. Gabriel Pierne's St. Francis of Assisi, with Miss Hayden, Nevada Van der Veer, and Messrs. Johnson, Beddoe, Maitland, Patton, and Thuman will be heard Friday.

At the Saturday matinee concert Mr. Kelley will conduct a Symphonic Poem of his own composition, Mme. Matzenauer will sing a song cycle of Klenau, and a children's chorus will sing Mortelmans' Young America. The final concert will include the third act of Tannhaeuser, the Grail Scene of Parsifal, Act I, and the quintet and finale of Die Meistersinger. Above mentioned soloists will sing.

Cortot Is Soloist on All-French Program

Sokoloff Introduces D'Indy Symphony in Cleveland; Mme. Schumann-Heink in Recital.

Cleveland, March 31.—Alfred Cortot appeared as soloist in last week's Symphony concerts, when Nikolai Sokoloff conducted an all-French program. Mr. Cortot played Cesar Franck's Symphonic Variations, and the piano obbligato in d'Indy's French Mountain Song Symphony which had its first hearing here. The program included Debussy's Clouds and Festivals, and Chabrier's Gwendoline.

According to Eleanor Clarage of the Times, Mr. Cortot's playing "is richly eloquent. Every measure is expressive of rare musicianship. . . . His touch is exquisitely soft and resoundingly forceful by turn; for sheer pliancy and sense of coloring he has few equals. He has a highly ingratiating personality." James M. Rogers (Plain Dealer) called him a "master virtuoso" and "a master musician. . . . Here is a tone of astonishing brightness, power and sonority, yet modulated at will with subtlest art."

Wilson G. Smith of the Press commented on his "superlatively brilliant playing" and referred to him as "one of the few genuine virtuosos of the day." In the Leader News, Archie Bell asserted that "his playing was vigorous, broad and big. The beautiful passages were there, moments of delicacy and beautiful tone shading; but it was a virtuoso at the keys."

The local artists, Gertrude Englander, pianist, and Harold L. Branch, tenor, made their debuts as soloists at the ninth popular concert given by the orchestra. Mr. Sokoloff conducted compositions of Weber, Bizet, Rimsky-Korsakoff and MacDowell.

In the opinion of Mr. Rogers, Miss Englander disclosed "ample facility and assurance" as well as "agile and dependable fingers." On the other hand, Mr. Bell considered that Mr. Branch showed "a beautiful lyric voice that was used to best advantage at all times."

An unusually large and enthusiastic audience heard Mme. Ernestine Schumann-Heink's annual song recital in Masonic Hall on March 20. Wilson Smith commented that time has made no inroads on public devotion if they have upon her vocal equipment. Her art, he continued, "defies the encroachments of time" and her "consummate artistry" covers her vocal deficiencies. Mr. Rogers observed that "she found for each lyric the fitting emphasis; she rounded her phrases with unerring skill and finesse." Florence Hardeman, violinist, who was assisting artist, received laudatory notices.

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Philadelphia Opera Closes With Samson

Julia Claussen, Althouse, Patton and Smallens Share Praise; Bonci Sings.

Philadelphia, March 30. — Saint-Saens' Samson et Dalila was sung before a capacity audience by the Civic Opera Company as the last of its ten productions this season. The Inquirer reviewer commented that "it was in many ways the best executed effort of this very capable musical organization."

This writer continued that Julia Claussen sang "with beautiful tone" and that there was in her two solos "a velvety volume of tone and an authority that was most pleasing." He wrote that the "more than capable" Paul Althouse "repeated the favorable impression he made with his former appearances;" that Alfredo Gondolfi's "beautiful baritone well sustained the role of the high priest;" and that Fred Patton "was more than adequate as Abimelech." He congratulated Alexander Smallens for conducting in "his usual competent fashion."

The North American reported that "outstanding excellences of the production were the singing of Julia Claussen and Paul Althouse in the joint title roles; the splendid choral work and the lithesome and youthful all-Philadelphia ballet, supervised by Florence Cosanova. Other members of the cast who displayed both histrionic ability and vocal precision were Alfredo Gandolfi, Fred Patton, Helffenstein Mason, Alexander Angelucci, Nino Mazzeo and Theodore Bayer.

Mr. Smallens was also commended in the Record, and Mme. Claussen was praised for the "power and beauty" of her singing and her "irreproachable" interpretation; Mr. Althouse "made the character a dramatic as well as a vocal triumph." In the Ledger, the conductor was lauded for "a spirited and temperamental, but always thoroughly sane and musicianly reading of the score." This reviewer also admired the work of the principals as well as that of the singers in the minor roles. The chorus and ballet received special mention.

* * *

Another recent operatic production here was that of Donizetti's L'Elisir d'Amore by the Puccini Opera Company at the Metropolitan Opera House on Saturday evening. Antonio Dell' Orefice conducted.

Alessandro Bonci sang the role of Nemorino with "glimpses of real humor and touches of pathos," to quote the Bulletin. This chronicler asserted that, although he was not in best form vocally, he was still "the fine artist, singing with beauty of tone and an artistic skill that enabled him to give a splendid performance." Rosalinda Rudko, soprano, also was commended for "the purity and freshness of her voice" and her "genuine ability and abundant promise as a coloratura singer."

Stage Crowded to Hear Hofmann

An audience that overflowed on the stage applauded Josef Hofmann's last New York recital of the season in Carnegie Hall March 29.

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Malipiero Songs Draw Favorable Comment

Tullio Serafin Conducts Program of League of Composers; Hindemith Music Presented.

The first American performance of Malipiero's Sette Canzoni was the feature of the third and last concert of the League of Composers this season at the Forty-eighth Street Theatre, New York, on March 29.

Tullio Serafin conducted, and the assisting artists were Lucilla de Vescovi, soprano, Richard Hale, baritone, Albert Rappaport, tenor, and a Trio composed of Gregory Besrodny, violinist, Samuel Stillman, viola, and Lajos Shuk, cellist. The other numbers played were Malipiero's Stagione Italiche for voice and piano, Paul Hindemith's Kammermusik, and his Trio, Opus 34.

The four of the Sette Canzoni heard at the concert were The Vagabonds, The Serenade, The Drunkard, and The Return. W. J. Henderson wrote in the Sun of the difficulties of judging these pieces when presented in concert form without the miming and the settings called for. "That the four numbers made such vivid impressions as they surely did demonstrated the potent simplicity, directness and unerring judgment of the composer's art. . . . All revealed uncommon delineative power and genuine musical invention." According to Pitts Sanborn they are marked by "a fine native Venetian folk flavor and by exceedingly apt and vivid orchestration."

The Post reviewer referred to them as "a unique conception of the synthesis of dramatic action and music in a modified operatic form" with "highly sophisticated orchestration" and ultra-modern in harmonic construction. He liked their "strikingly simple and fresh beauty." The songs were called "brief, vivid, provocative, highly pointed" in the World, and Olin Downes of the Times thought the music "intensely and intensively dramatic." To Lawrence Gilman (Herald Tribune) they revealed Malipiero in his pre-war period "as one of the most intelligent and sensitive of the Italian modernists."

According to Mr. Downes, the performance "was worthy of the composition. Mr. Serafin conducted as if his fate depended on the successful issue." Other writers lauded the conductor. Mr. Downes also commended the "manly resonance of voice and the dramatic instinct" shown by Mr. Hale, the interpretation, "appropriate in mood and manner," of Mr. Rappaport, and "the musicianship, intelligence, and excellent Italian diction" of Miss de Vescovi. Mr. Gilman agreed that she sang "with fine understanding and imaginative sympathy" and that the tenor and baritone were effective. The soloists received other laudatory notices, and the Post noted particularly the work of Mr. Rappaport.

Neither the Stagione Italiche nor Hindemith's Trio received much favorable comment (although the performances of both were commended), but the Kammermusik by the latter was praised.

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FRANCESCO MALIPIERO
Italian Composer, Whose Sette Canzoni, Conducted by Tullio Serafin, Were the Feature of the Final Concert of the League of Composers in New York.

Carmen Sung in Rochester

Rochester, March 31. — With its fourth production, Bizet's Carmen in English, last week, the Rochester American Opera Company closed its activities for the season. The company was under the supervision of Vladimir Rosing and Reuben Mamoulian, producing directors, Frank Waller, music director, and Norman Edwards, scenic director.

Stewart B. Sabin, reviewer of the Democrat and Chronicle, wrote, "To one listener this seemed perhaps as vital a demonstration as has been given, of the actual teaching that has been going on in the Eastman School of Music. Here was a colorful performance by young singers who eighteen months ago could not sing or act opera; here was a chorus that sang excellently; here were singers who sang with intelligent conception of what it is to sing dramatic text and to accompany that singing with acting. More than all, here was real ensemble performance."

A. J. Warner of the Times-Union likewise was impressed with the realism of the picture which the ensemble presented, instead of stereotyped posturing. He praised the scenic and lighting effects of the production. He said further, "Olivia Martin's Carmen proved to be an unerringly consistent characterization of the heroine. She never lost either the melodic or the histrionic line of her role."

N. Y. Again Welcomes Mme. Schumann-Heink

Mme. Ernestine Schumann-Heink gave a recital of songs on March 29 at the Metropolitan Opera House, New York. Just twenty-six years ago she made her initial appearance on that stage, singing the Brindisi from Lucrezia Borgia at a Sunday night concert.

According to Herbert F. Peyser (Telegram-Mail) "the lasting wonder of her voice, her art, her inimitable manner worked their unfailing spell." The writer in the World commented on the "steadfast, genuine quality" of her voice, and the Sun chronicler found her voice in "a remarkable state of preservation." This writer continued that Mme. Schumann-Heink "sang with the dramatic feeling and the emphasized style which long ago made her a commanding figure in the lyric world."

In the opinion of the Herald-Tribune commentator, her singing "had strength and resonance, with the familiar full, powerful lower notes and the usual notable interpretative capacity," although occasionally her tones were not so well sustained, with "a slightly clipped effect." Olin Downes of the Times wrote that "by means of the most finished diction and consummate musicianship" Mme. Schumann-Heink "made each of the songs mentioned stand out in the memory for individuality and dramatic significance."

The Post chronicler observed that "the consummate art of her interpretation and the emotional fervor of her reading still hold us entranced. . . . Though she seemed to be suffering from the exigencies of our climate, there was still the old luscious richness in the upper and lower registers and no lack of power."

Mme. Schumann-Heink was assisted by Florence Hardeman, violinist, and Katherine Hoffman, pianist.

Taucher Returns in Meistersinger

Curt Taucher was warmly applauded on his return to the stage of the Metropolitan Opera House, New York, on March 26 in Die Meistersinger. This performance marked the close of the Wagner matinee cycle.

The only new member in the cast was Michael Bohnen in the role of Sachs. According to the Telegram-Mail his is "an engrossing impersonation always, wrought out with minute care; an operatic portrait of compelling vocal and histrionic potency." The Sun said he "sang much of his music with beauty of tone and sincerity of feeling, but he was seldom the tender sensitive interpreter of human hearts."

GIGLI

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Bruno Zirato, Business Manager

The Musical Digest will seek unswervingly to serve only the best interests of music. It will build up; it will support steadfastly musical progress and just reform; it is pledged to the cause of whatever is musically meritorious in both composition and interpretation, regardless of nationality; it will stand firm for justice; it will belong to no musical "party" or "movement," but remain independent.

The Value of Competition

Competition, quite apart from being "the life of trade," can serve advantageously in other fields . . . one of which is music. Striving to excel is a spur, oft-times a helpful spur and productive of results. Contests wherein the entrants are pitted against one another in the display of talents and skill are generally fruitful. They at least stimulate those participating to their best efforts, which is good.

The New York Music Week Association is conducting a series of contests in the different boroughs altogether interesting. Systematically planned and carried out, with music experts officiating as juries, these contests are encouraging hundreds of young folk (and a few of their elders as well) in the disclosing of their abilities in playing some music instrument and singing.

The undertaking has attracted widespread attention, for the quantity of music proficiency thus brought out is astonishing even to some of the seasoned persons called on to listen to the candidates who seek ratings that will yield either a gold, silver, or bronze medal or a certificate indicating marked music proficiency on the part of the recipient.

Miss Isabel Lowden is responsible for this movement in New York. The procedure formulated by her has secured the financial support of a number of public spirited men and women, and there has been talk of expanding the project into one of national scope.

The final district contests in this particular contest have just been held, and it is gratifying, as well as astonishing, to learn that ratings of from ninety to ninety-five percent. have been bestowed upon some of the district winners, most of whom are pupils in grade schools.

Individual efforts are confined principally to playing pianoforte and violin; but there are some entrants in the string and wind instruments groups, and also the one set apart for mixed choruses.

Whenever human endeavor aims for a definite objective there usually attends a maximum of possible accomplishment. That fact forms the basis for encouraging these New York Music Week Association contests, which will be concluded with the interborough finals, to be held during the week of May 3 next.

Boston appears to be showing signs of wanting its own opera again. At any rate, some of its citizens are thus inclined. Perhaps one live spark may start the necessary conflagration.

Now for the announced season of opera in Paris by a company on which a label has been sewn that purports to be part-American. It won't be American, that is sure. What else it will be remains to be determined—the performances have yet to take place.

Regardless of our other crops, the native opera output, before long, seems bound to grow. Seeds are being planted, and they have been put into fertile soil.

The radio is running into unpropitious weather. An excess of static will bring a lull, shortly, in any apprehension which recognized concert artists may have over the invasion into their domain of the radio.

A new conductor is cropping forth . . . almost every hour on the hour.

Hizzoner Hylan has not yet assigned bands on the subway station platforms during the rush hours. What's the matter with Hizzoner? He seems to be missing a chance at some further publicity.

. . . TEMPO RUBATO . . .

REPEATED hearings do not diminish the virtues of Petrouchka, which has become a regular member of the Metropolitan's repertorial family. They do expose one marked fault. Both the mass scenes in the ballet—and particularly that which opens the performance—are too long.

There are no more than six or eight important thematic ideas in the first scene of the fete. Most of the orchestration portrays the more general murmur and bustle of the crowd. The few themes recur again and again and usually are literally repeated.

For example, the opening flute passage, which itself is in D minor, is heard eight times more before the first curtain. Each time the characteristic motif and the emphasis are as they were in the beginning, and only twice is the theme transposed to another pitch. The result is that after a while the ear is tired of the idea and the musical interest lags.

Most of the other material of the forty pages of the opening scene is treated the same way. The interlude of the barrel organ imitations in the flutes and clarinets is refreshing, but the persistence of the familiar motifs becomes wearing immediately again.

APPARENTLY the choreographers felt this weakness in the score, for colorful and interesting as the action is most of the time, there are moments during the fete when the movement on the stage becomes indeterminate and aimless.

The second of the fair scenes is weak in the same way, but it is stronger than the first because the greater variety of the composer's ideas gave the stage directors more suggestive material to illustrate with the ballet.

The rest of the score is ingeniously concise, descriptive and witty. The Metropolitan production brings out its possibilities fully, although Mr. Serafin has unfavorable acoustics to contend with. The solos have special difficulties down in the pit in being heard through the characteristic mass of incidental rhythm and color.

THERE is pathos in Petrouchka, and mostly it is effected, not by conventional broad sweep of melody, but by a concise stroke of harmony or melodic expression. For example, there is the short down-moving figure first heard in the bassoons in the Lento passage before the old charlatan appears on the scene with his flute. There is also as illustration the fortissimo cry of Petrouchka in the two trumpets in the fifth and sixth measures from the end of the entire work.

IT is odd that music can make a virtue of bad material. In the Pastoral Symphony Beethoven quoted in their rude and banal forms peasant dances, and within the frame of his picture made them sound charming.

In Petrouchka Stravinsky has done the same sort of thing in a half dozen instances for humorous purposes—in the flute cadenza, the Ballerina's cornet dancing tune, the two barrel organ themes and the salon music of the waltz of the heroine and the Moor.

IT has been said that Samuel Gardner's performance of his Violin Concerto not long ago was the first time in a half century (since the visit of Wieniawski) that New York has heard a violinist play his own concerto with orchestra.

The same is not true of the pianistic fraternity. Within the last few seasons Paderewski, Hofmann, Dohnanyi, Medtner, Schelling, Stravinsky, Ornstein, Stojowski and Mlle. Tailleferre have all been soloists with orchestras here in the performance of major compositions of their own.

The Concerto of Mlle. Tailleferre was played recently by the Philadelphia Orchestra, with Alfred Cortot as soloist, and within a fortnight by the Philharmonic Orchestra with the composer. The latter orchestra was fittingly diminished for the occasion, and the result was good.

It is a small composition, rather designed as chamber music than anything else. Taken in this way it is at times pleasantly melodious and interesting in its rhythm. Some of it Stravinsky might have written if he were a perfect lady. **ALEXANDER FRIED.**

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, of The Musical Digest, published weekly at New York, N. Y., for April 1, 1925.

State of New York }
County of New York } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Pierre V. R. Key, who, having been duly sworn according to law, deposes and says that he is the editor and publisher of The Musical Digest and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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PIERRE V. R. KEY,
Publisher and Editor.

Sworn to and subscribed before me this 18th day of March, 1925.

[Seal] CARL A. POWERS.
(My commission expires March 30, 1925).

One Night in Berlin

Elisabeth Rethberg Describes the Charm of a Certain Post-War Concert When Music Was All That Mattered.

by LAWRENCE LENSH

IT was in Berlin shortly after the end of the war. Night drew on, and the city was in complete darkness. The electric lamps in the streets remained unlit. Trolley cars stood dark and deserted in their tracks. Few persons were abroad, and they hurried quietly on their way.

On one street there was unusual traffic. Men and women were coming from all directions toward a building whose shadowed hulk merged with the blackness of the sky. It was one of Europe's largest concert halls. The lobby of the theatre was pitch black. Attendants with pocket lamps guided those who entered.

Within, the gleam of flashlights lit the way down the aisles. There were muffled ejaculations as persons stumbled in the darkness. There were giggles and laughter, and the murmur of subdued coversation. From time to time sudden tiny lights speckled the darkness.

The platform was almost invisible. A door opened at the side of it, and a man entered with a lighted candle in each hand. He walked to the center of the stage where stood the bulk of a piano. He set the candles on the piano, and fumbled about to see that they stood firmly. Then he felt his way back to the door whence he had come.

Again the door opened, and this time three persons entered, two men and a woman. They carried large electric lamps whose light they threw before them. The audience burst into applause as the two men took their places at the piano—one to play and one to turn the leaves—and the singer stood before it.

There was some delay while the lights on the piano were readjusted. Another large candle was brought out in whose light the artist might stand. The dull and flickering illumination was found too weak for her to read the text of her songs from her tiny book. The audience was nervous; it wondered whether it would hear any music that night.

A few words of consultation among those on the platform. She put aside her notebook, and faced the audience one half her face in shadow. The pianist improvised a few moments. The candles stood firm.

Then he began his first accompaniment, and Elisabeth Rethberg sang. . . .

"That was one of the most beautiful experiences in my musical life," said Mme. Rethberg, when she had related the story of this strange concert.

"It was in the feverish unsettled period after the war, when every day fresh quarrels and fresh strikes would upset the traditional ante-bellum comfort and order of the German people. At this particular time the employees of the street railways and the electric companies in Berlin had gone on strike. The result was the greatest inconvenience in the carrying on of personal, commercial, and civil affairs, but for me it had a redeeming feature. It gave me a beautiful concert.

"All the distractions with which an artist has ordinarily to deal in a recital were removed. The members of the audience could scarcely see each other, so that comparison of clothes and the satisfaction of curiosity were impossible. Only those who really were hungry for music had fought with inconvenience to be present, and the darkness and quiet that shrouded everything made them reverent.

"That night music was the thing; nothing else mattered. The result was a concert that satisfied everyone, audience, critics, and myself.

"That is when music comes out at its best, it seems to me, when it is all-important simply because the demand for it is spontaneous and insistent. An audience which is gathered by force or persuasion is a bad and inattentive audience. One which overcomes every difficulty to hear music and which does not allow itself to be distracted by circumstances—that is a good audience.

"Propaganda, you know, cannot do everything. One cannot build up music in a grown person or in a great number of persons simply by intellectualizing about it. It must be bred in the bone first of all, and cultivated then with a minimum of self-consciousness."

The story of Elisabeth Rethberg from the time of her infancy to the present is good illustration of her theories of the necessity of spontaneity in the development of musical inclinations in the individual as well as in a nation. Her parents were musical—amateurs, not professionals—and music was a part of their daily lives. They sang and played for the sheer pleasure of it. They had done that as long as they could remember.

The tiny Elisabeth sang the melodies of children's songs before she could talk. At four years of age she played the piano. As a child of six or seven she was singing and playing for friends on gala occasions in the kindergarten, and at the many and various festivals and competitions which were almost a daily occurrence even in the smaller German towns before the war.

MME. ELISABETH RETHBERG

At the beginning of her career she had an opportunity to attract unusual notice. There was at the time an important Bach festival in Leipzig, and the youthful Elisabeth was invited by Straube, cantor of the famous St. Thomas Church where Bach officiated in his day, to sing the soprano solo in a difficult cantata of Telemann at the famous Gewandhaus. The part required more than thirty minutes of continuous singing in several styles, ranging from coloratura to expressive dramatic. Arthur Nikisch, who was in the audience at this concert, immediately invited Fraulein Rethberg to sing at the next New Year's performance in the Gewandhaus under his baton, an invitation which was one of the highest honors that an artist can attain.

At seventeen Mme. Rethberg studied at the Dresden Conservatory and opera school. "For a time," she told me, "I studied piano as well as the voice. There really was a question in my mind as to which career I should choose. I finally gave up the piano, professionally, but I still retain my love of instrumental music.

"It is the purely musical values in singing that appeal to me most even now. I do not care for vocal display. As far as my personal pleasure goes, I should prefer most of all to sing the music of Mozart, and that—in crowded halls and large theatres—has perhaps the least inflammatory effect on a great and mixed audience.

"The taste of audiences, of course, is something to be led by conscientious artists, as well as to be followed. It is in that way largely that a love of good music is created.

"You see," said Mme. Rethberg in explanation, "it is so much easier for a person of innate musical inclinations to be influenced by music of less profound appeal, by careless music of the moment. One walks in the street and hears it all about; one turns a knob on a radio apparatus, and the flood of the less serious music is let in. Music is like other valuables in this world. The cheaper, poorer kind is much more available than that which is good.

"But an artist must be practical in his arrangements, too. For example, I should sometimes prefer for myself to sing entire programs of music of a single composer. Yet I realize that an audience which is sitting in a confined space for perhaps a couple of hours cannot pitch its temperament and varied disposition to a single mood for that entire time Hence a variety of styles is necessary on any well constructed program.

"It is difficult to be an audience, you know. It is not natural for healthy persons to sit still for hours with their attention strained in one direction all that time. The programmaker must be aware of this fact.

"But not only is it difficult to be an audience. There is such a thing as overdoing it, too. One should not always depend upon others for one's music. The foundation of a musical people is the ability to create music one's self. To listen to music is good, to play it, even in merely a moderately competent manner, is better. The education of children should be conducted, I think, from that point of view.

"With the person who plays as well as listens, music becomes a natural enjoyment. The spontaneity is important. For example, I have often wished that I could have another recital under the beautiful conditions of the one in Berlin of which I have told you. But unfortunately it cannot happen again. The charm of the situation was largely that it developed of itself. If I were to strive to create those conditions artificially, I probably should fail to re-establish that magic atmosphere of appreciation. The affair would lack spontaneity; it would be a pose."

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"Again it was the young American's night."—*Times*

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"The beauty of his voice and the excellence of his diction meet the test of recital singing with triumphant completeness."—*World.*

TIBBETT

IN RECITAL

Carnegie Hall, Monday, March 16

"a manly voice of mellow resonance, range and clarity."—*Times.*

". . . a singer of unusual vocal range, and skill in delivery, and an artist of striking interpretative gifts. . . . He held his hearers at all times and won applause in exceptional volume."—*American.*

"His singing is intelligent and expressive, with climactic passages made amply dramatic."—*Herald Tribune.*

" . . . the ovation he received in opera was repeated by the large and friendly audience in the big concert auditorium."—*Telegraph.*

" . . . an evening of vocal mastery, admirable diction and a veritable spectrum of dramatic color."—*Telegram-Mail.*

"The young baritone's good method, beautifully clear diction and beautiful tones lend themselves well to recital."—*Post.*

"His tones were well produced, always fluid and liquid, and his voice was used with skill."—*Sun.*

"Judging from the amount of applause which was showered upon him, he promises to be a very popular concert artist."—*Eve. World.*

CERTIFIED THE MUSICAL DIGEST

Management: Evans and Salter 527 Fifth Ave., New York

PIERRE KEY'S OBSERVATIONS

ANENT GOOD MUSIC, at cheaper prices, here is what the New York Times had to say editorially last Friday with respect to next season's plans of the New York Symphony Orchestra management:

"It is good news that the New York Symphony Orchestra will hold its Sunday concerts next year in the new Mecca Temple, about three times the size of Aeolian Hall, and that it will reduce the price of seats. Mr. Flagler, whose generosity in support of the New York Symphony Orchestra has been unstinted, states that this cut is made in the face of an increase of about $25,000 in the annual expenditures through the increase in wages. But this added burden, he thinks, should not be shouldered by concertgoers, and they will have the entire benefit of the larger revenue expected from the larger hall.

"Under the new arrangement balcony seats may be obtained for 35 cents a concert, or $3.15 for the series of ten concerts, or $5.60 for the series of twenty concerts. At Aeolian Hall there were eighty so-called 'blind seats,' which were offered at 50 cents each. At the new Mecca Temple there will be 662 seats available at 35 cents and 519 at 50 cents. These prices should bring the Symphony Orchestra's concerts within reach of thousands who heretofore could rarely attend. It may easily prove that the available space will meet hardly one-tenth of the demand.

"Some people do not believe that music should be subsidized. They speak of 'pauperizing' concertgoers. Fortunately, Mr. Flagler and the Symphony Society feel otherwise. Their conviction is that the best music should be brought within the means of every one. This was one of the reasons that led to the concerts in the Metropolitan Museum of Art, which have met with such a wonderful reception. Even those who were at first opposed to the plan were deeply impressed by the appreciation of the audiences and by the manner in which persons would come hours ahead of time in order to be able to get in, and would wait in decorous patience for the brief program of music.

"Those who are accustomed to sneer at the lack of appreciation of the arts by Americans have already begun to admit that, at least of music, there is a certain understanding. The wealth of music in New York is not alone a response to high prices paid to performers. Without a genuine love of music, the many varied performances would not receive sufficient support. The high prices, in fact, have served in part to check the spread of a genuine interest in good music. There are great numbers somewhat uninformed, and for that very reason keenly desirous of hearing the best. They are the ones that the Symphony Society will now be able to reach."

JEAN RESZKE is dead, at seventy-five. He was a great opera tenor; in most respects, say some, the greatest of them all. But that is a matter of opinion rather than one of fact. For there is no indisputable means of estimating to the nth degree the precise qualifications of singers, pianists, violinists, symphony orchestra, et cetera.

Nevertheless, de Reszke was undoubtedly one of the very foremost of his craft: a gentleman born, with a fine mind which he had cultivated; an artist with a highly developed vocal, histrionic, and interpretative technique; and an aristocrat in taste.

De Reszke began his career as a baritone, and having attained fame was often referred to as a "baritone made over into a tenor." He always had a tenor voice. The training and use of it for baritone roles did not alter its inherent quality. Had he been a baritone de Reszke never could have sung tenor music with such high tessitura as obtains in the characters of Romeo, Vasco da Gama, Raoul and so on.

WHEN HE CAME first to this country Jean de Reszke was nearly fifty; but that did not deter his forging onwards in his art. A prodigious worker was de Reszke. He lived at the Gilsey House, when in New York, which stood in Broadway at Twenty-ninth street and was the congregating place for Metropolitan opera habitues during the nineties.

Associated with de Reszke was his brother Edouard, more gifted vocally than the tenor. But Edouard had not the flair for singing which was conspicuous of Jean. That basso voice was of course unique: a genuine profundo organ, which was loosed with the freedom peculiarly Edouard's and was generally a torrential flow of sound. There was little finesse in Edouard's vocalism or in his interpretative art. He was, in this respect, the antithesis of Pol Plancon, the polished Frenchman who appeared in the same company here, which Maurice Grau captained in the days when deficits were regular affairs and their payment by no means as assured as they later came to be.

IT WAS Jean de Reszke who proved that the music of Tristan and of Siegfried could really be sung, and had no need to be barked—according to the beliefs and methods of those German high-voiced persons who coughed and growled, and refused to give attention to such matters as an open throat and the cultivation of a legato.

In Jean's palmy days he had as contemporaries such artists as Mmes. Melba, Nordica, Eames, Sembrich, Ternina, Calve, Schumann-Heink, and Mantelli, and MM. Maurel, Campanari, Ancona, Journet, La Salle, De Lucia, Alvarez, Di Marchi, Gremonini, and others. Manchinelli and Bevignani and Seidl conducted; and Mme. Materna was also heard, as were Emil Fischer, Anton Van Rooy, David Bispham and their kind.

There was not the perfection of scenic investiture in opera that now prevails at the Metropolitan, and less perfection in ensemble than is common these days. But—the individual vocalism and artistry was of a higher general level then than now. It was a period of vocal glory which appears to have passed.

THE DE RESZKE voice was no golden affair. Intrinsically it had no such melting beauty or liquid facility as Caruso's. De Reszke always found it difficult to sing a mezzo voce; he could deliver his tones mezzo-forte, forte, and fortissimo . . . and was happiest when so doing.

His distinguished bearing, a physique never matched in our day by another tenor, gave him an advantage. Authority was his: in appearance, suggestion of look or bodily movement, and the utterance of text and music. Blessed in these ways, de Reszke was so preeminent intellectually that he towered above his colleagues . . . even in that period when they knew what should be done and how to do it.

New York, and Chicago too, still remembers his "come back," in 1901-03, after reports came from Europe that he had gone into a vocal decline. His reappearances in those two cities were events of breathless interest for the assemblages that gathered to discover whether de Reszke was indeed vocally gone. And how masterfully, and with what assurance, did he dispel the rumors. Now he is gone. During recent years he confined himself to the teaching of singing. Some assert that he was a master also at that craft, but others dispute those assertions.

The opera world will go on. New tenors will arise. None are likely to come, however, to leave any such illustrious name as did Jean de Reszke. He was great because he copied no one. As there was only one Enrico Caruso so was there only one Jean de Reszke. It is usual that a great individuality shall be unique unto himself.

CHARLES HENRY MELTZER is, as The Musical Digest readers are aware, a belligerent friend of opera in English, of opera (in this country) by Americans. Whether he inclines towards opera being exclusively for Americans he has not, to my knowledge, yet said.

Mr. Meltzer has a way of hitting aggressively at anyone whom he believes is not for opera in just the way he is for it. He is uncompromising, and not to agree with his views is not to be right.

Rarely does Mr. Meltzer temper his printed and spoken remarks about the persons who are running our established opera houses. He opens broadsides against them, and assails their motives and their methods. He wants Americans to manage the Metropolitan and the Chicago Opera companies, and he wants American singers to be given greater opportunities in leading roles than they are given. He holds that the operas written by native composers are not accorded the consideration due them, and that when one is presented that it is accepted and produced half-heartedly and with covert sneers.

SOME OF Mr. Meltzer's contentions are deserving of attention, but not all of them. In point of strict fact, most of his criticisms carry symptoms of acidulous fault-finding and are utterly impracticable of present adoption. The Meltzer procedure is to hammer intolerantly at both the Metropolitan and the Chicago organizations; to accuse, generally and specifically, in that hard fashion which gives hint that Mr. Meltzer nurses some personal grievance or grievances. This may be only the effect caused by what he says or writes. It is quite possible that Mr. Meltzer is not grinding the opera-in-English opera axe, opera-by-Americans axe for any save a constructive purpose; and it is quite possible too that he is not aggrieved over anything in which he holds a special personal interest.

If this be so then it would seem that the Meltzer criticism and attacks are unwise. They will not win as many adherents to the cause he professes to be championing as might ensue through the adoption and practise of a policy eminently broad and upbuilding.

Mr. Meltzer has hooked on to the New York Graphic newspaper's criticism of the Metropolitan—a criticism, presented in a series of articles, that is almost as silly and incorrect as some of Mr. Meltzer's own printed harangues.

The Musical Digest has given considerable space to Mr. Meltzer's utterances. It has tried to be patient with him, and to examine carefully and fairly all he has offered for the reader's eye. The results have not alone been wearisome but they have produced very little of a truly helpful nature.

I personally have reached the conclusion that the continuation of such methods as those of Mr. Meltzer are damaging rather than helpful to the cause of opera in this country. And I am also moved to wonder why a man who belabors so heavily everything foreign in opera in this country, and who has been permitted to earn his livelihood here, should have overlooked all these years the little matter of becoming an American citizen. Would it not be to the point for Mr. Meltzer to pause in his campaign until he has taken out United States citizenship papers? For until he does so, being a foreigner, he occupies the awkward position of having the ball hit him at its every rebound.

AMERICANS who never, never get an opportunity to assume first roles at the Metropolitan Opera House must have received a shock when Clarence Whitehill appeared in the recent presentations of Pelleas et Melisande and, as Golaud, tucked the major individual honors under his arm and walked off with them.

This is not intended as any disparagement of the accomplishments of Miss Bori or Edward Johnson, both of whom impressed the newspaper reviewers sufficiently to gain for them commendation of a most desirable sort.

It is that Mr. Whitehill's characterization, and his vocalism and diction, were of such outstanding eminence that he rose to seldom attained heights. He was for me superior to Hector Dufranne, who introduced Golaud to us and made us feel that his superior would never be met.

The point at issue is simply this: Americans of exceptional abilities do receive recognition in our foremost opera houses. What is more, they are gaining ground steadily. Their number in those institutions will increase in proportion to the excellence which newcomer candidates exhibit. So, in part at least, it appears to be more or less up to the American artists themselves.

ANNOUNCEMENTS appearing in certain music journals touching upon the operas which the Metropolitan Opera Company management purposes presenting next season—new works, and others to be revived—have missed by a wide margin their target. Those published, and exclusively, in The Musical Digest of March 31 were accurately set forth. In addition to the operas mentioned there will be one other, thus far decided on, for Metropolitan opera goers during 1925-26. It is The Barber of Bagdad, by Peter Cornelius.

THE CRITICAL SCALES

L'Oracolo

L'Oracolo was given its first production of the season by the Metropolitan Opera Company on March 26 on a joint bill with Petrouchka and Cavalleria Rusticana. Gennaro Papi conducted the Leoni opera and the cast consisted of Lucrezia Bori, Henriette Wakefield, and Messrs. Tokatyan, Didur, Scotti, d'Angelo, and Paltrinieri.

Olin Downes wrote in the Times that Mr. Scotti's "incomparable" impersonation "is one of the most striking in his amazing portrait gallery." The Win-Shee of Mr. Didur, according to Mr. Downes, was "superbly contrasted with the figure of the abductor and murderer" and had "the prophetic and ancestral quality which gives tragic dignity and worth to an otherwise repellant and sensational subject."

The Post reviewer commented that Miss Bori sang her aria "with great charm and looked the pretty Chinese maiden to perfection." Mr. Downes also commended her competence as well as that of others in the cast. The Post said, Mr. Scotti's "remarkable characterization" made it "difficult to recognize the artist, who is able to so perfectly lose his own identity in his various assumptions."

Mme. Wanda Landowska

A concert of seventeenth and eighteenth century music was given by Wanda Landowska in Aeolian Hall March 31 with the assistance of a small orchestra conducted by Willem Mengelberg. Mme. Landowska played both the harpsichord and piano in a program which included C. P. Bach's Concerto in C minor for harpsichord, strings, horns, and wood winds; the larghetto from Mozart's Coronation Concerto for piano and orchestra; two polonaises by Wilhelm Friedemann Bach; Laendler and waltzes by Mozart; and Haydn's D major Concerto for harpsichord and orchestra.

Richard Aldrich wrote in the Times that "the remarkable vigor and variety of color, the fidelity to the style and the consequent freshness and vitality of her interpretations made these performances of Mme. Landoswka notable." Of equal enthusiasm were the reviews in other papers, and Pitts Sanborn (Telegram-Mail) wrote that "Mr. Mengelberg fulfilled his sacerdotal office with irreproachable sympathy and tact; the men of his orchestra were faultless acolytes." Other chroniclers praised the sympathetic understanding of the conductor and orchestra.

Katherine Bacon Gives Recital

Katherine Bacon gave her second and last New York recital of the season in Aeolian Hall on March 30. Mozart, Chopin, Schubert-Liszt, Brahms, and Liapounoff were represented on her program. According to the Times reviewer, Miss Bacon expressed herself in the Mozart Sonata with "engaging charm. It rippled and ran, lightly and musically, sparkled and shone, without let or hindrance from the allegro to a delightful close."

Sundelius—Bohnen

The production of Faust by the Metropolitan Opera Company last Wednesday had a new Mephistopheles in Michael Bohnen. According to Alison Smith of the World, he was "forceful vocally and dramatically."

Lawrence Gilman wrote in the Herald Tribune that Mr. Bohnen's performance was one "of singular power; neither subtle nor sinister, often thick fingered and over-comic, yet achieved with enormous gusto and vitality." In the opinion of Pitts Sanborn of the TelegramMail, he was "eye-filling and vocally commanding . . . . his diction was better than anybody else's in the cast, excepting only Paul Ananian."

The Post found him "a delight" vocally, although he spoiled his scenes by his restlessness. The reviewer in the Sun commented that "it was evident that he had given much care and thought to the role. He made a sinister figure of compelling, ruthless power . . . the rolling, sonorous volume of his voice, his massive frame and his malignant humor created a creature reflecting diabolical, brutal strength."

This was the first time that Mr. Bohnen had sung a role in French.

Marie Sundelius sang the role of Marguerite and, to quote Mr. Sanborn, showed the results of "careful and intelligent study, both dramatically and vocally." Mr. Gilman declared her performance "persuasive through its sincerity, simplicity, restraint, its true charm," and called some of her mezza voce singing "delightful." The Sun thought her voice in "excellent" condition, and found her an "appealing" figure. The Post writer commended her, too.

This reviewer observed that Edward Johnson's Faust "was an artistic performance and gloriously sung." Mr. Gilman thought him "poetic and distinguished in action, beautifully adroit in song." Other writers admired his acting, but did not consider him in his best form vocally. Others in the cast were Mmes. Howard and Dalossy, and Mr. de Luca. Mr. Hasselmans conducted.

Clifton Conducts Society

The American Orchestral Society, Chalmers Clifton conductor, was assisted by Boris Saslawsky, baritone, and Bianca del Vecchio, pianist, in its second concert under the auspices of New York University, in Town Hall, on April 1. The program consisted of Beethoven's Eighth Symphony, Daniel Gregory Mason's song cycle for baritone and orchestra, entitled Russians, an excerpt from Parsifal, and Tschaikowsky's B flat minor piano Concerto. Deems Taylor wrote in the World that their work is far from amateurish, "the material of the society is decidedly promising. . . . Mr. Clifton led his forces with skill and understanding."

Mueller—Tokatyan

Petrouchka and La Boheme constituted the double bill at the Metropolitan Opera House, New York, on March 30. Maria Mueller sang the role of Mimi in the latter for the first time here, and Armand Tokatyan substituted for Lauri-Volpi, who was indisposed.

Archie Coates wrote in the Telegram-Mail that Mme. Mueller "brought to the role some excellent upper tones and a sympathetic impersonation from an interpretative viewpoint. Albeit a trifle more tragic than merely wistful, her Mimi was refreshing and alluring almost to the point of sweetness." The Herald Tribune reported that "she sang generally well, with a voice of smooth quality and, for the most part, ample carrying power."

The Times reviewer observed that she brought to the role "combined beauty and lyric charm." The chronicler in the World said she "acted delightfully, but sang without much power or distinctness." According to the Post, Mme. Mueller "sang the music with much charm and gave a very realistic and often pathetic presentation."

Mr. Tokatyan's singing "was delightfully resonant and pleasing" and he "made his part thrilling with solicitude for his sweetheart," reported the Post. Mr. Coates mentioned that "he sang with an abandon and lyric glamour which somewhat taxed" his vocal volume. The writer in the Herald Tribune asserted that Mr. Tokatyan sang with tones of "commendable strength and steadiness."

The remainder of the cast and the performers in Petrouchka were familiar in their parts.

Miss Helen Fogel

A twelve-year-old pianist, Helen Fogel, played Bach, Beethoven, Debussy, Chopin, and Schumann at her recital in Aeolian Hall, New York, Thursday evening. To quote the Times, she made a good impression, displaying "much technical facility and a good memory."

According to the Sun, "she gave evidence of talent, immaturity and future promise." Alison Smith wrote in the World that "apart from a touching earnestness and devotion to her music, the performance revealed little justification for so early a debut. Miss Fogel shows a certain technical facility." In the Herald Tribune it was reported that "considerable technical skill and faithfulness to the notes marked the young pianist's performance." Herbert F. Peyser (Telegram-Mail) thought that "at best she showed herself capable of striking without mistakes a given number of notes in a given time."

New York Symphony

Roland Hayes was the soloist with the New York Symphony Orchestra in Carnegie Hall on March 26 and 27, and at the following Sunday afternoon concert Bruno Walter conducted the orchestra for the last time this year.

The farewell performance of Mr. Walter consisted of Brahms' First Symphony, Pfitzner's Overture, Katchen von Heilbron, and Haydn's D minor Symphony. To quote the Post "it was a fine choice for Mr. Walter's farewell, music of depth and content, which he read feelingly and intelligently and which the orchestra played splendidly." The writer in the Sun commented that, in Mr. Walter's conducting "were evident his rich musicianship, his fine regard for rhythms and remote but significant phrases, and his power of welding a multitude of musical details into an impressive, coherent ensemble." Mr. Walter was given an ovation.

According to the Post, Roland Hayes displayed "his luscious tone and consummate artistry." The World spoke of "the sincere and ample art" which he brought to his songs. Olin Downes wrote in the Times that he was "most expressive and convincing" in the negro spirituals, and Pitts Sanborn (Telegram-Mail) commented that "his style and expression were admirable, but not his vocal production" in the Bach airs, although the spirituals he delivered "with irresistible effectiveness."

F. D. Perkins of the Herald Tribune agreed that Mr. Hayes was not at his best in the Bach, but that in the spirituals he was "in excellent form" and that his interpretations were marked by "purity of tone and expression." The Sun reported that he was not in best form.

Elgar's First Symphony was played for the first time in several seasons, and the other numbers on Mr. Walter's program were Weber's Der Freischuetz Overture and Liszt's Les Preludes.

Myra Hess Bids New York Farewell

Myra Hess gave her farewell piano recital of the season at Aeolian Hall on Wednesday evening. Her much applauded program was made up of Bach, Brahms, and Schumann.

The writer in the Sun observed in a typical review of the concert that "the unfailing delight of Miss Hess' playing seems to be one of the few things that can really be counted upon in this world of shifting values." Other reviewers wrote similarly.

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THE BALANCE OF OPINION

Louis Bailly

Louis Bailly, French viola player, gave a recital in Town Hall on March 29. His program consisted of works by Strube, Jongen, Schumann, and Hindemith.

According to Olin Downes of the Times, Mr. Bailly's instrument "is one of the finest Gasparo da Salos the writer has had the privilege of hearing. Mr. Bailly, for that matter, would doubtless draw from another viola a tone of exceptional fineness and richness of color." Mr. Downes admitted that the artist "did not appear wholly at his ease," but his playing, nevertheless, "was that of an exceptionally accomplished musician who unites the most substantial knowledge with unusual feeling and control of tonal nuance."

The Herald Tribune chronicler found him "an excellent player" who "urged the merits of the viola as a solo instrument. His lower tones had the characteristic rich mellowness . . . his higher notes were violinistic, with the slightly cloudy timbre of the larger instrument. Mr. Bailly's technical skill was beyond exception."

The Schumann Maerchenbilder, in the opinion of the Sun writer, served him for "a display of the rich tonal beauty afforded by the viola." Mr. Bailly was accompanied by Alton Jones, who, to further quote this reviewer, was "an admirable pianistic coadjutor who shared the warm applause." Mr. Downes said he "ably assisted" the viola player.

David J. Putterman

David J. Putterman, cantor of Temple Emanuel, was heard in recital in Town Hall, New York, the evening of March 31. He was assisted by the Hazomir Choral Society, under the direction of Zavel Zilberts; and by Philip Morrell, violinist. Gladys Brady and Arthur Kline accompanied.

The Times reported that Mr. Putterman is a singer "of talent and a true lyric tenor. He has a voice of beautiful soft timbre, very true in intonation and emotional in every fibre." The writer in the Herald Tribune thought he had a good voice, "smooth of surface, clear in timbre and of ample volume." According to the Sun, he disclosed a voice "of delightful quality, of light volume, but good carrying power. His singing had faults of tone emission which can easily be eradicated."

This reviewer thought Mr. Morrell played with good tone and commendable skill. He was congratulated for a "tone of much sweetness" in the Times. The performance of the choral society under Mr. Zilberts' direction also received commendation.

Isa Kremer Sings Again

A large audience applauded the second New York concert given by Isa Kremer, international balladist, at Carnegie Hall, on March 29. Her program included songs in Russian, German, Polish, Italian, Jewish, and English. She was assisted by Leon Rosenbloom, pianist, and M. Buknik, cellist. To quote the Sun, Mme. Kremer was "in exceptionally good voice."

Mahler's Second Symphony

Mahler's Second Symphony was performed for the first time by the New York Philharmonic Orchestra, Willem Mengelberg conductor, in Carnegie Hall on March 28. Assisting were Marie Sundelius, soprano, Mme. Charles Cahier, contralto, and the chorus of the Schola Cantorum.

Lawrence Gilman wrote in the Herald Tribune that this composer, "for all his striving, all his deep and passionate sincerity, was unable to convert his visions into terms of potent and communicative tonal speech." According to Olin Downes of the Times, the music "is sincerely intended, but irritatingly long-winded, grandiose and only half inspired."

In the opinion of W. J. Henderson (Sun), in spite of "some pages of genuine beauty and a mighty framework," it lacks "an inner spirit."

This reviewer spoke of Mr. Mengelberg's "cherishing and authoritative" interpretation which was "of extraordinary impressiveness." Mr. Henderson wrote that the soloists were in good voice; that Mr. Mengelberg "has seldom worked harder or conducted more effectively;" and that the chorus "sang with fine tone, true pitch and excellent effect. The performance won honor and praise for all concerned." The writer in the Post noted that "orchestra, soloists and chorus all did their parts with skill and spirit and Mr. Mengelberg's conducting was a triumph."

Mr. Downes thought "the performance was a very fine one, at least from an orchestral point of view, the general excellence of the chorus, and the sincerity shown by all the performers." According to Mr. Gilman, Mr. Mengelberg "gave extraordinary fervor and a touching quality of conviction to his reading of the score. The great orchestra played superbly, and the choristers and the two soloists . . . sang as if they, too, believed whole-heartedly in this pathetic effort to conquer heaven by the power of will and the impact of good intentions."

Miles Case Boyd

A recital was given in Town Hall, New York, March 29, by Miles Case Boyd, baritone. His program included songs by Falconieri, Cesti, Monteverde, Schumann, and others. To quote the Sun reviewer, he revealed "a pleasant voice, not very impressive in volume, but used with intelligence and sensitive phrasing. His diction was admirable."

The Herald Tribune observed that Mr. Boyd's voice had "an agreeable quality of tone in its softer notes, but some notes of more volume produced a certain effort, some tremolo, and a lessened clearness." According to the writer in the Times, Mr. Boyd, "although nervous, sang agreeably when not straining for dramatic effect." His accompanist was Umberto Pisani.

Van Vliet Chamber Concert

The last of Cornelius van Vliet's series of three chamber music concerts took place at Rumford Hall, New York, on March 27. The artists participating in the program were the New York Trio, composed of Louis Edlin, Clarence Adler, Mr. van Vliet; Everyn Jeane, soprano; John Amans, flutist; and Bernard Wagenaar, pianist.

The program of "modern" music included Ireland's Second Trio; a group for cello and piano comprising Busoni's Suite, the minuet from Joseph Marx's Suite in F and the Fantasy and Capriccio of Paul Hindemith; two Song Poems by Scheinpflug; and Goossens' Five Impressions of a Holiday. To quote the Sun reviewer, the Ireland work "was beautifully played by the New York Trio." The Goossens work, according to the Herald Tribune received "a spirited, well unified performance."

The chronicler in the Telegram-Mail made the assertion that Mr. van Vliet played "with a skill, a taste, a devotion worthy of any music ever written." Miss Jeane, who has not been here in concert before, displayed a voice "of adequate size and agreeable quality" in the opinion of the writer in the Herald Tribune.

Miss Florentine Fortier

A Canadian soprano, Florentine Fortier, gave a recital in Town Hall, New York, the evening of March 30, with the assistance of Alfred Laliberte, composer-pianist. To quote the Times writer, "Miss Fortier's voice is small, but it carried well in spite of its fragilty. The singer had some difficulties with her highest and lowest notes, and was happiest when she remained between the two extremes. Her range of expression was limited to the gentler emotions."

The Herald-Tribune found evidence of a good voice "with fluency and a very agreeable quality of tone, though not without occasional slight unsteadiness."

According to the Sun, "when Miss Fortier did not force her voice she sang effectively, for her interpretations were always intelligent." Herbert F. Peyser of the Telegram-Mail wrote that "she has a voice of pretty and appealing quality that suffers from defective schooling."

Muri Silba Reappears in New York

At her second New York recital of the season in Aeolian Hall the afternoon of March 31, Muri Silba, pianist, according to the Times, "again displayed a remarkable technical equipment, used with great facility." The Herald Tribune reported that "as before, Miss Silba gave a proficient and promising performance with vigor and marked technical polish."

Vincente Ballester

According to the writer in the Herald Tribune, Vincente Ballester, Spanish baritone of the Metropolitan Opera Company, "showed marked capacity for the concert field" in his first recital here at Carnegie Hall, March 29. This chronicler added that he displayed "a powerful voice, of unruffled, resonant tones, despite a slight sense of effort in some top notes, musicianly phrasing and interpretative skill."

The Times reported that he made "a succesful debut as a recitalist" and commended his "strong, sonorous, and round" voice. In the Sun, the reviewer noted that Mr. Ballester's voice "is a good one and he used it with ability and assurance. His general style lacked in variety, perhaps, but he knew how to make emotional appeal without resort to sensational methods."

Archie Coates of the Telegram-Mail commented that the baritone's voice "showed commendable variety of mood and considerable skill of management and control" and, although it wandered from the pitch once or twice, "there was much genuine joy and gusto in singing—a rare enough matter nowadays—and a freshening of familiar material to the satisfaction of just about everybody concerned." The Post commentator agreed that Mr Ballester was equally good in operatic airs and Spanish folk songs. Ina Grange was the accompanist.

Miss Lillian Fuchs

Lillian Fuchs, "a young violinist of considerable talent" (Sun), gave a recital in Aeolian Hall the evening of March 27. She was accompanied by Samuel Chotzinoff.

To quote the Sun further, Miss Fuchs "played with evidences of sound musical training. Her bowing was free and elastic, her tone full and firm, and she revealed plenty of confidence and vitality. She is still a young and immature artist." . . . But she had a good technique, a competent sense of form and structure, and many other qualities worth cultivation."

Alison Smith of the World wrote that Miss Fuchs "displayed a gratifying smoothness of tone and accuracy of intonation, but her work lacked depth and maturity of interpretation in the heavier numbers." According to the Herald Tribune, she seemed to have the fundamentals of violin playing "well in hand."

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Recital Activities Diminish in Chicago

Chicago, March 31.—Considerable shrinkage was noticeable in the list of recitals for the past week. The only recitalists heard were Renee Thornton, Clara Clemens, Isador Berger, Hans Hess, Elsa Chandler, and Esther Walrath Lash.

Mme. Thornton, accompanied by Richard Hageman, sang before the Musicians' Club of Women in the Blackstone Theatre. Edward Moore wrote in the Tribune that an unusual program, her "exceptionally lovely singing" and the "superb" accompaniments made the recital "the most pronounced success" she ever achieved in Chicago."

According to Karleton Hackett of the Post, "there is not as yet much variety of tone coloring in her singing and the full voiced phrases are not always evenly sustained. But she has fine artistic appreciation and knows well just what she wishes to do." Glenn Dillard Gunn (Herald-Examiner) commented on her "slight but lovely voice" and the "incomparable" accompaniments of Mr. Hageman.

At the second of her series of seven historical song recitals, Clara Clemens sang airs by Bach, Gluck, Handel, Lully, Rameau, Purcell, Scarlatti, Pergolesi, Paradies, Mozart, Spohr, Haydn, Beethoven, Weber, and Loewe. Maurice Rosenfeld (News) commended Mme. Clemens for the good taste evidenced by her selections.

Mr. Berger concluded his series of violin recitals at Kimball Hall with a Tschaikowsky program, assisted by Mossaye Boguslawski, Bruno Steindel, and a string ensemble under the direction of Herman Felber, Jr. A violin concerto played by Mr. Berger was "a brilliant piece of virtuosity," in the opinion of Mr. Gunn. According to Mr. Rosenfeld, the Trio was interpreted "with songful, musical style, with a blending of tone which was commendable and with the abandon and freedom which the work demanded.

Hans Hess, cellist, was commended by Mr. Gunn for "a tone of virile, rather penetrating quality, sturdy rhythms, a fine sense of form and of the melodic diction necessary to its definition."

Photo by Kesslere

RAFAELO DIAZ

Tenor Whose Singing Is One of the High Lights of the Metropolitan's Performances of Rimsky-Korsakoff's Coq d'Or.

As Mr. Hackett expressed it, there was in Mr. Hess' playing "appreciation for the music, mellow tone and clean technique." The romanza in the Lalo Concerto he played "with poetic feeling and sustained the melody with tone of lovely quality and delicate shading." According to Mr. Rosenfeld, he displayed "technical facility and carrying tone."

Miss Chandler, pianist, and Mrs. Lash, soprano, appeared at the last concert of the Young American Artists' Series at Recital Hall. Mr. Hackett said Miss Chandler showed "a good technical equipment and understanding of the music, though not quite the imaginative power to make clear the illusive meaning"; and that Mrs. Lash displayed self possession, clean enunciation, and a hard tone quality. According to Mr. Moore, each seemed "beyond her present acquirements in the art of music."

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Musical Chicago En Courant

San Carlo Company Starts Week of Performances; Schwarz Not With Opera Next Season.

by HAZEL H. MOORE

Chicago, March 31.

FORTUNE GALLO, who in fifteen years of touring the United States has succeeded in making opera pay without the aid of subscription or guarantee, has merged the two sections of the San Carlo Grand Opera Company, and has invaded the home of the Chicago Civic Company for a week's presentation of its wares. The repertoire is that which has made the companies popular on the road, the familiar list of Aida, Butterfly, Carmen, Traviata, the twin Cavalleria and Pagliacci, Boheme, Martha, Trovatore and Faust.

Particular interest is manifest in the Wednesday matinee performance of Carmen sung in English by a cast with one exception American born, and in at least four instances resident in Chicago. Isaac Van Grove, who has been operating with the Civic company, will conduct. The translation used is that of Charles Henry Meltzer from the Edith Rockefeller McCormick edition. The American Opera Society and the Illinois Federation of Women's Clubs are active in co-operation with the San Carlo Company.

The Gallo San Carlo companies afford large outlet for good American talent. Fully two-thirds of his singers are Americans. This puts ready to his hand the necessary singers for the light opera company which Mr. Gallo is recruiting for a five weeks' season in Memphis, Tenn., to start late in May.

THE FOLLOWING ITEM appeared in the Chicago Tribune last Thursday: "Musician Pay Hits High 'C.' Civic Opera Orchestra Salaries Largest in World With New Increase. Musicians playing for the Chicago Civic Opera Company will receive a substantial salary increase for the season of 1925-26 despite the $400,000 deficit last season. James C. Petrillo, president of the Chicago Federation of Musicians, has obtained a new contract through which their salaries will amount to $150 a week.

"Last year the musicians obtained an increase of 25 per cent and 19 per cent on rehearsals. This made them the highest paid members of any orchestra in the world, not excluding the Metropolitan Opera Company of New York, according to Mr. Petrillo. The new scale is $119 a week plus rehearsals, on which they obtain $8 a week increase. The old scale was $111 a week."

Things would seem to be looking up for the musicians and down for the guarantors.

AT LEAST two announcements of the personnel of the Chicago Civic Company for next year would seem to have been premature. A telegram from Feodor Chaliapin's American manager, S. Hurok, states explicitly that the Russion basso will not sing with the Chicago company and that his appearances for the season will be limited to an engagement with the Metropolitan in New York and a concert tour across the country.

H. M. Johnson, business manager of the Chicago company, admitted Chaliapin's absence from the list of singers, but made no comment as to necessary changes in casting the Chaliapin operas, Boris Godunoff and Mefistofele.

Joseph Schwarz has also announced his intention of remaining away from Chicago next season.

Robert Steel, an American baritone who was expected to join the company last season, but who remained in Rome instead, is now announced for appearance here next year. He has been singing recently in Venice and Milan in the roles of Tonio in Pagliacci and Germont the elder in Traviata.

COMPOSITIONS by Chicago composers occupied a large part of the program offered by the Chicago Madrigal Club in its annual concert last Thursday night. D. A. Clippinger, conductor of the chorus, states that the club policy of featuring a prize composition each year for the past twenty-three years has reaped rich reward in its available repertoire of choral works. About 100 such have been published. Three were featured on last week's program, May A. Strong's May Comes Laughing, this year's prize winner; Adolf Weidig's Sing Again, My Heart, and Chant It, which was last year's prize composition; and Louis Victor Saar's What Care I? written for the club last year. Rollin Pease, in capacity of soloist, sang a group of songs by John Alden Carpenter. Rossiter Cole, Daniel Protheroe, Jeanne Boyd and Arthur Dunham were other local composers whose compositions were favored.

The Civic Orchestra drew a large meed of praise from a large audience at its last concert of the season at Orchestra Hall on Sunday. The praise was deserved, as the orchestral growth of this student orchestra each season is truly remarkable. Conductors Stock and deLamarter must feel fully repaid for their labors by such a performance as their well nourished orchestral babies gave on Sunday. Mr. deLamarter conducted the concert in a way to show that the orchestra was a vent for his own fine talent with the baton. Raymond Koch, artist pupil of Marx Oberndorfer, was the soloist, singing the prologue to Pagliacci, and as an encore the cavatina from Faust.

The Thursday night popular program of the Chicago Symphony permitted Kathryn Witwer to show how she had won the Society of American Musicians' contest for singers by singing the prescribed aria from Verdi's Forza del Destino.

WHEN ADOLPH BOLM moves to Buenos Aires this summer to stage Petrouchka and Le Coq d'Or at the Colon Theatre, he will have the assistance of two premiere dancers, Anna Ludmilla, formerly of the Civic Opera, and Ruth Page, who danced on the Allied Arts programs this year. Miss Page is at present fulfilling guest performances with the Diaghileff ballet in Monte Carlo.

NEWS NOTES from the Gunn School are that: the school will move its quarters on May 1 to the Fine Arts building; Lee Pattison has returned from his concert tour with Guy Maier and has resumed his teaching; Amy Neill will join the faculty April 1; Leo Sowerby's activities will continue throughout the summer, as will Erie deLamarter's summer master classes.

Stock Offers Collins Concerto

Chicago Hears American Composer Play; Civic Orchestra Ends Its Season.

Chicago, March 31.—A piano Concerto in E flat major by a young American composer-pianist, Edward Collins, was given its first performance by the Chicago Symphony Orchestra, Frederick Stock conductor, last week. Mr. Collins played the solo part.

Maurice Rosenfeld of the News found the Concerto "constructed with evident musical skill, with an adept knowledge of the scope of the modern symphony orchestra, with an original plan of utilizing the spirit and the rhythmic bustle characteristic of American musical invention." He thought that the composer played "with great swing and brilliance." According to Edward Moore of the Tribune, "all three movements are direct in action, well written, and not too long; the third, constructed on some jazzy rhythms would seem to have stepped from the field of worthy effort into definite accomplishment. . . .. In interesting figures, in spirited action, above all in brilliant performance, it is excellent."

In the opinion of Glenn Dillard Gunn (Herald-Examiner) the Concerto "abounds in effects, but has few ideas. The last movement is the best." He thought Mr. Collins displayed "efficient piano playing, precise, spirited, technically infallible, tonally resonant, rhythmically decisive." Karleton Hackett of the Post observed that "it was joyous and vigorous music, with forceful melodic basis and strongly accented rhythms. There were energy in the creative impulse and fine workmanship in the manner of expression. It had the structural sense and was well knit together. The contrasts of mood were clearly expressed through richly colored orchestration and the rhythmic quality was of constant variety and interest. . . . Mr. Collins played the piano part brilliantly. His tone was full and sure."

The other works conducted by Mr. Stock were Brahms' Fourth Symphony, and the Bach Suite in B minor for strings and flutes.

* * *

Kathryn Witwer, soprano, was the soloist at the popular concert of the orchestra Thursday night. Mr. Moore wrote that she sang "with excellent tone and apparently complete understanding." The program consisted of The Sorcerer's Apprentice by Dukas, the Berceuse of Signe Lund, Massenet's Le Cid, and Beethoven's Fifth Symphony.

* * *

The Civic Orchestra, trained by Frederick Stock and Eric de Lamarter, closed its sixth season at Orchestra Hall Sunday afternoon with Raymond Koch as soloist. Under Mr. de Lamarter's baton, the orchestra played Auber's The Dumb Girl of Portici, two movements from Moritz Moszkowski's Suite, In Foreign Lands, the march from Tannhaeuser, and an excerpt from Ippolitow-Ivanow's Caucasian Sketches.

Mr. Hackett found Mr. Koch's voice sounded "rich and had the true operatic range, so that he added the high A flat with certainty. There was resonant timbre, though, with a tendency to sing the upper notes a bit too open. He had excellent style and sang with spirit."

According to Mr. Gunn his is a voice "of abundant power, of virile timbre, used with intelligent appreciation of its capacities and an excellent sense of drama." Mr. Rosenfeld said the soloist "has a good, resonant voice of high range, pleasing and well trained." The reviewers were as one in praising the remarkable strides made by this orchestra.

* * *

A concert of Lenten music was given by the Paulist Choristers, conducted by LeRoy Wetzel, under the auspices of Loyola University, in Orchestral Hall on Friday. Claire Dux was the assisting artist, and Watt Webber, Charles Cooley and Joseph Mollengraft also were heard in solos.

Edward Moore wrote that Mme. Dux "did some heavenly solo singing" and that Mercandante's Thousands of Sins Oppress Me "was a performance of sheer delight." In Mr. Gunn's opinion, she is "a charming concert artist" and Mr. Hackett commented that she sang with "lovely tone and understanding of the text."

This writer considered Mr. Webber's voice, "though light, of good quality and his range sufficient." According to Mr. Gunn "his voice has charming lyric quality, is slight in volume, and refreshingly youthful" and Mr. Moore thought his voice has a quality "quite out of the ordinary and he would seem to possess much of both the sense and sensibility of music.'

Mr. Wetzel received favorable notices, and Mr. Gunn wrote of the chorus: "the tone is not voluminous, but it is beautifully balanced between the four voices, vital, flexible, especially attractive in alto, tenor and bass divisions." Mr. Hackett found that "the choral tone had full body and the sopranos were particularly good. Their tone was pure and gratifyingly true to pitch."

* * *

The program at the concert of the Madrigal Club, D. A. Clippinger conductor, at Kimball Hall on Thursday consisted of prize compositions written for the organization. The organization has completed twenty-five years of existence. The soloist was Rollin Pease, who, to quote Mr. Hackett, sang with "appreciation for the music" and with "notably good" enunciation.

The twin organ concert given at the Chicago theatre Sunday afternoon by Mr. and Mrs. Jesse Crawford included on the program Vice President Charles G. Dawes' Melody. Lillian Winter, soprano, was the assisting artist, and both Mr. Rosenfeld and Mr. Gunn lauded the "temperamental quality" and clear diction in her singing.

Photo by Mishkin

MME. MARIE SUNDELIUS

As Marguerite in Faust, a Role Which She Sang at the Metropolitan Opera With Success Last Wednesday Evening.

Reappointed Zoo Opera Head

Cincinnati, March 30.—Ralph A. Lyford has been reappointed managing director of the Zoo opera company for its eight weeks' season this summer. This will be Mr. Lyford's sixth season in this post, which he has held since the Zoo productions began.

Produce Operas in English

Chicago, March 31.—Cavalleria Rusticana and the Enchanted Well, both in English, will be given as a double bill here on April 12 by the University and Smetana Choral Association.

Varied Ensembles Are Heard in Cincinnati

Mildred Dilling Assists de Reszke Singers; Symphony Quartet in Last Concert.

Cincinnati, March 30.—With a concert by the de Reszke Singers and Mildred Dilling, harpist, last Monday the Matinee Musical Club, of which Adolf Hahn is president, closed its season.

The program was made up of seventeenth century French songs, English madrigals, negro spirituals, Studies in Imitation by Herbert Hughes, and Mendelssohn's On Wings of Song, the last with harp accompaniment. The members of the quartet, Hardesty Johnson, Floyd Townsley, Ervin Mutch, and Sigurd Nelson, received commendation for their ensemble and individual voices.

Mrs. Plogstedt, reviewer of the Post, thought that the four singers "reflected the greatest credit on their illustrious master, Jean de Reszke." One reviewer declared their ensemble equal to that of the finest string quartets. Of Miss Dilling the Commercial-Tribune chronicler said, her playing and personality "were so successful that one might express the wish to have her for another concert next year." Pierne, Bach, Debussy, Zapel, and others were among the composers whose pieces she played.

An outstanding music event of the season was the appearance of the Cincinnati Symphony Quartet on March 26. The group consists of Emil Heermann and Sigmund Culp, violins; Karl Kirksmith, viola; and Edward Kreiner, cello. For Brahms' Quintet in G, Opus 111, which was on the program, Carle Wunderle, violist, assisted the quartet. The other number on the program was the Schubert Quartet in A minor, Opus 29. The concert was warmly received by press and audience. It closed the season of this ensemble.

Mrs. Thomas Prewitt Williams, pianist, and Peter Frohlich, violist, gave an evening of sonatas of Schubert, Hans Sitt, and York Bowen at Conservatory Hall on March 24.

B. G.

Introduces Uruguayan Novelty

Syracuse, April 5.—The first performance in the United States of Edoardo Fabini's Symphonic poem, Campo, took place yesterday at the concert of the Syracuse Symphony Orchestra under the direction of Vladimir Shavitch. Fabini is a native of Uruguay.

Aeolian Company Finds New Home

The Aeolian Company, which deserted Fifth Avenue twelve years ago, for its present home on Forty-second Street, which it recently sold, is to return to the Avenue, it is announced, and will occupy quarters in a building to be erected on the northeast corner of Fifty-fourth Street.

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Montreal La Press.

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Montreal La Patrie.

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American Cast Scores in Aida

President Attends Inaugural Performance; Capital Visited by Three Symphony Orchestras; Varied Concerts.

Washington, D. C., March 28.—The gala event of Inauguration Week, signalized by the presence of the President and the ladies of the White House party during the second act, was the Aida of the Washington Opera Company under Edouard Albion's direction, Jacques Samassoud conducting. "The big moment of the evening," said Mrs. Poe in the Post, "was the debut of John Charles Thomas in grand opera. The unanimous conclusion was that he had made good. He made a striking appearance, displayed histrionic ability and his superb voice was very telling and of true operatic quality. . . . The heralded showing of a new tenor in Hunter Kimball was at least partially sustained. He has a most pleasing voice, dramatic force and fine stage presence."

Miss MacBride in the Times noted "as many as six curtain calls following several scenes" as indicating that "Washington was alive and appreciative beyond her usual mood." This reviewer expressed the opinion: "Thomas, in his first grand opera performance leaps to front rank as interpretative actor, with a voice that transcends any that Washington has heard in this role" (Amonasro). She thought Kimball "truly a find" with "a rarely beautiful voice, not yet reaching the heights of tenor robusto caliber." . . . "Our own Tittmann as the High Priest has grown in operatic stature to commanding heights. . . . The great climax of the full chorus in the return of the victor was splendidly given; the groups alive and mobile in their limited space."

The Evening Star thought "highest honors for inspiration and for truly operatic singing must be given the Aida of Frances Peralta and the Amneris of Jeanne Gordon, for the smoothness of the performance, the finish of their tonal work. . . . Above all, the quality of enthusiastic, dramatic sincerity and love of their respective roles dominated both characterizations. . . . Kimball was extremely nervous at first. His voice however is of really beautiful quality." Miss Root of the News recorded that to Jeanne Gordon went "perhaps the most spontaneous ovation of the evening." The few moments of Paul Tchernikoff's dancing in the ballet were much mentioned.

* * *

On the afternoon of that day the Philharmonic Orchestra, under Leopold Stokowski, played Purcell's Trumpet Suite, Schubert's Unfinished Symphony and Strauss' Don Juan, and, with Hans Kindler, a Valentini cello suite and Bloch's Schelemo. "A program somewhat different from the ordinary," wrote Miss Joyce in the Times. T. Arthur Smith, Inc., has announced that these concerts will be given in the new Auditorium next winter. The National Theatre has long been unable to meet the demand for seats.

Later in the week these managers presented the Hinshaw players in Mozart's The Impresario. Mrs. Brooks of the Herald said Washington had "seldom if ever seen so dainty and exquisite a thing." The co-stars were Hazel Huntington, Lottice Howell, Henri Scott, Frances Tyler and Harold Hansen, particularly sympathetic in the role of Mozart himself.

Later concerts under the same management were those of the New York Philharmonic Orchestra and of Alfred Cortot. Mr. Mengelberg presented a truly heroic program, consisting of Beethoven's Eroica and Strauss' Ein Heldenleben. Miss Fetter in the Star wrote that "the multiple beauties of the Beethoven score had never been more finely shaded and emphasized. . . . Perhaps the outstanding feature of the Strauss was the love episode, with beautifully played violin solos by Mr. Guidi."

Mr. Cortot's program was unconventional, including, besides a dozen Chopin Etudes, Franck's Prelude, Choral and Fugue, Debussy's Children's Corner, and Moussorgsky's Pictures from an Exposition. The Post found his "singing tone of unusual quality."

* * *

Mrs. Wilson-Greene's offerings comprised a Carmen Fantasy, in which the Evening Star thought Geraldine Farrar "eclipsed" Carmen; the de Reszke Singers and Alberto Salvi in a program that gave much pleasure; Mme. Schumann-Heink, who was found "as supreme as ever," and Guy Maier and Lee Pattison. "These two boys—for youth is of the spirit," wrote Miss MacBride in the Times, "dare indulge in astonishing rubatos, amazing quick pauses, a freedom in tumult of runs or trills that are interchanged with an abandon that is unbelievable. . . . Tone qualities, too, of the modern piano in its most elusive moods they bring out." Mrs. Brooks of the Herald thought it one of the most brilliant concerts of Mrs. Wilson-Greene's series.

The last concert of the season by the New York Symphony Orchestra under the same local management was distinguished by the first performance anywhere of Gustav Strube's Lanier Symphony, with the composer conducting; by Walter's leading of Tschaikowsky's Romeo and Juliet, and by the collaboration of Samuel Dushkin and Lionel Tertis with the orchestra in Mozart's Concerto for violin and viola. Miss Fetter in the Star found in the Symphony "an undercurrent of rich melody that would suggest calm, invincible faith, such as rings through the poems of the nature-loving Lanier." Mr. Walter and his men also played the night before in the Fine Arts course, in which Berlioz's Symphonie Fantastique held the place of honor. The concert of the National Polish Orchestra, colorful, unpretentious and refreshing, was also a recent feature of Washington's music.

* * *

Of choral concerts—a type no more highly in favor here than in our other large cities—Washington had the Rubinstein Club under Claude Robeson with Reinald Werrenrath's assistance in solo; the Interstate Male Chorus under Clayde B. Aitchinson, with Ross Farrar as soloist; and the Washington Choral Society, under Charles Wengerd in Rossini's Stabat Mater. The soloists of the last concert were Mrs. Florence Sindell, Thelma Smith, substituting for Mrs. Wm. T. Reed, who was ill; W. F. Raymond, tenor; and J. H. Marville, bass.

Two concerts of American music in aid of the MacDowell Colony have been offered by the Washington Alumnae Club, Mu Phi Epsilon. Mrs. Beach was presented in the first as pianist and composer, assisted by Gretchen Hood, soprano, and Mary Howe, pianist. Charles Wakefield and the Princess Tsianina were second in the series.

A vocal recital by Mme. Marica Palesti, formerly of the Moscow Opera, won favorable comment. According to the Times "a musical intelligence of a high order was evident in all her numbers, and her ample delivery aroused special enthusiasm."

M. G. S.

Oratorio Gets $5,000 Gift

A gift of $5,000 has been received by the New York Oratorio Society from the Carnegie Foundation, the sum to go toward covering the expenses of the Society during this season, which closes tomorrow night with the singing of Franck's Beatitudes in Carnegie Hall.

Beniamino Gigli Is Heard in N. Y. Concert

A capacity audience applauded Beniamino Gigli in his concert at Carnegie Hall, New York, March 30 for the benefit of the Soldier's Home in Rome. The Italian tenor was assisted by Beatrice Mack, soprano, and Vito Carnevali accompanied.

The Herald Tribune commentator found Mr. Gigli "in good voice, with his familiar, freely flowing tones," although he was reported slightly indisposed. The Sun reported that he used "his beautiful voice lavishly and showed rare skill in phrasing and dynamics. In certain operatic airs some undue forcing of tone produced only a magnetic influence upon the auditors, and again, in some of the songs, falsetto sob and other effects, together with charm and abundant sentiments, proved of enthralling value to his purpose."

Pitts Sanborn (Telegram-Mail) commented that he sang Le Roi d'Ys, which was substituted for Aida, "charmingly and without trace of illness." Mr. Sanborn also wrote that "Mr. Gigli is a rare tenor. He possesses a delicious voice; he is adept in the lovely graces of bel canto." The Post did not find him "in especially good voice." Although many of his notes were "lusciously beautiful," there was some huskiness in his head tones as well as some falsetto.

Mr. Sanborn observed that Miss Mack's "fresh and limpid soprano, soundly trained and used with intelligence and taste, was heard with pleasure." The Post had it that her voice "is true and sweet, but seemed thin and at times a little shrill . . . She has a pleasing personality and sings with plenty of expression."

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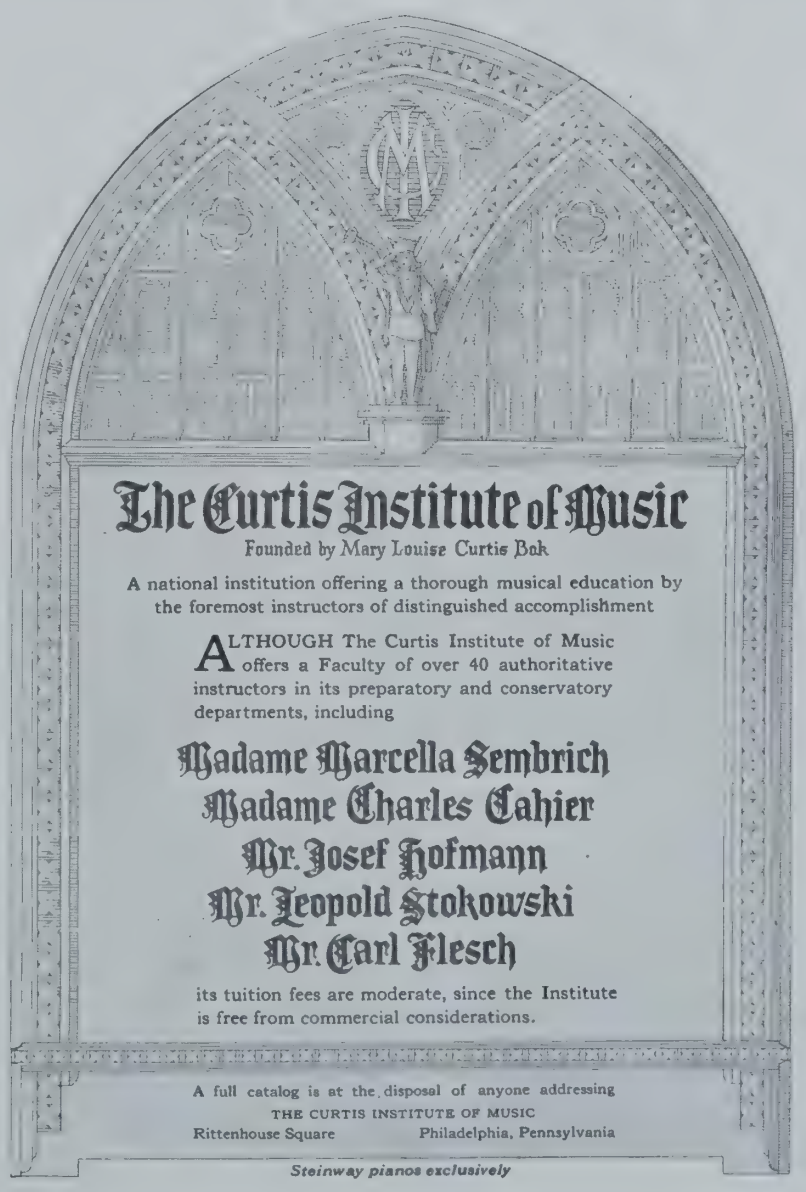
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SOPHIE BRASLAU gave her Chicago recital on April 5. On April 11 and 14 she is soloist with the Philharmonic Orchestra and Schola Cantorum in New York and on April 16 she makes her only New York recital appearance of the season.

Anna Case, soprano, has just returned to New York from two concerts in Ames and Grinnell, Iowa. She sang last Saturday at Atlantic City in the Haddon Hall series of musicales and will sail for Europe on April 16 to make her debut appearances in Amsterdam and Berlin. In the former city she is appearing as soloist with orchestra under the direction of Willem Mengelberg.

John Barclay has been engaged to sing in Franck's Beatitudes with the Oratorio Society in New York tomorrow and with the Philharmonic Orchestra and Schola Cantorum in Bach's St. Matthew Passion Music on April 11 and 14.

Evsei Beloussoff, Russian cellist, who has just come under the management of Daniel Mayer, will give a series of three recitals next season in Aeolian Hall. The dates are October 15, December 10 and January 27. Of these the second recital on December 10 will be devoted to sonatas for cello and piano, Mr. Gabrilowitsch sharing the program. The third recital on January 27 will be devoted to music by Bach, and will include works for cello alone, for cello and harpsichord, and for cello and piano. Wanda Landowska will share the program with Mr. Beloussoff.

An organization called Musicians' Enterprises, of which Manfred Malkin is head, has been formed in New York, and aims to combine musicians for their personal advantage on a profit-sharing basis. In general the object of the enterprise is to improve the artistic condition and financial condition of musicians. In particular there is planned the foundation of a society of stockholding, profit-sharing members, composed of music teachers and other musicians, which is to establish a chain of retail music stores in all parts of the city, owned by musicians, and operated by appointed experts solely for their benefit. The stores will be public.

Remoter plans of Musicians' Enterprises call for the organization of an orchestra, and the establishment of an auditorium, a concert bureau, and a student orchestra. Many well known musicians have bought stock, according to Mr. Malkin, or endorsed the project in letters.

Max Rosen, who reappeared in recital recently after an absence of several seasons, gives a second violin recital at Carnegie Hall on Friday evening, with Richard Wilens at the piano. Mr. Rosen will play two concertos, the Nardini E minor and the Dvorak A minor, a group of short pieces by Franko, Chopin-Huberman, Bach-Kreisler and Wladigeroff's Bulgarian Rhapsody, which he introduced here at his previous concert. In this work the artist lowers the G string one-third during certain passages to obtain the tonal effects demanded by the composer.

The fifth and final appearances by the Boston Symphony Orchestra in Carnegie Hall will take place next Thursday evening and Saturday afternoon.

Serge Koussevitzky will conduct at each of these concerts two choral works — Scriabin's Prometheus, A Poem of Fire, and Borodin's Dances from Prince Igor. Koussevitzky was the first to produce Prometheus, and indeed a number of Scriabin's principal works, in Russia. The composer took the piano part at the first Moscow performance of this score. The chorus at these performances will be taken by the Cecilia Society of Boston, and the piano part by Alexander Steinert.

There will also be played at the Thursday concert, Handel's Concerto Grosso No. 5 in D major for String Orchestra and Solo String Quartette, and Brahms' Variations on a Theme by Haydn.

The remaining numbers of the final matinee program will be Respighi's arrangement of Old Dances and Airs, and Debussy's Nocturnes, Clouds and Festivals.

Samuel Gardner, violinist, and John Powell, pianist, will appear in a joint recital in Plainfield, N. J., Tuesday evening, April 28, under the auspices of the Plainfield Concert Society.

Mr. Powell will be one of the artists to appear in the All-American music festival to be held in Buffalo next October.

Mischa Elman and his string quartet will make their third and final appearance of the season at Town Hall on Wednesday evening, April 15. The program will comprise quartets by Haydn, Mozart and Brahms. Mr. Elman plans to continue his series of chamber music concerts for next season. The quartet will make three appearances at Aeolian Hall on December 1, February 16 and April 6.

William Bachaus makes his last New York appearance of the season at Aeolian Hall on Saturday afternoon when he will give a Chopin program. There is no sonata on this program, which includes the twenty-four preludes and the twelve studies, as well as the Romance from the E minor Concerto (arranged for solo piano by Mr. Bachaus), and three works in A flat—the Ballade, a waltz and the Polonaise.

The Wolfsohn Musical Bureau has announced that among the cities which will have a Wolfsohn series next season will be Akron, Ohio. The dates and the artists for Akron will be: Margaret Matzenauer, contralto, October 13; Reinald Werrenrath, baritone, November 17; Cecilia Hansen, violinist, December 15; Olga Samaroff, pianist, January 12; Hulda Lashanska, soprano, February 16; and Edward Johnson, tenor, March 2.

Germaine Schnitzer, pianist, has fully recovered from the severe attack of ptomaine poisoning which forced her to cancel some of her New York recitals. The artist appeared lately in Moline, Ill., Pittsburgh. Pa., Syracuse, N. Y., and Boston, Mass. In those two last cities she was heard with Orchestra, in the Variations Symphoniques, by Cesar Franck.

Mme. Schnitzer is at present on her way to the Coast, where she is booked for concert tours through Northern and Southern California, Washington, and British Columbia.

Marie Tiffany sings in California, Pa., on April 14. Shortly thereafter Miss Tiffany will go on tour as soloist with the Minneapolis Orchestra.

The Columbia University Glee Club, directed by Walter Henry Hall, gave its third annual New York concert in Town Hall Thursday evening, with Nora Fauchald, soprano, as assisting artist.

Clarence Whitehill, baritone, has been engaged to appear as soloist with the St. Louis Symphony Orchestra next season.

Tomorrow evening in Aeolin Hall, New York, Burnerdene Mason, contralto, will sing a program of songs by Wilson, Lalo, Saint-Saens, Verdi, Debussy, Burleigh, Dvorak, Meyerbeer, Hageman, Carpenter, and Gounod.

On March 29, Marie Sundelius will give a recital at the Norwegian Seamen's Church for the benefit of the philanthropic work connected with this institution.

In the final musicale, on March 24, of the series given by Joseph Adler in New York, Gretchen Altpeter, soprano, substituted for Kathryn Meisle. Vladimir Dubinsky also appeared in a group of cello soli.

May Peterson, soprano, was heard in concert March 19, in Pilgrim Hall, New York, for the benefit of the Bethany Kindergarten and other philanthropic undertakings of the Society for Women's Work.

Seventy choruses of children's voices from the public schools of New York City, including more than 4,000 singers in all, began preliminary competitions last week under the auspices of the Music Week Association. The eliminations will continue until the final competitions of the best choruses take place during Music Week in May.

Arthur Whiting and the Lenox String Quartet gave their fifth and last concert on March 25 in the annual series of classical and modern chamber music at Cambridge, Mass. The program included Ravel, Mozart, and Schumann.

Guiomar Novaes, Brazilian pianist, who next season will be under the direction of Concert Management Arthur Judson, will play an all-Chopin program in her final New York appearance of this season in Town Hall next Saturday afternoon.

Walter Damrosch will be at the head of the New York Symphony Orchestra when it takes part in the coming May festival under the auspices of the Westchester County Recreation Commission beginning on the fourteenth of next month. The orchestra will accompany a chorus of 2,000 voices. Among the soloists who will be heard are Florence Easton, Katherine Meisle, Arthur Middleton, and Paul Althouse. Mrs. Eugene Meyer is chairman of the commission.

A special performance of Cavalleria Rusticana together with Pagliacci will be given at the New York Metropolitan Opera House next Monday afternoon for the benefit of the free municipal open air opera season which will be held in Brooklyn this summer. The entire proceeds of the double bill will be turned over to the Mayor's Committee of Music. The artists who will take part are Florence Easton, Armand Tokatyan, and Millo Picco; and Queena Mario, Giovanni Martinelli, and Antonio Scotti. Mr. Papi will be the conductor.

Charles Stratton sings with the Albany (N. Y.) Choral Club April 21, and on May 14 and 15 he will make his sixth appearance at the Nashua (N. H.) Festival within five years.

A short recital of Maria Carreras, Italian pianist, will be broadcasted next Saturday afternoon by stations in Schenectady, New York, and Washington, D. C. Luiza Tetrazzini, together with a private party, will listen in on the concert in her home in Rome. Mme. Tetrazzini is said to be the only private person in Italy whom the Italian Government allows the ownership of a radio receiving set. The concert will be received there on Sunday morning, Rome time.

Endorsed by the New York State Federation of Music Clubs, a concert is being given tonight in the Carnegie Chamber Music Hall by Mabel Zoeckler, soprano; Martin Burton, pianist; Nell Esslinger, contralto; Daniel Seidenberg, cellist, and Viola Blanchay, coloraturo soprano.

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METROPOLITAN OPERA COMPANY

Recitals Draw Many Bostonians

Mmes. Culp, Zulalian, and Cobb Sing; Heifetz, Risman and Oswald Appear.

Boston, March 31.—Large audiences were attracted by the recent recital of Julia Culp, Rose Zulalian, and Mildred Cobb, vocalists; Jascha Heifetz and Julius Risman, violinists; and Alfredo Oswald, pianist.

Of Mme. Culp's Jordan Hall recital Saturday, the Transcript reviewer wrote, "the depths and the warmths of song remain at her command; while she now excels herself in the summoning and the shading of its more sombre coloring. . . . Her diction keeps clarity, plasticity and unforced suggestion."

The chronicler in the Herald thought that, although Mme. Culp "sometimes gave more tone than she can at present make sound beautiful, her half voice is often still of an entrancing beauty, of a lustre truly splendid. Her diction is clearer than ever, of a finer significance than ever. Her phrases often have a grace, a loveliness very rare." Both writers commented that occasionally the singer over-emphasized the meaning of her song.

* * *

Rose Zulalian, contralto, was heard in recital last Tuesday, accompanied by Margaret Kent Hubbard. According to Evelyn Gerstein (Herald) "her voice is large and of a wide range, in its middle register of a dark and beautiful quality, and full of resonance; and, although her head tones were often delicate and well placed, she took all dramatic climaxes in the upper register harshly, even metallicly." Miss Gerstein also admired her "ardent temperament, rich sentiment, flair for style."

The Transcript commentator observed that Miss Zulalian's voice "is large and rich and beautiful. It ranges from tones well up in the soprano register to deep sonorous low tones. It is capable of many degrees of power, from subtle pianissimo to forte of burning intensity. It modulates through many shades and tints of tonal color. Through all its variety it maintains its excellent quality. Miss Zulalian knows how to use her voice, but better than all these is that to which she makes them all servant, her musicianly intelligence."

* * *

The Herald reviewer wrote that Mildred Cobb, soprano, "brought a delightful voice to a hearing, a voice lovely all through its long range when not forced at all, but of especially fine quality in the low and lower medium registers. . . . She phrases musically." He also praised her for her distinct enunciation, but added that she should strive for a "neater attack."

To quote the review which appeared in the Transcript, "when she was not sliding on and off a note one began to suspect that her voice was rather unusual in quality and strength. Many luscious tones did she bring forth." This commentator was of the opinion that her voice "presents excellent material, excellent training, but not yet sufficient control to sing always consistently up to her best."

* * *

The usual large audience enthusiastically applauded the second recital here this season given by Jascha Heifetz. He was assisted at the piano by Isador Achron. The Globe reviewer thought most of his playing, "of course, as always, a delight to the ear," although "it seemed, on occasion that his interest flagged and his tone was flatter than is its wont. But as sheer playing it was very beautiful indeed."

* * *

The other violinist of the week was Julius Risman, who was accompanied by Samuel Goldstein. He introduced some new pieces by Bloch, Baal Shem. In the Transcript, the chronicler wrote that "his tone is large, full, round, not only in the rich lower register of the G string, but throughout the entire compass of the violin. . . . With such tone, with energetic rhythmic feeling, he was excellent mouthpiece for the intense Bloch."

According to the Herald, he played these works "admirably, with warm, strong tone, with sympathy for the insistently characteristic melody, with rhythm quite stirring, and throughout the improvisation with a finely romantic spirit. . . . Although he has not developed into a player of marked poetic feeling or of notable sweetness and light, beyond a doubt he approaches fine music in a finer spirit than lay in his grasp a year ago."

* * *

Alfredo Oswald gave a piano recital at Jordan Hall the previous week. To quote Mr. Mason, "Mr. Oswald's playing was delightful. He has a complete knowledge of the resources and capabilities of the piano. His tone is brilliant and varied; he plays in musicianly fashion; and he seems to have a particularly clear and sympathetic understanding of music of the modern school."

Mr. Hale reported that he showed "an agreeable touch and fluent mechanism." The Transcript chronicler thought that some of the pieces by Villa Lobos were played "with considerable sense of humor, with many a characterizing or delineating turn." This writer praised the "admirable tones," poetry, and "splendid sense of climax" displayed in the Schumann works.

METROPOLITAN OPERA BILL

WEDNESDAY

Freischuetz—with Mmes. Rethberg and Dalossy; and Messrs. Taucher, Schuetzendorf, and Bohnen; Mr. Bodanzky conducting.

THURSDAY

Faust (matinee)—with Mmes. Mario and Dalossy; and Messrs. Tokatyan, Chaliapin, and de Luca; Mr. Hasselmans conducting.

Pelleas et Melisande (evening)—with Mmes. Bori, Howard, and Hunter; and Messrs. Johnson, Whitehill, and Rothier; Mr. Hasselmans conducting.

FRIDAY

Parsifal (matinee)—with Mmes. Larsen-Todsen, Telva, and Roeseler; and Messrs. Taucher, Bohnen, Whitehill, Meader and Schuetzendorf; Mr. Bodanzky conducting.

Samson et Dalila (evening)—with Mme. Branzell and Messrs. Martinelli, de Luca, and Mardones; Mr. Hasselmans conducting.

SATURDAY

Rigoletto and Petrouchka (matinee)—the former with Mmes. Mario and Telva and Messrs. Lauri-Volpi, Danise, and Mardones; the latter with Mmes. Galli and Rudolph, and Messrs. Bolm, Bonfiglio, Bartik, and Agnini; Mr. Serafin conducting both performances.

Die Meistersinger (evening)—with Mmes. Mueller and Wakefield; and Messrs. Taucher, Bohnen, Rothier, and Schuetzendorf; Mr. Bodanzky conducting.

MONDAY

Cavalleria and Pagliacci (matinee)—the former with Mme. Easton and Messrs. Tokatyan and Ballester; the latter with Mme. Mario and Messrs. Martinelli and Scotti. Mr. Papi conducting.

Pelleas et Melisande (evening)—with familiar cast.

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"She sang with clarity and considerable strength, rising to a tragic climax at the end."—**San Francisco Call and Post.**

"She made a dramatic impression that is unforgettable."—**Philadelphia Record.**

"She was able to cast a spell of illusion as well as sing."—**Minneapolis Daily Star.**

"Both her vocal and histrionic representations were excellently done. Her unerring artistic sense of the role lent much to the performance."—**Detroit Evening Times.**

"Miss de Mette is a fine artist and Carmen is one of her big chances. The part, of course, requires a singing actress and that Miss de Mette emphatically is—one of the very best."
—**Detroit News.**

"Dominating the stage at every appearance, she rendered her lines with passion and sincerity."—**Detroit Evening Times.**

"She is pretty, with a sparkle and vivacity for the part. Her voice is luscious as it should be for the role, passionate, tropical, and now and again rent with the lightning of her higher tones."—**Spokane Spokesman-Review.**

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Another Triumph for Cobina Wright

BEFORE one of the most musically sophisticated audiences in the United States—The Palm Beach Colony—Cobina Wright repeated her New York triumph in her recital in the Kettler Theatre on March eighth.

The criticisms received from all papers are shown below, photographed directly from the press clippings without alteration of any kind. Such enthusiastic recognition is due to the exquisite beauty of her voice, a soprano of limpid and melting beauty, and the perfection of her art. The unique stage setting she uses seems but a fitting frame for the musical picture she evokes.

PALM BEACH POST

Gorgeous Italian Setting Features Wright Concert

Madame Cobina Wright, who appeared last night in concert at the Kettler theater, is thrice blessed with a marvellously sweet voice, a beautiful face and charming personality, and the soul of a true artist which is responsible for her performances being a thing of beauty not only to the ear but to the eye.

Never had one stage of the Kettler theatre presented a more soul satisfying aspect than it did last evening hung with magnificently wrought tapestries in the background and drapes of dull blue overhead. Tropical plants in profusion and a tall lighted taper in a wrought iron holder on either side of the stage completed the setting for the grand piano.

Amidst this luxurious and exotic setting stood the beautiful young singer, sheathed in a lustrous Renaissance gown of shimmering green velvet, her hair arranged with Madonna like simplicity and her face framed by large carved Italian earrings. In her hand she carried a small volume bound in Florentine leather.

Altogether in keeping with the magnificence of the setting and the beauty of the singer was the exquisite soprano voice which held the audience with its gloriously sweet cadences and rare appeal in interpretation, all permeated with the magnetic personality of Madame Wright.

Equally proficient in Italian, French, German and English, the singer was perhaps at her best in the Italian songs on the program, due perhaps to the association with the entire setting. Especially appealing in its loveliness was the ever beloved aria from La Boheme.

Opening with a group from Handel, Gluck and Scarlatti, Madame Wright next gave a German group featuring Brahms and Strauss, passing to several sprightly French numbers with an aria from Manon as the climax. After another group of Italian songs, Madame Wright concluded with four charming English numbers.

PALM BEACH TIMES

Mme. Wright Charms Audience with Songs in Artistic Recital

Seldom is an audience privileged to enjoy so completely an artistic evening as that afforded last night by Mme. Cobina Wright at the Kettler theatre. Possessed of a glorious soprano voice of lilting tenderness and of rare clarity and sweetness; of personal beauty, grace and charm, Mme. Wright further displayed her love for the beautiful and the artistic in her unusual stage setting.

It was perfected with the use of exquisite tapestries and potted plants, combined with which her stunning gown of emerald green velvet of the Rennaissance period presented a most artistic effect. A lighted candle in a tall wrought iron stand at either side of the front stage gave an added classic touch.

Mme. Wright's program in itself proved the true artist in her, as the five groups portrayed artistic and intelligent selection. So also did their rendition show that not only is her voice a "golden" voice but that she sings with thought and deep feeling. And her very high notes are accomplished with exquisite ease and sweetness and purity of tone seldom heard.

Through a different old Italian group which included the exacting "Mio Caro Bene," by Handel, the melodious aria "Il Trionfo di 'Clelia" by Gluck, in which continuity of tone and phrasing were delightful, and the lovely "kanzonette" by Scaraltti, Mme. Wright went into a German classic group which included two songs by Brahms and two by Strauss which were accomplished pleasingly.

Then followed a group of modern French numbers and it was in these that Mme. Wright seemed to come completely into her own, reaching a glorious climax in the aria from Manon, whose difficult passages were encompassed with an ease and an abandon typical of the true artist.

Another group of Italian songs, but from the modern school, displayed her complete surrender to the exquisiteness of her art, finishing again in an aria — this time from La Boheme. This compared favorably with her aria from Manon and reminded one of the operatic triumphs this young singer has enjoyed.

Four lovely but all too short songs in English completed the wonderful program. Of the four, it was perhaps Roifald's "Down in the Forest, with its difficult closing note of extremely high pitch through several measures with unwavering sweetness, that completely captivated the audience.

PALM BEACH NEWS

DELIGHTFUL SONGS BY COBINA WRIGHT

Famous Singer Offers Brilliant Program to Audience at Kettler Theater —Sings With Equal Beauty

Cobina Wright, well known in operatic circles in this country and abroad thrilled her audience by a brilliant recital in the Kettler Theater Sunday night. It is seldom that Palm Beach audiences have had the pleasure of hearing an artist of the calibre of Mrs. Wright, and they showed their appreciation of the rare deligh by bursts of applause, while others close the medium of flowers.

The selection of her numbers was particularly opportune, as it gave her an excellent opportunity to display the brilliance of her voice as well as the excellence of her technique. She was dominant in every instance. Her middle register was particularly fine, beautifully modulated in several of the numbers. The entire recital was a great triumph for her, and the approval of the audience meant more than it ordinarily does, for it was the verification of her triumph by one of the most discriminating audiences in the world.

Her program was opened by a Handel composition Mio Caro Bene. She sang t in excellent spirit, giving the audience just a taste of what was to follow. The air from Il Trionofo di Clelia, by Gluck was her next number. It was beautifully sung. She closed the first part of the programme with the delightful Kanzonette, of Scarlatti, a delightful lilting song of exquisite beauty. It challenged her ability to the utmost, and she responded with a range of technical and interpretational brilliance that drew a spontaneous burst of applause from the audience.

Her next two numbers were both Brahms, followed by two Strauss selections. She proved her great versatility by these songs, displaying the same beauty of technique and excellent tone that featured her previous numbers. To an Aeolian Harp and Nightingale were the Brahms numbers while Bad Weather and the Why Should We Seek to Hide our Passion were the Strauss compositions. Her ability could not be fairly judged by any less than the program that she offered her audience.

She ended the third part of her programme with the aria from Manon, and in this she rose to the heights of beauty in vocal offerings. The mastery she showed in the Massenet masterpiece was one that is proof of the high position that she occupies in the operatic firmament.

The Aria from La Boheme was the selection that brought the greatest applause from the audience. In the familiar Puccini aria she laid before the audience rare gems of vocal magnificence, making a gorgeous display of tonal beauty and effective dramatic interpretation. She was superb in every instance.

The last part of her programme was a perfect relaxation for the audience that had been given the essence of vocal delight. She presented the charming little ballads in English that were of a crystal beauty after the other rich offerings.

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THE CONCERT GUILD

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WILLIAM C. GASSNER

Sing Mendelssohn's Elijah in Detroit

Detroit, March 31.—Mendelssohn's oratorio, Elijah, was given in Orchestra Hall last Tuesday evening by the Detroit Symphony Orchestra, the Symphony choir, and Arthur Middleton, Judson House, Rosalie Miller, Mary Allen, and Jeanette Reaume as soloists. Ossip Gabrilowitsch conducted.

According to Ralph Holmes of the Times, the chorus, trained by Victor Kolar, is "a fine and well drilled body of singers." Mr. Middleton, he added, "displayed the rich beauties of his sterling baritone voice" and Judson House sang "with marked beauty of tone and sufficient sense of the dramatic implications of the part." Eugene Leuchtmann (Free Press) commented that the work of the soloists was "of uniform excellence" and praised them individually. He also thought that "Mr. Gabrilowitsch read the work with a breadth and dignity which added considerably to the excellent work" of the chorus, soloists, and orchestra.

R. J. McLauchlin of the News observed that Mr. Middleton "combines his natural vocal endowments with an artistic maturity, a mellow musicianship, that makes his every declamation a perfect study in tone." He was impressed with Mr. House's "sweet, not over-vigorous tenor" and added that Miss Miller's voice "is scarcely a great one, but clear and true and she shows experience and fine cultivation." The other two singers received his commendation, and he considered that the chorus was "in excellent, lusty voice, attacking its tones and releasing the same with perfect precision, accomplishing great volume and modulating to subtleties and refinements with a skill and unanimity that spoke eloquently of hard work and painstaking direction."

Pianists in Busoni Memorial

A memorial concert for the late Ferruccio Busoni will be held in New York next Monday afternoon. Five pianists will take part: Maria Carreras, William Bachaus, Ossip Gabrilowitsch, Ernest Hutcheson, and Ernest Schelling. Another feature of the concert will be the performance by a Duo-Art piano of Bach's Chaconne, as transcribed by Busoni and recorded by himself.

Miss Liebling on Sunday Program

An unusually large audience heard the eighth free concert given by the Sunday Symphonic Society in the Criterion Theatre March 29. Josiah Zuro conducted Beethoven's Fifth Symphony and Hugo Riesenfeld's Romantic Overture. Estelle Liebling was the soloist in two Ravel numbers.

Photo by Kesslere.

MISS MARIE TIFFANY

MARIE TIFFANY was heard as soloist with the Springfield (Mass.) Symphony Orchestra, Arthur H. Turner conductor, recently. Her reception was most cordial, and Francis Regal, music reviewer of the Republican, asserted that Miss Tiffany proved one of the most successful soloists, from every point of view, that the orchestra has had.

Not only her vocal attainments but her charming appearance awakened his admiration. Willard M. Clark, writing in the Union, remarked that she was a happy choice in view of the great purity and carrying power of her voice; the warmth and brilliance found in her wide range; and her smooth tone. No less enthusiastic was the Daily News chronicler.

Another New England town that accorded this singer enthusiastic applause was Norwich, Conn. Miss Tiffany sang there last month in the Lenten series of Sunday concerts. Here, too, her charming personality as well as her distinctive vocal virtues (Norwich Record) pleased the audience and the press commentators. This was her first appearance in Norwich.

Miss Tiffany has also been singing as far West as Texas. She covered a good deal of ground in a short space of time by singing in Fort Worth March 23, in Abilene March 24, in Sedalia, Mo., March 25, and in Kansas City, Mo., on March 26.

In Kansas City she sang at the National Flower Show in a bower of multi-colored blossoms, the air heavy with the fragrant perfumes of innumerable flowers. Miss Tiffany's concert was given in ideal circumstances and, as she says, was "a rare experience."

Prometheus Has Boston Premiere

Cecilia Society Aids Orchestra in Scriabin Work; Sanroma With People's Symphony.

Boston, March 31.—The first performance here of Scriabin's Prometheus was given last week by the Boston Symphony Orchestra, Serge Koussevitzky conducting, with the assistance of the Cecilia Society, directed by Malcolm Lang. Alexander Lang Steinert played the piano part.

Stuart Mason wrote in the Christian Science Monitor that there are pages "of undoubted beauty, even inspiration," although there is little that is "original" in the symphonic poem. He also commented that "the loftiness of this work must be conceded, as well as the mastery of the composer." According to Philip Hale of the Herald, the work has passages "of more individual strength and beauty; the instrumentation is more varied, more interesting, with greater charm of coloring" than his earlier orchestral poems. Mr. Hale added, however, that the music "is too often diffuse and negligible."

In the opinion of H. T. Parker (Transcript) there is "considerable variety and richness of color" in the composition, although it is sometimes "dry and monotonous." The Globe reviewer observed that Scriabin's "gift is, as always, insufficient to sustain intense emotions throughout a whole composition." He thought that Mr. Koussevitzky brought out "the full nervous intensity" of the music.

The performance was meritorious, according to Mr. Mason, and Mr. Steinert played the difficult part "with a rare display of musicianship." He considered the orchestra and chorus "more than equal" to the demands made upon them. The Globe reported that the pianist played "excellently" and Mr. Hale felt that his performance was both intelligent and effective.

According to the Transcript the piano part was "perceptively, sensitively and anxiously played" by Mr. Steinert. The chorus, to further quote this writer, was in excellent form and "missed neither quality nor volume of tone." Mr. Koussevitzky, who conducted the first performance of the work in Moscow with the composer as assisting pianist, received full measure of praise.

The rest of the program consisted of Borodin's dances from Prince Igor, which were done here for the first time with chorus. Handel's Concerto Grosso in D major, and Rabaud's La Procession Nocturne.

* * *

Jesus Sanroma was the soloist at the last regular concert this season of the People's Symphony conducted by Emil Mollenhauer. According to Evelyn Gerstein of the Herald, the soloist played the Rachmaninoff C minor Concerto "with a largeness and a musicianliness that would do credit to a much more experienced pianist. . . . Mr. Sanroma is an intelligent, and an exceedingly able young pianist; he has a sense of rhythm, a beautiful and limpid touch."

The Transcript found him "a purposeful and vigorous performer."

The remainder of the program was made up of Svendsen's Carnival in Paris, three ballet pieces by Rameau, and the Tannhaeuser Overture.

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Philadelphia Bulletin, February 27, 1925.

"CROWDED HOUSE HEARS 'TROVATORE.' MARIE RAPPOLD AS 'LEONORA.' The performance last night was remarkably good. Marie Rappo d, the 'Leonora,' was in even better voice than when she appeared as 'Aida' with the company, and gave the difficult arias with which the role is crowded with excellent effect."

Philadelphia Public Ledger, Feb. 27, 1925.

"One of the most difficult roles in opera is that of Leonora, which Mme. Marie Rappold sang. Her fine natural voice and long experience enable her to present the character in a manner seldom heard."

Philadelphia Inquirer, Feb. 27, 1925.

"MARIE RAPPOLD SINGS PRINCIPAL ROLE IN FINE PERFORMANCE. The real start was with the colorful singing of Marie Rappold."

Philadelphia Record, Feb. 27 1925.

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The Miami Herald.

"What Kreisler is to the violin, Beloussoff is to the 'cello."

The Montgomery Advertiser.

"His technical attainments place him in the front rank of living 'cellists."

New Orleans Times-Picayune.

IN CONTINENTAL CAPITALS

Mozart Boyhood Opera Heard

Vienna Academy Presents La Finta Semplice; Kienzl Ballet and Rienzi at Opera; Le Sacre Causes Storm.

The Musical Digest Foreign Correspondents:
J. B. BAUER, Damenstiftstrasse, 16-3 MUNICH, Germany.
VICTOR BELAIEV, Novinsky Boulevard 117, lodg 4, MOSCOW, Russia.
FEDERICO CANDIDA, 12 via Palermo, MILANO, Italy.
ARTHUR KURSCHNER, 48 Hauptstrasse, BERLIN, Germany.
PAUL LEWINSON, 21 Maresfield Gardens, LONDON, N. W. 3, England.
PAUL STEFAN, Hamerlingplatz, VIENNA 8, Austria.
IRVING SCHWERKE, 22 Rue Copernic, PARIS, France.

Vienna.

Mozart's boyhood opera, La Finta Semplice, was given here recently by older students of the Vienna Academy of Music and Acting, a government institution, to celebrate the establishment of the Academy as a school of university rank. Members of the faculty supervised the production.

This was the second performance of La Finta Semplice in modern times, the other having taken place in Karlsruhe in 1921. Previous to that the only time that the opera saw the light was in 1769 when it was given in honor of the bishop-ruler of Salzburg. That first performance of the piece was in the nature of consolation for the family of Mozart, whose father was in the service of the archbishop, after the promised performance of the work at the Hofoper in Vienna had fallen through because of the intrigues of local musicians and officials of that organization.

Mozart was only twelve years old when he composed this opera, probably his first. La Finta Semplice is in three acts. The plot, quite in the manner of the times, describes the ultimate triumph of innocence over evil, after many complications of situation.

Eclectic Work

The biographers of Mozart have not been much pleased with La Finta Semplice, which they call not sufficiently independent in its style. When one hears the work without thought of historical parallels, one must take pleasure from the charm, the loveliness, and richness of the music, especially when one is conscious of the later masterpieces whose germs are already in this early composition.

The performance was greeted with such favor by the public and the press that it has already been repeated a number of times. Dirk Foch, professor of conducting in the Academy, conducted, and the stage direction and scenic settings were under the supervision of Josef Turnau.

Those interested in the Academy have been much pleased with the addition of prestige which the action of the government has given it. The reputation of the school has been of the best, but its strength is now increased. In the future the members of the faculty will have in all their relations the standing and duties of university professors. Joseph Marx, the director of the Academy, has already begun to strengthen the courses and faculty with the new means at his disposal.

Kienzl Novelty at Opera

At the Opera one of the novelties which has been promised by the direction for many months at last has been produced. This was the ballet-allegory of Wilhelm Kienzl, Sanctissimum. The work includes not only music and pantomime but also, at times, the spoken word.

Kienzl is one of the oldest living Austrian composers. He is best known for his Evangelimann. In his youth he was familiar with Adolph Jensen and with Wagner. Despite his years he remains a lively old man keenly interested in the latest developments of the modern exponents of his art. At present he is most busily engaged in writing his memoires.

Sanctissimum contains itself new remarkable novelties in style, but its story is so well portrayed and enhanced by Kienzl's music that it is thoroughly interesting and worth while. The plot concerns a musician of the Middle Ages whose music is so entrancing that with it he entices the Holy Fathers from the church, and is lead by them to heaven. The production appealed to the audience, and the composer was accorded a hearty ovation.

Revival of Rienzi

After an interval of several seasons Wagner's Rienzi has been restored to the Opera repertory. At the revival a new conductor made his debut, Robert Heger. Herr Heger is known particularly for his activities in Munich. He is still a young man, but his qualities, as known through his reputation and as demonstrated in this performance, created a demand for his reengagement.

Negotiations are also said to be under way with Bruno Walter, and the authorities of the Opera hope to persuade him to come to Vienna to conduct at least during a part of the season.

The fiftieth anniversary of the premiere of Goldmark's opera, Die Koenigin von Saba, fell on March 10. Thanks to the ingenious libretto—and still more to the rich music in the score—this work has been reproduced repeatedly in the last half century on the leading stages of Austria. The Opera celebrated its birthday with a gala performance which was warmly received, and which employed all the powers still remaining with that organization during these trying years.

The convalescence of the Volksoper proceeds slowly, but surely. Negotiations have been carried on with Mme. Ganna Walska, and it is not impossible that she may become personally and financially interested in the theatre.

Of novelties the Volksoper has offered lately only Massenet's Werther. The performance was unusually good.

Stravinsky Rouses Tumult

Great excitement was aroused at a recent concert of the Philharmonic orchestra when Franz Schalk surprised and shocked his conservative audience with the performance of Stravinsky's Sacre du Printemps. At the general rehearsal the playing of the piece was interrupted at times by the noise of disapproval of the audience. Among those in this city who are interested in modern music Herr Schalk won great applause for producing Le Sacre.

At the public performance next day parts of the audience were again audibly indignant, but the conductor had taken the precaution to cut part of the second movement, and this minimized the excitement.

Several oratorios have been heard here of late, including the Verdi Requiem, Handel's Israel in Egypt (directed by Victor Zuckerhandl), and the almost forgotten Stabat Mater, of Dvorak (directed by Reichwein). The Dvorak composition contains some beautiful and rich-sounding music, although not of the kind that one would expect to find in such a work.

Recitals Numerous

Recitals have been many in number here recently, and there have been interesting personalities continually in the music news. Among them have been a twenty-year-old, much spoken of composer, Frau Gigler-Zieritz; the Parisian singer Mme. Lubin; Erika Morini, the violinist; Richard Buhlig, pianist; Erno Rapee, of New York, who conducted Carpenter's Perambulator Suite in an orchestral concert here; the pianist Therese Diehn-Siottko, a pupil of Leschetizky who has for some time been in Asia and has just returned; and Adolf Weissmann, critic and writer of Berlin, who contrasted Wagner and the Russian composers in a well-attended lecture.

Another artist who has attracted attention is the young contralto of the Opera, Rosette Anday, who has shown remarkable improvement in her voice in both operatic and concert appearances.

PAUL STEFAN.

Name Artists for Hague Orchestra

The Hague.—In behalf of the Zeebad Maatschappij Scheveningen, the Dutch Musical Agency of Dr. G. de Koos has engaged the following artists for the symphony concerts of the Residentie Orchestor under the direction of Georg Schneevoight: vocalists, Ilona Durigo, Claire Dux, Irene Eden, Birgit Engell, Lydia Kinderman, Lotte Leonard, and Jacques Urlus; violinists, Carl Flesch, Alma Moodie, Erika Morini, Albert Spalding, and Jacques Thibaud; cellist, Judith Bokor; pianists, Carl Friedberg, Ignatz Friedmann, Jose Iturbi, Myra Hess, Frederic Lamond, Moritz Rosenthal, Arthur Rubinstein, Ernest Schelling, Arthur Schnabel, and Sigrid Schneevoight.

Weissmann May Come to U. S.

Berlin.—Adolf Weissmann, German music critic and writer, may go to the United States next winter to lecture, it is said. He recently returned from lecture-engagements in Austria.

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FOREIGN MUSIC ACTIVITIES

Moscow Enjoys Modern Music

Two Miaskovsky Symphonies Heard in Premiere; Chamber Concerts Feature Contemporary Works.

Moscow.

One of the most important events of the present season was the performance for the first time of two of Miaskovsky's Symphonies, his Seventh and his Fourth. The former was written in 1922, the latter in 1918. The two symphonies were given at the first of a series of four concerts of modern Russian music by the symphony orchestra of the Theatre of the Revolution under the auspices of the Moscow Association for Contemporary Music.

The concert aroused great interest among Russian musicians. The large hall of the Theatre of the Revolution was crowded and a part of the audience had come all the way from Leningrad for the event. The program was conducted by Constantin Saradjev, formerly a pupil of Arthur Nikisch, and considered one of the best of the contemporary leaders of modern music.

The two works belong to different periods of creative activity on the part of Miaskovsky. The Fourth Symphony is close in chronology and style to the same composer's symphonic poem, Alastor, after the poem of Shelley. The symphony is pervaded by the "spirit of solitude," and contains a musical portrayal of the struggle of the human being against the imperfections of the world, and of his longing after highest ideals.

In Three Movements

The symphony is in three parts, the first movement tense and turbulent, the second slow and impressively solemn, and the finale impetuous and violent.

Much as the audience liked this work it seemed to prefer the Seventh, in which Miaskovsky is even more personal in his style. The symphony consists of two parts, and is played without any interruption. The form is masterly without being traditional.

The sense of unity in the form is gained by the manipulation of the introductory theme of the English horn, which is supposed to symbolize nature. This theme appears again in the passage to the second part of the symphony, and in the coda before the conclusion of the whole work.

The composer has tried to show in this composition the complicated and strange world of the human soul opposed to nature and to the events of life. A beautiful song in the horns in the second part gives the impression of a lovely cradle song, and on its second appearance is interwoven with masterly technique into a remarkable and impetuous fugue.

Notwithstanding its shortness this symphony probably is one of Miaskovsky's finest works, for the skill and economy with which the ideas are developed are extraordinary. The performance of these two symphonies has whetted the public appetite for the premiere of Miaskovsky's Eighth Symphony, which was recently completed, and which is now the only one of the set not yet heard anywhere in public.

The most recent composition of Nicolas Miaskovsky is his Fourth Piano Sonata. It is a work in three movements, entitled Sonata, Intermezzo, and Rondo. Unlike the previous works of this composer in the same form and for the same instrument the Fourth Sonata is entirely new in its thematic material, and is not related to them as they are to each other.

Chamber Music Concerts

The series of seven chamber music concerts given by the Association for Contemporary Music has now been completed. The final concert included a number of compositions of Vladimir Kriukov and a new violin sonata by Basil Shirinsky. The composer himself played the latter work.

This new sonata is a marked step forward from his last compositions, a string quartet which was heard in Vienna during this season. It contains music of warm beauty and marked individuality.

Of Kriukov there were given the Third Piano Sonata, played by Mme. Mirzoieva; a group of songs, and a scene from the opera, The King of the Square (after Alexander Block). Mmes. Nubatskaya and Aleneva and Mr. Velikanov were the singers, and the composer was at the piano.

The most interesting members of this group were the excerpt from the opera, which showed in the composer a gift for dramatic music, and the piano work, which demonstrated the fact that the composer is well on his way toward the development of an individual and original style.

Shebalin and Mossolov Represented

The first concert of the series was devoted to two young composers, Alexander Mossolov and Vissarion Shebalin, both pupils of Miaskovsky. The latter was represented by his string quartet and a series of piano pieces, and Mossolov offered two piano sonatas, his first and third, three lyric compositions for viola and piano, and a group of songs.

CONSTANTIN SARADJEV
Russian Conductor, Who Presented Miaskovky's Fourth and Seventh Symphonies in Their Recent World Premieres in Moscow.

Mossolov as represented in these compositions of his seems to be an accomplished and interesting musician. The younger Shebalin has a distance to travel to full maturity, although he is looked upon as perhaps the most promising of the youngest figures in the new Russian music.

Karol Szymanowski, often referred to as the "new Chopin," was the only composer whose works figured in the second concert of the Association. One may question this description of Szymanowski, but it is hardly to be denied that he is one of the leading figures among the composers of the present day in the whole world.

Heinrich Neuhaus played two of Szymanowski's most difficult and most impressive piano sonatas, his first and third. Mme. Alexandrova, assisted by her husband, Anatole Alexandrov who is a composer of importance also, sang some songs after Tagore, Opus 41; Hafis, Opus 24; and Muezzin's In Love, Opus 42.

The third concert also was devoted to works of a single composer. On this occasion Feinberg was the solo performer in a concert of his piano compositions. Needless to say he is foremost among the interpreters of his own music, for he knows exactly the proper capricious touch to give them.

Besides his known works, such as his First Sonata, his Fantasy, Opus 5, and his Suite, Opus 11, Feinberg played his Sixth Sonata, his Preludes, Opus 15, and his new Seventh Sonata.

Roslavetz Music Featured

The fourth concert featured music of Roslavetz, who appeared before the audience himself as lecturer and commentator. Roslavetz's music is quite unknown in the United States although he is probably the most productive of modern Russian composers.

This program contained for the most part works played at the concert of the Association last year. The numbers were First Cello Sonata, Fourth Violin Sonata, the Fifth Piano Sonata, the Third Piano Trio, and a group of smaller pieces for the voice, piano, and for the cello.

In the fifth concert Leonid Sabaneiev appeared with a new piano trio, his Opus 20, with his Sonata for the piano, Opus 15, and with two Sketches for the same instrument. The composer himself was at the piano, and was assisted by Messrs. Zyganov, violinist, and Shirinsky, cellist.

Although Sabaneiev, whose critical writings regarding Scriabin are noteworthy, denies having undergone the influence of that composer's style in his own work, the presence of the influence seems unmistakable in the actual pages of his music.

Play Bartok Quartets

Two string quartets of Bela Bartok, the Hungarian composer, were performed at the sixth concert by the Stradivarius Quartet (consisting of Anatole Knorre, Semen Hamburg, Basil Packelman, and Victor Kubatzky). The performances were premieres. The applause of the audience was so insistent that they were immediately repeated. Especially remarkable was the conclusion of the second quartet, with its whirling pace and marked rhythm.

The seven concerts of the Association have not been the only major chamber music events of the season in Moscow. The State Moscow Conservatory Quartet (Dimitry Zyganov, Basil Shirinsky, Vadim Borisovsky, and Serge Shirinsky) featured Paul Hindemith's Second String Quartet at one of its concert appearances.

VICTOR BELAIEV.

Wagner Score on Sale

Berlin.—The original piano score by Richard Wagner of the funeral music which he composed for Carl Maria von Weber has been put on sale here. The manuscript is dated November 15, 1844, and covers eight octavo pages. It has not yet found a purchaser, for the antique dealer who is displaying it is holding out for a high price.

Young Stresemann a Composer

Berlin.—Wolfgang Stresemann, son of the German Foreign Minister, Dr. Gustav Stresemann, has joined the ranks of musical composers. He has brought out a symphony for orchestra which is to be given in the near future at a social evening arranged by the German Actors' Society. The performance will be directed by Leo Blech of the Deutsche Volksoper.

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EUROPEAN NEWS AND VIEWS

Paris Season at Its Height

Eighteen Music Events Daily Average for March Week; Gaubert Conducts Beethoven; Pianists Heard.

Paris.

An average of fourteen recitals and concerts, and four operas a day were Paris' portion for the week of March 15-21. The local musical gleaners have rather a hard time of it, since in a city where so many performances take place, quality is bound to suffer on account of quantity. Those who keep their eyes on such things were agreed, however, that last week five or six musical events which were uncommonly fine took place.

Philippe Gaubert, conductor of La Societe des Concerts, created something of a sensation with his performance of Beethoven's Fifth. La Societe des Concerts is noted for its adherence to the Beethoven tradition, and is the orchestra Walter Damrosch directed last winter when he gave his Beethoven series in Paris. M. Gaubert's reading of the Fifth won commendation from his hearers and in the press.

Winifred Christie gave a recital the other evening on the Moor Double-Keyboard Piano. Demonstrations of the Moor piano are uncommonly interesting, for the very fact of its creation is an open sesame to tonal worlds long since dreamed of but hitherto unheard. The double-keyboard piano is the last word in the exploitation of the sonorous potentialities of the piano.

The program played by Mme. Christie consisted of Fantaisie in G. Trois Mouvements, Suite Anglaise (A minor), Chaconne, Prelude and Fugue (D minor) of J. S. Bach, and the Petite Suite of Mr. Moor. Mme. Christie's rhythmic control of her music and her phrasing were excellent. Her Bach numbers were remarkable in clarity of articulation and presentation of idea. Some of the reviewers were inclined to think that hearing Bach on the Moor piano is apt to spoil him for the ordinary piano, so completely are his Gothic grandeur and provincial majesty realizable by means of the former.

Roumanian Music Pleases

There is manifest an increasing interest in Roumanian music. Whenever and wherever concerts of it are given, they are well and intelligently attended, as for example that which took place at the Salle Mustel, Tuesday evening. At this time a number of rising Roumanian composers were brought to public attention, among them Goldestan, Enesco, Lazar and Mihalovici. The Sonatine for oboe and piano, of the last-named, made the best impression, and won the best critical comment. Barring the fact that Stravinsky's voice is heard in the second movement of this composition, it is good original writing. It discloses a thorough mastery of means, an ability to get the most out of a musical idea once it has been created, and a generous fund of what the French call "sensibilite."

The Paris Opera, Wednesday evening, gave an exceptional performance of Boris Godunoff, of Moussorgsky. The Czar was impersonated by M. Zaleski, who came to the Paris Opera only a short time ago. M. Zaleski gave the large audience a genuine thrill. His is a histrionic and vocal method that allows hardly any relevant point to escape and which makes every detail in the delineation of the haughty ruler something that is distinctly Slavic. He is mighty in temporal pride, exquisitely tender yet firm with those he loves, heart-sickening in his self-pity and fear of retribution, dreadful in the insanity that destroyed him, pitiable in death.

A New Gilda at the Opera

Friday evening a new Gilda was heard at the Paris Opera, in the person of Mme. Eide Norena, a singer who hails from Norway. She was successful in the role of Rigoletto's love-stricken daughter, and displayed a voice of ample range and power and of pleasing quality. Her vocalization is not always impeccable and her high tones not always so clear as they might be, but these faults are offset by musicianly style.

Frank Bishop was heard in recital Saturday evening. Of the young American pianists now before the public and who are bound to go far, he is one. He was much admired in the Bach-Busoni Prelude and Fugue in D minor. Here he presented his subjects in good light and did not force them into the foreground. His Bach is natural and unaffected. Mr. Bishop has an adequate technical equipment and is sensitive to color.

The Gluck Melody and Mozart's Pastorale Variee suffered because the pianist's use of the pedals was not discreet, and because, as one chronicler remarked, "He has yet to learn how to make the piano sing a purely vocal melody."

A new Chopin specialist appeared on the scene this week-end. It was Mlle. Madeleine de Valmalete. She played Chopin with womanly charm but did not make him weak and effeminate. In her playing she covers a broad range of emotional dynamics and sentiment, but she is never sentimental. Her filigree work is beautiful and she shows an unusual realization of the emotional power of a fine pianissimo. IRVING SCHWERKE.

Will Broadcast Parsifal

Berlin.—Richard Wagner's Parsifal, conducted by Max von Schillings of the State Opera, will be broadcasted on Good Friday.

MME. BERTA MORENA
Made Her Reappearance at the Metpolitan in Goetterdaemmerung on Friday Evening After an Interval of Many Seasons.

Amsterdam Will Have Own Opera

Amsterdam.—With the support of the Wagner Society and the Concertgebouw a movement is on foot here for the organization of an Amsterdam opera company. So far the city has had to be content with the productions of visiting companies.

Stravinsky Heard in Leipzig

Leipzig.—Igor Stravinsky, returned from America played his Piano Concerto with the Gewandhaus Orchestra not long ago. The reception of the piece was not too hearty, although the composer's personal appearance aroused interest.

Queens Hall Orchestra May Tour

London.—According to the Musical News and Herald the Queen's Hall Orchestra may start next fall a sixth month's tour of the British Empire. With Sir Henry Wood conducting it is said that the organization may give concerts in New Zealand, Australia, South Africa and Canada.

Library to Put Music Records in Circulation

London.

An interesting experiment has been instituted by the University of London's library, which has hitherto always included a fair collection of music. Both phonograph records and player-piano rolls are now to be added to the circulating material of the institution.

This step was announced in the press as follows: "At the last meeting of the Senate, it was decided that the University Library, which already possesses a good but small collection of music scores and books on music, should be extended by a liberal provision of scores, gramophone records, and pianola rolls as a method of enabling members of the University to become acquainted with classical and modern musical works in the easiest way."

Mr. Scholes remarks in the Observer apropos of this new service that "these facilities have long been enjoyed by the undergraduates and other members of many American universities, but I believe that London is the first British university to undertake the provision of so complete a mechanical equipment for making acquaintance with the literature of music."

Mr. Legge, in the Telegraph, is a little pessimistic as to the practicability of the scheme. "The more or less annual recrudescence of the idea that a library of gramophone records is for the public good," he writes, "is apt to raise a smile on the old gramophone lover, who knows the extraordinary difficulty that is ever present in preserving records from wear and tear even when treated with the utmost care.

"If, as I believe, the life of a record is no longer than approximately seventy performances even when the greatest care is exercised in its use, in the choice of needles, and so forth, how will the students fare to whom falls the lot of playing it when 100 or so performances of it have previously been given?" P. L.

Coming Operas at La Scala

Milan.—Wolf-Ferrari's Le Donne Curiose will have its season premiere at La Scala soon under the direction of Maestro Gui. In the past it has been heard only under the leadership of Tullio Serafin. Two other operas shortly to be heard are La Wally, directed by Panizza, and Gluck's Orpheus, conducted by Toscanini.

New Music Paper Established

Warsaw.—A new monthly music magazine, Music, has started publication here. The editor is Mateusz Glinski. The periodical will pay especial attention to modern music, for it is being sponsored by the International Society for Contempoary Music.

Edinburgh Hears Paderewski

Edinburgh. — Paderewski played here in a piano recital at the end of February. This was his first appearance in Edinburgh in a decade.

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THE STUDIO EASY CHAIR

WEEKLY students' recitals of the Curtis Institute of Music, which take place Wednesday afternoons in the concert room of the Conservatory Department building, were given on March 11 by students under Perley Dunn Aldrich, of the voice faculty, and Austin Conradi of the piano faculty; students under George F. Boyle, of the piano faculty, and Louis Svecenski, ensemble, on March 16; students under Berthe Bert, piano, and Michel Penha, violoncello, on March 18, and students under Carl Flesch, violin, on March 25.

Mme. Charles Cahier and Carl Flesch, of the Conservatory Department faculty, served as two of the judges in the bi-yearly contest of the Philadelphia Music Club, the winners to represent the State Federation of Music Clubs at the national convention to be held in Oregon in June.

May 28 is the date for the Commencement concert of the Bush Conservatory at Orchestra Hall. The program will be given by the Bush Conservatory Symphony Orchestra and the winners of the big prize contest on April 30. Graduates will receive their diplomas and degrees at that time. Richard Czerwonky is conductor of the Orchestra, which has given three public concerts this season.

The summer session of the College of Arts and Science of Rochester University is co-incident with that of the Eastman School, which makes it possible for students to pursue academic studies in connection with music study during this five week period. This gives public school teachers opportunity to enter courses in education, psychology, English and history, as well as many other subjects correlating with their professional work. This summer session of the Eastman School opens on June 22 and closes July 25.

A recital by the students in Carl Friedberg's class at the Institute of Musical Art was given March 28. Samuel Prager, Cecile Brooks, Wyoneta Cleveland, and Anna Levitt took part.

The first annual meeting of the Intercollegiate Girls' Glee Club Association was held in Dayton, Ohio, March 20. Five clubs contested for a silver cup which was presented by Bertha Bauer, head of the Cincinnati Conservatory of Music, each club singing three numbers. The clubs participating were from University of Cincinnati, Denison, Wittenberg, Ohio Wesleyan, and Ohio University.

The cup was won by the Glee Club of Ohio University, under the direction of Mrs. Margaret A. Benedict of the University School of Music. The judges were J. Finley Williamson, director of the Dayton Westminster Choir, Mrs. Mary Willing Megley, conductor of the Toledo Choral Society, and A. M. Martin, head of the department of music at Miami University, Oxford, Ohio.

A department of Psychology has been established in the Peabody Conservatory of Music, Baltimore. This department, which is under the supervision of Otto Ortmann, holder of the Peabody diploma in composition and a member of the faculty, also a former Hopkins student, has been investigating musical talent to learn the actual effect of the player's touch upon the tone of the piano.

The department has attempted to determine just to what extent the manner in which the piano key is depressed through variations in touch actually affects the tone of the piano. This has been done by recording the movement of the piano key while tone is being produced, and the records obtained permit the reading of differences in speed of less than one five-hundredth of a second. In order to verify the movements of the key, similar records of the movement of the piano hammer and of the vibration of the string were made.

In addition to tonal variations resulting from changes in intensity, qualitative differences were recorded, and the physical basis for such terms as "hard," "shallow," "dry," "round," and "brittle" was found. The effects of direction of key-attack, of finger, hand, wrist, and arm position, of relaxation and rigidity, and of "poetic" touch show interesting and pedagogically helpful relationships. It is interesting to note also that there is a great difference between what the player and the listener imagine they hear, and what they actually do hear as far as the sound itself is concerned. Many movements, supposedly affecting the tone, in reality have no tonal value. Instead, they are justified only on muscular grounds.

It has been found that the belief that by gradually pressing the piano-key down, the string is gradually set into motion, and hence produces a better tone, is a complete fallacy. It was found, too, that the eye plays a very great part in reading meanings into tones which would otherwise have a different significance. This accounts for the fact that in a concert hall, the left side is always more occupied than the right, for the piano key-board is not visible for the latter.

ALBERTO BIMBONI

Teacher of Singing and Composer Who Last Sunday Conducted a Performance of Trovatore for Radio Broadcasting.

Tryouts for free scholarships in the Master School of Musical Arts in California will be held in Aeolian Hall, New York, tomorrow afternoon. Two of Lazar S. Samoiloff's New York vocal pupils have already been awarded free scholarships following competitive tests. They are Laura Stastke and Gladys St. John.

The tryouts will be held in the presence of the newly founded institution's faculty, made up for the most part of musicians active in New York City. Only candidates whose talent is unquestionable will be considered, no matter the age of the candidate.

The tenth annual convention of the Washington Music Teachers' Association will be held in Wenatchee, April 13, 14, and 15.

At the students' recital given March 2 by the Department of Fine Arts at Athens College, Athens, Ala., the following pupils were heard: Theodocia Lindsay, Elizabeth Malone, Alice Witty, Robbie Cole, Sarah Orman, Louene Gibson, Mabel Ann Farrington, Hazel King, Maynette Mackey, Memorie Holt, Mary Ferrier, Robbie Redus, Mrs. Charles Beasley, Beth Tyler, Elsie Cantrelle, Ben Peck, Signa Glasgow, Lucy Binford, Ellen Harrier Church, Ann Phillips Cartwright, and Willie Mae Johnston.

Nordica Memorial Building Planned for Stony Point

Eva Gauthier has accepted the chairmanship of the committee for the Nordica Memorial Building, which is to be an important part of the music and art center of the American Operatic and Allied Arts Foundation at Stony Point-on-the-Hudson. Plans for the Memorial, which is to be a dormitory for women, have been accepted and building operations will soon be started. Similar memorials are intended for David Bispham and Enrico Caruso.

Serving on the committee with Mme. Gauthier are the following: Miss Alice de Lamar, Mme. Schumann-Heink, Mrs. R. T. Wilson, Mrs. John De Witt Peltz, Mrs. John F. Lyons, Mrs. Philip Benkard, Mme. Hulda Lashanska, Mme. Marguerite d'Alvarez, Mrs. William T. Carrington, Mrs. John W. Garrett, Mrs. Lyman Kendall, Miss Geraldine Hall, Miss Esther Murphy, Mrs. Bernard M. Timm, Mrs. Ethel Cave-Cole, Mr. Carl Engel, Mrs. Hokan Steffanson, Mme. Sophie Braslau, Mrs. Simon Frankel, Mrs. Muriel Draper, Mrs. Frank Seiberling, Senora Alice Pallottelli, Mr. Emil Fuchs, Baroness K. E. Von Klener, Mrs. Stephen Pell, Mme. Kathleen Howard, Mme. Schoen-Rene, Mrs. Daniel de Menocal, Mr. John Hays Hammond, Jr., Mrs. Alfred C. Bossom, Mrs. M. Donald Spencer, Mr. Sam Endicott, Mme. Cobina Wright, Miss Bertha Bauer.

The board of directors consists of Richard Hammond, Louis T. Wiley, George P. Raymond, Deems Taylor, Walter K. Varney, George Gershwin, and William Sullivan.

The Boston Committee for the Nordica Memorial is headed by Mrs. Daniel de Menocal, as chairman, and includes Mrs. Francis Sears, vice chairman, and Mrs. J. Montgomery Sears, Mrs. Franklin Hobbs, Mrs. Edward Burlingame Hill, E. Sohier Welsh, Samuel Endicott, Miss Mourse, Mrs. Alvin T. Fuller, Henry D. Sleeper, John Hays Hammond, Jr., and Wendell Endicott.

The board of directors is meeting at lunch at the Lido Venice today to make final plans with Mme. Gauthier, who will sail the following day, on the Acquitania, for a European tour. During her stay abroad Mme. Gauthier will appear in concert in England, France, Germany and Italy, and will sing at several command performances for royalty. She will also get in touch with a number of American artists living abroad who are interested in the Nordica Memorial.

Two recitals were given March 16 by the Braun School of Music. One was given by the St. Clair branch of the school, Betty Short, director, assisted by the ensemble and expression departments, and the other by the Pottsville (Pa.) branch, assisted by the voice department.

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CHORAL conductors in search of a short cantata, not too difficult, yet effective, will be interested in Harvey B. Gaul's recent setting of Walt Whitman's I Hear America Singing, written for the fiftieth anniversary of the Chautauqua Institution and inscribed to the Chautauqua Chorus. It is written for mixed chorus with four-hand piano accompaniment. There is a joyous swing to this "strong melodious song, robust, friendly."

The same composer has made a setting of Charles Mackay's Tubal Cain for treble voices which invites careful preparation by a well-trained women's chorus. There is a colorful two-hand piano accompaniment that shares interest with the voice parts.

The Gaul cantatas are published by C. C. Birchard and Co., Boston, from whom are also received choral works by Granville Bantock, Carl Venth and Frederick Converse.

Mr. Bantock's Golden Journey to Samarkand is representative of this composer's best efforts. It is written in six parts for a cappella mixed chorus. A chorus of superior ability is required to do it justice.

I Will Praise Thee, O Lord, by Mr. Converse is an anthem for mixed voices and soprano solo suitable for festival occasions. It is well within the range of the average church choir, although its scoring requires a piano and quartet of brass instruments in addition to organ.

Carl Venth's operatic pageant, Pan In America, was awarded the prize in the National Federation of Music Clubs' 1923 competition. Robert F. Allen supplied the libretto, which is written to be enacted in three scenes with prologue and epilogue. A cast of several solo voices, mixed chorus, children's chorus and dancers are required. The nature of the work does not require music that is too serious, but Mr. Venth's score is studiously written and entertaining. Parts of the libretto are left to be spoken. With adequate facilities this pageant could be given effective presentation.

Enoch and Sons have published four short piano pieces by Leff Pouishnoff which this Russian pianist featured on his programs during his brief visit to this country last winter.

The Musical Box, Quand Il Pleut, a Prelude in G minor and an arrangement of a number from Schubert's Rosamunde ballet music require more poetic treatment than technical resource. The harmonies are interesting without being unorthodox. Each is a thought briefly but entertainingly told. They are pieces to engage the interest of the advanced piano student . . . and of the concert pianist in search of new encore material.

An album of Ten Russian Piano Pieces is received from Oliver Ditson Co. Cesar Cui, Schuett, Rachmaninoff, Rebikoff, Rimsky-Korsakoff, and Karganoff are represented. These are salon pieces of medium difficulty, carefully edited.

Louis Bailly, violist, won remarkable commendation in his recital in New York on March 28. He was formerly a member of the Flonzaley Quartet.

San Franciscans Greet Stars

San Francisco, March 25.—Mabel Garrison, with George Siemonn at the piano, gave a recital during the week in Scottish Rite Hall. The Herald writer, Mr. Elliot, found her "a thorough musician," and added that "her singing has at most times an intimacy, one might almost say, a confidential quality, which warms the heart, while her musicianship pleases the mind."

In the opinion of Mr. Brown of the Chronicle, "Miss Garrison's voice has a cool freshness, a clear transparency. In Handel's Caro Selve she showed admirable breath control in the slow legato phrasing." Mr. Mason of the Examiner expressed the opinion that "she is one of a very few prima donnas who have manifested rare gifts of simplicity and sincerity."

Ernst von Dohnanyi made his first local appearance in a recital of his own in Scottish Rite Hall to the delight of a strenuously applauding audience. Mr. Mason asserted that "Dohnanyi's playing of a great sonata, Op. 110, of Beethoven, proved one of the finest chapters in the musical experiences of a whole season." He added, "It was proof conclusive that an academic form can become romantic if the artist has poetry in him." Mr. Brown wrote that "Dohnanyi made an impression that will remain fresh for some time as a great artist and a splendid technician."

This week's symphony program was chiefly devoted to Georges Enesco, who appeared as soloist, composer, and conductor of his own E flat Symphony. The Examiner reviewer wrote, "Enesco played the Brahms Violin Concerto, and he gave a glorious reading of it." This writer went on to say of Enesco's Symphony, "It is eloquent music, unrestful, almost exasperated at times, with interspaces of sheer lyrical loveliness." In the Chronicle the report was: "Enesco wins triumph in three roles—composer, conductor and soloist. Listening to his interpretation of the concerto, one was impressed by his insight into the meaning of the work. Enesco, the conductor, seems a different personality from Enesco, the violinist. Conducting from memory, he gives the cues with imperious precision."

Chaliapin gave a recital yesterday afternoon in the Civic Auditorium. In the Chronicle, Mr. Brown wrote that "one enjoyed afresh the firm vibrancy of his clarion tones and the notable sweetness of his lyric phrasing, the dramatic potency of his interpretations, the intense vitality of his artistry and the magic of his personality." Mr. Elliot in the Herald felt that "Chaliapin is a singing actor. Everything he touches he dramatizes, makes visible as well as audible."

Mr. Mason in the Examiner was also enthusiastic. He wrote: "It is good to listen to Chaliapin. He restores one's faith in art and in the makers of art. When Chaliapin sings, it comes home to you that song is perhaps the divinist thing of which the genius of man is capable. It was a great recital, worthy of the singer." M. J. C.

LISTENING LESSONS IN MUSIC, by Agnes Moore Fryberger (published by Silver, Burdett, & Co., New York) is a guidebook in the teaching of the appreciation of music to young children. It was first published in 1916, but has been completely revised in its new edition.

The author is thoroughly aware of the problems which the teacher of music appreciation in the elementary schools is likely to meet, for she was assistant supervisor of music in the Minneapolis public schools for nine years, and followed up that position with the directorship of music in the California State Teachers' College. At present she is educational director of music of the Minneapolis Symphony Orchestra.

The contents of Listening Lessons in Music are carefully graded. The opening material is planned for elementary school children, and calls for preliminary exercises and the exposition of simple music. The second period in the study takes up folk songs, dances, songs based upon familiar poems, and the like.

By gradual stages more and more advanced subjects are treated: songs, opera, oratorio, and various kinds of instrumental music. In each case there is expository matter which is related to the fundamental distinctions and facts of importance in the definitions of the various classes, their development, and their history.

Most of the explanatory sections of the book are obviously designed not so much to be complete and exhaustive information for the pupil as to point out to the teacher what are the fundamental subjects which are to be treated and how they are to be approached. The teacher's work is outlined, in other words. Innumerable illustrations are offered in a wide range of music, and reference is made wherever possible to all types of mechanical reproducting records which may be enlisted in the cultivation of music appreciation.

It is well equipped with references, bibliography, and other appended material.

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HAMILTON C. MACDOUGALL, Lecturer and Composer, at the close of his review of Mr. Weidig's work, published in the "Diapason," says "—A book which will have a greater influence on the development of studious and talented young musicians than any other book of musical theory published for several generations."

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Composers Soloists With N.Y. Philharmonic

The Philharmonic Orchestra, Willem Mengelberg conducting, gave the last program of its Thursday-Friday series of concerts in Carnegie Hall April 2 with Germaine Tailleferre, French pianist and composer, as soloist in her own Concerto. Another composer, Samuel Gardner, played his Violin Concerto at the regular subscription concerts the previous week. The soloist at the tenth and final students' concert Wednesday evening was Yolanda Mero.

Mlle. Tailleferre's Concerto had been played here the week before by Alfred Cortot with the Philadelphia Orchestra. W. J. Henderson of the Sun thought the composer played "unaffectedly and smoothly" the "perfectly polite music." According to Olin Downes she played "clearly, brilliantly and with complete confidence and technical control." The Herald Tribune reported that Mlle. Tailleferre "proved a skillful pianist, her playing was agile, always even and polished." In the opinion of the Post reviewer, much musicianship is displayed in the orchestration of the Concerto, although it lacks "sparkle and rhythm." The World writer referred to it as a "surprisingly melodious work." The other numbers on the program were Liszt's Tasso, and Franck's D minor Symphony.

According to Deems Taylor of the World, Mr. Gardner's Concerto, which was heard in New York for the first time, "is marked by a solo part of marked fluency and violinistic appropriateness. The scoring . . . is an admirable combination of solidity and clarity, and contains individual touches of more than usual interest." Mr. Taylor thought the composer played "with much dash and vigor, revealing always a fine tone and brilliant technical command." Mr. Henderson commented that the Concerto "is a serious and closely wrought work" the development of which reveals "sound musicianship and an aspiring spirit." Mr. Gardner played it with a "virtuoso technique and both feeling and style."

The Times reported that "its cordial reception recognized freshness of tone-color and individuality of mood in music so sincerely unassuming, musicianly and admirably performed." According to the Telegram-Mail, Mr. Gardner proved a skillful player. The Post chronicler agreed and thought the work "skillfully devised" although not startlingly original or inspired. The Herald Tribune writer was of the same opinion, and added that it was "agreeable and unaffected." Mr. Mengelberg also conducted Brahms' E minor Symphony and Ravel's La Valse.

Mme. Mero was warmly applauded for her performance of Tschaikowsky's G minor piano Concerto at the last students' concert. Herbert F. Peyser of the Telegram-Mail referred to the pianist's "brilliant and impetuous playing." The Times observed that "she was a twin spirit to Mr. Mengelberg in the fiery brilliance with which she attacked the opening movement; she literally swept the keys." In the Sun review, her "musicianship and brilliance" were praised, and the reviewer of the Herald Tribune also observed that she played with "vigor and brilliance" as well as "with notable fluency and fleetness of fingers," albeit with "a rather hard quality" at times. According to the Post, Mme. Mero brought out the beauties of the Concerto "with unfailing verve. Her interpretation, however, left something to be desired in the way of warmth."

Liszt's Tasso and Franck's D minor Symphony completed the program.

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JEAN DE RESZKE
Famous Tenor, Who Has Just Died in Nice at the Age of Seventy-five.

Jean de Reszke Dead

(Continued from page 1.)

through hardships and privation and of Jean's son, a lieutenant of chasseurs in the French army, who was killed in action near Montdidier. The singer was married to the Countess Maria de Goulaine.

Giulio Gatti-Casazza, general manager of the Metropolitan Opera House, cabled de Reszke's widow and made a formal statement as follows:

"The name of Jean de Reszke will remain in the history of the lyric theatre, and particularly of the Metropolitan, as that of a supreme artist, with a true personality; a great singer, a great actor, of perfect elegance and of an uncommon versatility.

"I was on friendly terms with him and I am greatly grieved to hear of his death. I send a last tribute to his memory in my name and for all the members of the Metropolitan Opera Company."

Gleason Gives Organ Recital

Harold Gleason, head of the organ department of the Eastman School at Rochester and private organist to George Eastman, gave his first New York recital in the Wanamaker Auditorium Thursday afternoon. According to the Herald Tribune, "Mr. Gleason gave a performance suggesting a prominent place for him among American organists, with thorough command of the technical requisites and the expressive resources of his instrument."

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Lines o' News AND Chatter

A distinguished gathering was present in the New York home of Mr. and Mrs. Arthur Sachs at the supper given by them in honor of Miss Germaine Tailleferre, following last Thursday evening's Philharmonic Orchestra concert, in which Willem Mengelberg made his conducting mastery felt.

* * *

It was courageous of Mme. Berta Morena to have consented to make her Metropolitan Opera reappearance as Bruennhilde in Die Goetterdaemmerung instead of as Isolde, in the performance of Tristan which originally was planned. Curt Taucher's illness caused the substitution of the one music drama for the other.

* * *

Said Mrs. Chalmers Clifton to Lines-o'-Newser, "Chalmers and I walk every morning in Central Park, for an hour. And today we heard some flickers singing. That means spring is here."

* * *

Of course those flickers (being birds) are different from the kind caused by partaking overmuch of the beverages which Geraldine Farrar appears to have had in the private car which was descended upon by curious prohibition men.

* * *

If Manager Foley had been farsighted he might have tied the bottles to the under rigging of Miss Farrar's private car. Seems as though she hadn't the complete privacy one would feel a private car affords.

* * *

A moderately musical person remarked, a few days ago—seeking to impress his hearers with the growing importance and popularity of music—that it was almost as democratic as the bathing beaches.

* * *

It appears that the lunch of Bobby Linderman and Horace Coon—Wolfsohn staff members, both, and right willing young workers—was overlooked by The Musical Digest gastronomic observer. It took place in Brown's Chop House; Bobby paid the check; and Horace hasn't yet made restitution to Bobby for his share in it.

* * *

They say Jascha Heifetz will be gone two years from these parts, but will he? After a year's absence it is probable that the digitally dexterous Jascha will be back again, fiddling away for more coin of the realm.

* * *

Another of the Metropolitan artists who will make the trip to South America to appear in the performances at the Colon Theatre in Buenos Aires is Angelo Bada. First, however, he will be heard this spring in Paris.

* * *

It was rather an expensive trip which Alessandro Bonci made to Philadelphia a week or so ago to sing with the Puccini Opera Company in L'Elisir d'Amore. A thief took from his car a small handbag, containing valuable jewelry, and a large suitcase which contained his costumes and other clothes. The property lost was reported by the police to be worth between two and three thousand dollars, although there were some jewels which are priceless for sentimental reasons.

* * *

That tea at Frederick Schlieder's studio a few afternoons ago developed into a recital of improvisations at the piano by the host . . . upon demand of the guests.

Congratulations to May Korb! She completes her record for 100 per cent reengagements when she sings at Leighton, Pa., Easton, Pa., and Newark, N. J., this month.

* * *

Lunch at the Russian Inn with Michael Press and Adolf Bolm became flavored with thrills when the violinist began relating his experiences in Russia at the outbreak of the revolution.

* * *

Eddie Johnson is the latest to heed the call: "Go East, young man." He will sail some time in May for a tour of nineteen concerts in the Orient. Three of them will be given in Tokio. Mabel Garrison will be sailing about the same time toward the same place for the same purpose.

Eddie will continue to move through India to Europe and come back for his work in the United States after having circumnavigated the globe.

* * *

The performance of the Barber of Seville in Washington on April 13 will be under the baton of Jacques Samossoud. Feodor Chaliapin will be the Basilio.

* * *

If you were to ask them, the Metropolitan Opera authorities would inform you that Claudia Muzio is not to return there next season. But regarding the season of 1926-1927—who knows?

Before leaving for Paris Claudia was the guest of Mr. Gatti-Casazza in his box to hear Elisabeth Rethberg in Andrea Chenier.

* * *

Mr. and Mrs. George Liebling were the guests of Dr. and Mrs. Fanny Bloomfield-Zeisler at dinner at the Cooper-Carlton Hotel in Chicago on March 23. The guests included Mrs. Ossip Gabrilowitsch (Clara Clemens), Mrs. Strauss, Mr. and Mrs. Richard Hageman, Mr. and Mrs. Rene Devries and others. After dinner Mr. Liebling played Liszt's Second Ballad. Renee Thornton sang two of Mr. Hageman's songs and the hostess, Fanny Bloomfield-Zeisler, played two compositions of Schuett and Brockway.

* * *

When Curt Taucher returned to the Metropolitan to sing in Die Meistersinger after his accident, he was greeted with a gift of a silver cigar box containing a testimonial signed by many of his friends in the opera. The stage-hands of the company have attempted to make the German tenor an honorary member of their union.

* * *

At this performance, which closed the Wagner matinee cycle, Giulio Gatti-Casazza in a printed notice thanked the subscribers to the series for their numbers, their profound attention, and their enthusiastic applause during the six performances. He also had a word of thanks for the cordiality of the newspaper reviews.

* * *

Opera singers are not monopolizing misfortune these days. On March 24 Frieda Hempel fell while taking a brisk walk in Central Park in New York. She thought nothing of her accident, attended a dinner in her honor that evening, and sang in her Carnegie Hall concert next night.

Next morning she called a physician, for her side still hurt her, and found that she had been going about her affairs with a badly bruised rib. Mme. Hempel is quite well now and has started for her concerts on the Coast.

Impartiality
Fairness
The Facts

The Musical Digest

The Art of Being Prepared
See Page 5

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APR 18 1925

Announce Details of Third San Francisco Autumn Opera Season

Merola Arranging Series of Eight Subscription and Four Extra Performances.

ENGAGE LOCAL CHORUS

San Francisco, April 11.—The third season of grand opera will be held at the Civic Auditorium here during September and October, 1925, according to an announcement by Gaetano Merola, musical director. The season will consist of eight subscription performances, two Saturday night operas, one gala performance, and a children's matinee.

Included on the list of artists already engaged are Claudia Muzio, Elvira de Hidalgo, Rosina Torri, a soprano from La Scala who makes her first American appearance, Marguerite d'Alvarez, Irene Marlo, Tito Schipa, Fernand Ansseau, Antonio Cortis, Lodovico Oliviero, Riccardo Stracciari, Cesare Formichi, Marcel Journet, Vittorio Trevisan, and Antonio Nicolich.

Mr. Merola will be assisted in the conducting by Pietro Cimini and Giacomo Spadoni, and the orchestra, as in past seasons, will be the San Francisco Symphony. A chorus of one hundred and twenty-five voices composed entirely of local talent, has already started rehearsals under the direction of Mr. Spadoni. Natale Carossio will direct the ballet of twenty-four dancers.

An important feature of the season is the engagement of Giovanni Grandi, scenic painter from La Scala, Milan, who will come to San Francisco at the close of the season in Milan to direct the scenic department of the company.

In addition to the season here, at the request of a group of music loving citizens of Los Angeles, Mr. Merola will send his complete company to that city for five or six performances. A Los Angeles orchestra and chorus will assist at these performances. The new auditorium which is nearing completion will have a seating capacity of 5,500 which will permit of a low cost of admission.

The operas to be presented in San Francisco will be chosen from the following list: Aida, Samson et Dalila, La Traviata, Rigoletto, Manon (Massenet), Barber of Seville, Martha, L'Amore dei Tre Re, Faust, Anima Allegra which will have its first presentation in America outside the Metropolitan Opera House), La Tosca, Madama Butterfly, and Fedora.

Melchissedec, French Basso, Dies

Paris, April 10.—Melchissedec, French basso, has died here at the age of seventy-seven. He was born at Clermont-Ferrand on May 7, 1848 He made his debut at the Opera-Comique in 1866 in Cohen's Jose-Maria. He taught at the Conservatoire beginning in 1894, although he did not give up his stage appearances until later.

Willem Mengelberg, Dutch conductor, is appearing in New York this season for the last time tonight, leading the second performance of Bach's St. Matthew Passion by the New York Philharmonic Orchestra and the Schola Cantorum. Mr. Mengelberg will return in the fall to conduct the concerts of the first half of the Philharmonic's eighty-fourth season.

Bulletins of News

Portland, Ore., April 13.—Theodore Spiering, violinist, composer, and conductor, has been engaged as the regular conductor of the Portland Symphony Orchestra for next season. The invitation to direct the Orchestra followed Mr. Spiering's recent appearance in this city as guest conductor with the orchestra. Mr. Spiering will come here from New York early in the fall to prepare for the four months season which opens in November.

The Orchestra plans not only to add to the number of home concerts next year, but to include in its itinerary Seattle, Denver, Tacoma, San Francisco, and other large Pacific Coast cities.

Rochester, April 11.—Six musical compositions by young American composers have been selected from the fifty-four submitted in the contest held by the Eastman School of Music of the University of Rochester. The decision was made public today by the jury consisting of Albert Coates, Ernest Bloch, and Howard Hanson.

The six works chosen for the concert on May 2 by the Rochester Philharmonic Orchestra are by the following composers: Aaron Copland, Mark Silver, and Bernard Rogers of New York; George F. McKay, of Lead, S. O.; William Quincy Porter, of Cleveland; and Adolph Weiss, of Rochester. In addition to the chosen numbers, the orchestra will give the first performance of a work by Donald Tweedy of the Eastman School faculty. Mr. Hanson, composer and director of the Eastman School, will conduct the program.

A concert to celebrate the eightieth birthday of Leopold Auer will be given in Carnegie Hall, New York, April 28 by Ossip Gabrilowitsch, Josef Hofmann, Sergei Rachmaninoff, Jascha Heifetz, and Efrem Zimbalist.

Rochester, April 11.—Albert Coates, English conductor, has resigned as conductor of the recently organized Philharmonic Orchestra in this city. (Further details of Mr. Coates' resignation will be found on Page 7).

Gino Baldini, assistant manager of the New York Symphony Orchestra, has been appointed manager of the St. Louis Symphony. Hugo A. Koehler, chairman of the Executive Committee of the St. Louis organization, has confirmed the appointment in a telegram to Mr. Baldini. Mr. Baldini has tendered his resignation to the New York Symphony Society, and will leave to take up his new duties in about a week.

In accepting the resignation Harry Harkness Flagler, president of the Symphony Society of New York, wrote Mr. Baldini a letter in which he expressed his deep appreciation for Mr. Baldini's services and loyalty during the period in which he was assistant manager of the orchestra.

Fourteenth Ravinia Park Opera Season Will Start June 27

Metropolitan and Chicago Opera Singers Engaged; Hasselmans and Papi to Conduct.

TO GIVE NOVELTIES

Chicago, April 13.—The fourteenth annual season of ten weeks and three days of opera and concerts at Ravinia Park opens June 27. The Chicago Symphony Orchestra has been re-engaged for the season and several operas new to Ravinia, will be included in the repertoire, according to an announcement by Louis Eckstein, director of the enterprise.

The following list of artists have been engaged for the entire season:

Conductors: Louis Hasselmans and Gennaro Papi, principal conductors; Wilfred Pelletier and Giacomo Spadoni, assistant conductors; and Eric DeLamarter, concert conductor.

Sopranos: Lucrezia Bori, Helen Freund, Margery Maxwell, Graziella Pareto, Rosa Raisa, and Marie Sundelius.

Mezzo-sopranos and contraltos: Merle Alcock, Ina Bourskaya, Anna Correnti, Philine Falco, and Ada Paggi.

Tenors: Mario Chamlee, Giovanni Martinelli, Giordano Paltrinieri, Tito Schipa, and Armand Tokatyan.

Baritones: Mario Basiola, Louis d'Angelo, Giuseppe Danise, Desire Defrere, and Giacomo Rimini.

Bassos: Paolo Ananian, Virgilio Lazzari, Leon Rothier, and Vittorio Trevisan.

Mme. Bori will sing Thais and Manon Lescaut (Puccini) and Mme. Raisa will sing for the first time at Ravinia Madama Butterfly and Fedora. Mr. Martinelli will add Andrea Chenier to his repertory. The new operas on the list are Mignon, Jewels of the Madonna, Don Pasquale, Manon Lescaut, Ballo in Maschera, Crispino e la Comare, and La Juive.

Other operas, several of which are revived after two or more seasons of disuse there, are Martha, La Traviata, Cavalleria Rusticana, Rigoletto, Aida, Lucia, Tales of Hoffmann, Carmen, Pagliacci, Faust, Tosca, La Boheme, Secret of Suzanne, Manon (Massenet), Romeo et Juliette, Barber of Seville, Lakme, L'Elisir d'Amore, L'Amore dei Tre Re, La Navarraise, Lohengrin, L'Amico Fritz, Le Chemineau, Samson and Delilah, and Fra Diavolo.

The stage manager for the operatic performances will be Armando Agnini.

Musicians Quit Vienna Volksoper

After a long wrangle between the management and the employees, the Vienna Volksoper closed down April 10 for an indefinite period, according to a special despatch to the New York Times. The musicians refused to come to an agreement regarding terms of their work. The newspapers in Vienna have pointed out the connection of the strife with the municipal policy of overtaxing the theatres. They point out that the Volksoper is only one other in the succession of victims of this policy.

Minneapolis Enjoys Varied Music Fare

Henri Verbrugghen Conducts Two Orchestra Concerts; Maria Jeritza Gives Recital.

Minneapolis, March 28.—Last week's Symphony concert, Henri Verbrugghen conducting, introduced Haydn's G major Symphony here. Other numbers were Joseph Jongen's Fantasy on Two Popular Walloon Carols, and d'Indy's Symphony for orchestra and piano on a French Mountain Air. Harold Bauer, who played the piano part in this number, was the soloist in Schumann's Concerto.

Victor Nilsson of the Journal wrote that Mr. Bauer is known for "his masterly manner of crispness, vigor, and perfection of pianoforte playing, but last night his interpretations were more playing of his own self than ever before in his many appearances here." In the d'Indy number, according to James Davies he "contributed magnificently to the ensemble." This reviewer commented that the Haydn work is "in the characteristic spirit of this genial and fecund master."

Three novelties were offered by Mr. Verbrugghen on the twentieth popular program of the orchestra last Sunday. These were Mortimer Wilson's New Orleans Overture which proved Mr. Wilson "both gifted and skillful," according to Mr. Nilsson; the orchestration of Two Sketches by the local composer, James A. Bliss, which Mr. Davies thought "much more effective" in orchestral garb; and the Bax Fantasy for viola and orchestra, with Paul Lemay as soloist.

According to Mr. Davies, Mr. Lemay "revealed a smooth, facile technique, a beautiful tone and impressed, as he always does, by his dignified musicianship." Mr. Nilsson commended him and found Bax "a composer of unmistakable creativeness of mood and melody, coupled with many other fine qualities." MacDowell's E minor Suite and Weber's Invitation to the Dance completed the program.

The Verbrugghen String Quartet had the assistance of Myrtle Meggy, Australian pianist, in their concert at the second March meeting of the Symphony Club. Their rendition of the Brahms Quintet received favorable mention in the press.

The assisting artists at the last Thursday Musical were William Lindsay, Scotch pianist, Agnes Griswold Teasdale, soprano, and Ethel Paine Collins, organist. All three received commendatory notices.

Maria Jeritza, assisted by Maximilian Rose, violinist, gave a recital in Kenwood Armory recently. Mr. Nilsson wrote that "in her blonde loveliness and stateliness she made an unforgettable stage picture, while through directness and sincerity of personality and methods she won all hearts."

The William Wade Hinshaw production in English of Mozart's Marriage of Figaro was well received here. In the cast were Pavel Ludikar, Editha Fleischer, Clytie Hine, Celia Turrill, Herman Gelhausen, and Ralph Brainard.

METROPOLITAN OPERA BILL
(LAST WEEK)

WEDNESDAY

Boris Godunoff (matinee) — with Mmes. Bourskaya, Delaunois, and Dalossy, and Messrs. Chaliapin, Rothier, Errolle, and Bada; Mr. Papi conducting.

Traviata (evening)—with Mmes. Bori, Egener, and Galli; and Messrs. Lauri-Volpi and de Luca; Mr. Serafin conducting.

THURSDAY

Freischuetz — with Mmes. Rethberg and Dalossy; and Messrs. Taucher, Bohnen, Schuetzendorf, and Rothier; Mr. Bodanzky conducting.

FRIDAY

Aida—with Mmes. Rethberg, Branzell, and Rudolph; and Messrs. Lauri-Volpi, Bohnen, and Mardones; Mr. Serafin conducting.

SATURDAY

Boheme (matinee)—with Mmes. Mueller and Hunter; and Messrs. Johnson, Scotti, and Didur; Mr. Papi conducting.

Trovatore (evening) — with Mmes. Easton, and Telva; and Messrs. Martinelli and Danise; Mr. Papi conducting.

Will Hold Mass Meeting To Protest Concert Ban

A mass meeting will be held in Carnegie Hall Friday as a protest against the discontinuance of the Goldman Band Concert on the Mall in Central Park this summer. At the meeting, which was inaugurated by the Citizens' Committee on Music, of which Mrs. Bella Zilberman is chairman, Edwin Franko Goldman will speak and his band will be heard. In a formal statement issued last week Mr. Goldman said:

"It has been stated that I would broadcast next Wednesday night from Station WFBH and review the entire controversy. I have no intention of opening up this subject again. I may speak over the radio, but my talk will have no bearing on the controversy.

"The series of sixty concerts was offered to the city by members of the Guggenheim families under the same conditions as last year. Because of the conditions imposed by the chamberlain it was found impossible for us to give the concerts in Central Park. We have every intention of giving the concerts if a suitable place can be found and the Guggenheims do not want to abandon the concerts.

"The committee of citizens has arranged a mass meeting of protest, to be held in Carnegie Hall on April 17, and have asked me to speak on that occasion. They also have urged me to have my band appear.

"Because of the great interest which they have taken in the concerts and in the recent controversy and because of the fact that they are rendering a truly signal service to the public and are honoring our concerts and our band, I feel that I cannot refuse either of their invitations. I will say just a few words at the meeting and will have the band present to perform."

Hanson Conducts in Los Angeles

Presents His Lux Aeterna; Elizabeth Rothwell and Germaine Schnitzer Appear With Orchestra.

Los Angeles, April 2.—An unusually interesting program was offered by Conductor Walter Henry Rothwell at last week's concerts of the Philharmonic Orchestra. Elizabeth Rothwell was the soloist, and Howard Hanson, director of the Eastman School of Music in Rochester, directed his Lux Aeterna.

Bruno Davis Ussher of the Express wrote that Mrs. Rothwell's voice was "glowing with color, new richness in the middle register. Hers are tones of such beauty, given with such musicianship, that one regrets a fluctuating tremolo which also interferes with diction." The Daily News reported that her voice "is smooth and well controlled" and Carl Bronson of the Herald commented that "her top notes were glorious and she has a way of pouring them out that few of the great singers of the day have acquired."

According to Florence Lawrence of the Examiner, Mrs. Rothwell displayed "a freer tone, greater control over her vocal effects and magnificent volume." Miss Lawrence also admired her increased lyric quality. Francis Kendig of the Times observed that she sang "warmly and glowingly."

This reviewer asserted that Mr. Hanson is "deserving of the utmost encouragement and recognition from his fellow musicians." Mr. Ussher asserted that the composer is "already a musical individuality creatively, possessing remarkable technique. . . . There is a faint outside influence in orchestration, but even so they may be mere similarities, as they sound genuine, born from a deep, spiritual clairvoyance of the soul. This one feels also in Hanson's direct, informal, yet commanding use of the baton." He thought it "human drama" with "one great haunting theme."

Florence Lawrence said that the composer "attracted profound attention. With novel harmonic forms, an unusual attention to the percussion instruments and a viola obbligato, the work offers its philosophical theme with a wealth of instrumental color and verve." His "musicianly earnestness" won Mr. Bronson's praise. He wrote that his "instrumental inversions produce effects that are startling, original and before unheard, and he has accomplished this without harshness" and out of this "he suddenly unweaves a melodic thread of transparent beauty and soul warmth." The Daily News chronicler thought it abounded in "strange rhythms, but it is cacophony, and not harmony."

* * *

An all-Tschaikowsky program was played by the orchestra at the last popular concert. Germaine Schnitzer was soloist in the B flat major Piano Concerto. The Pathetique Symphony and the Nutcracker Suite completed the program.

Mme. Schnitzer's command of both power and delicacy shown in this formidable work was lauded in the Express, and the Daily News reported that the composition was rendered "in a masterly style" with "brilliant technique" and that she "completely won her audience." Francis Kendig wrote that she played it with "a completeness of musicianship that one finds only occasionally." Ralph Greene of the Examiner asserted that she "proved herself to be a brilliant technician, and a musician of thorough training and insight. . . . Her tone, though not of tremendous sonority, blended excellently with the orchestral ensemble." Mr. Bronson said that "this very glowing artist renewed our enthusiasm for her musicianship."

Engages Artists for Mass

Bethlehem, Pa., April 7.—The soloists engaged for the performance of Bach's B minor Mass on May 30 by the Bach Choir of Bethlehem under the direction of J. Fred Wolle are Mildred Faas, soprano, Mabelle C. Addison, contralto, Nicholas Douty, tenor, and Charles Trowbridge Tittmann, bass. Each of these artists has sung in this work before.

The choir has been invited to sing at the International Conference of World Fellowship Through Music, to be held in Washington, D. C., tomorrow. The Mass will be sung there. On May 29 the Christmas Oratorio will be sung by the organization at home. The Philadelphia Orchestra will accompany all its performances.

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Philadelphia Greets Martinelli in Juive

First Quaker City Appearance After Illness; Mme. Larsen-Todsen Sings.

Philadelphia, April 8.—The production of La Juive here last night by the Metropolitan Opera Company was featured by Giovanni Martinelli's first appearance in Philadelphia since his illness. To quote Sidney L. Laciar of the Public Ledger, he "gave one of the outstanding operatic performances of this or of any other season in a superb delineation." The Record reported that it was one of the 'greatest personal triumphs" of the season.

This writer said Mr. Martinelli's voice "enthralled his listeners" and that he sang "with brilliant tone and great opulence of voice." He considered that the powerful and dramatic voice of Nanny Larsen-Todsen made the fervor of her singing "always impressive." Jose Mardones as the Cardinal proved himself "one of the best of singers as well as "a dignified and impressive actor." Ralph Errolle gave an "effective" impersonation of Leopold, and Charlotte Ryan's voice was "of excellent quality."

Mr. Laciar continued that Mr. Martinelli's vocal performance was "perfection" and that Mme. Larsen-Todsen's portrayal was "a vital, living and pathetic part" in voice, stage presence and action. He thought that Mr. Mardones rose at times to "great heights of vocal and dramatic power." Mr. Errolle, according to this reviewer, revealed "a voice of great beauty and fair power which, coupled with his fine stage presence, fitted him ideally for the role." Miss Ryan was praised as were the rest of the cast, including Arnold Gabor, Louis d'Angelo, and James Wolfe.

In the North American, Linton Martin wrote that Mr. Martinelli acted "with external adequacy" and was vocally "more vital" than Eleazar would be expected to be outside of opera conventions and customs. Mme. Larsen-Todsen "demonstrated her versatility;" Mr. Mardones was "sonorously impressive."

Stanley Muschamp of the Inquirer commented that the tenor sang "with fine, firm voice and enacted the character with continued understanding," and that Mme. Larsen-Todsen's "remarkable voice was well suited to the music." Others in the cast he commended, and Mr. Hasselmans "made the old score sound vigorous and inspiring." Mr. Martin agreed that he conducted "sympathetically."

* * *

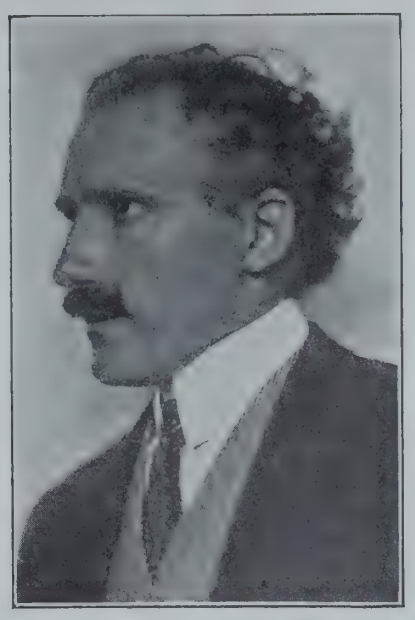
The Metropolitan Opera Company gave "a splendid production" (Stanley Muschamp in the Inquirer) of Die Meistersinger at the Academy the previous Tuesday night.

Mr. Muschamp continued that it was a performance "of remarkable evenness. Mme. Maria Mueller has the presence and voice to realize a good interpretation of the character of Eva. Her singing was of fine quality, evenly sustained and intelligently expressive." He thought that Clarence Whitehill made much of the part of Hans Sachs "vocally and histrionically." Gustav Schuetzendorf did "a fine piece of character acting and singing" and Lawrence Tibbett gave to his role "considerable distinction." Others in the cast were mentioned favorably by this reviewer.

According to Linton Martin, "Schuetzendorf's Beckmesser has gained in richness of humor and felicity of detail." Mr. Martin likewise found "fine breadth and poise" in Mr. Whitehill's work, and thought that Mme. Mueller "sang beautifully and acted winsomely."

Mr. Laciar asserted that it was "one of the finest performances of the current season" and that Rudolf Laubenthal "scored a success . . . and did some magnificent singing and acting." He considered that Mme. Mueller "showed the same magnificent poise and consummate artistry that she displayed in her earlier appearances."

The chronicler in the Record thought the performance "satisfying without being of unusual distinction" and considered Mme. Mueller made the most of her few opportunities." Mr. Laubenthal, in his opinion, "fitted well into the picture." The remainder of the cast was made up of Messrs. Bloch, Bada, Altglass, Paltrinieri, d'Angelo, Ananian, Wolf, Gustafson, and Gabor.



ARTURO TOSCANINI

NEGOTIATIONS with the conductor of La Scala in Milan have been completed, it has been announced, and he will make the first of his guest appearances with the New York Philharmonic Orchestra next season on January 14, 1926.

Between that date and February 17 Mr. Toscanini will conduct the orchestra eleven times, ten in New York and one in Brooklyn. He will be the first Italian conductor to lead the Philharmonic in the eighty-three years of its existence. Mr. Toscanini toured the United States at the head of the orchestra of La Scala in a series of symphonic concerts during the season of 1920-1921.

Duo-Pianists Assist Stokowski

Maier and Pattison Lauded in Memorial Concert; Philadelphia Recitals Few.

Philadelphia, April 7.—The program of the second of the two concerts given by Fritz Scheel twenty-five years ago which marked the inception of the present Philadelphia Orchestra was repeated last week by the orchestra under Leopold Stokowski's baton.

Guy Maier and Lee Pattison were the soloists in Hill's Jazz Scherzo and Bliss' Concerto, the two novelties on the program. Other numbers were the Eroica Symphony, the Vorspiel to Lohengrin, and Liszt's First Hungarian Rhapsody.

Stanley Muschamp of the Inquirer said that Messrs. Maier and Pattison played these "extraordinary" compositions with "complete mastery of the technical problems offered, and doubtless with a clear insight into the meanings the composers have to convey." According to Sidney L. Laciar of the Public Ledger, "they have developed the art of playing two pianos to a point but rarely reached before in the matter of precision, in which they are almost uncanny as well as in balance of tone and perfection of rhythm." He found the Scherzo "original and generally pleasing," although it had "eccentric" moments.

In the opinion of Linton Martin of the North American "neither work can be considered epochal, but both were played with plenty of verve by Messrs. Maier and Pattison. The Scherzo is an inconsequential bit of refined jazz." The Bliss Concerto he thought "a chameleon-like composition." The Record observed that the pianists' skill "is really astonishing, interesting to observe and undoubtedly the result of some strenuous work and application. The music was great fun. Not very inspirational, perhaps, but modern in a commonplace way and given in superb fashion." The program was repeated at last night's concert.

* * *

Two recent recitalists were Reba Patton, lyric soprano, and Frank Gittelson, violinist. Miss Patton made her Philadelphia debut yesterday and, to quote Mr. Laciar, it was one of the most promising made in some time. He asserted that she displayed "a voice of extreme beauty, including that exceedingly rare element, equality in all three registers, combined with a remarkable interpretative sense, considering her years, a temperament governed by artistic feeling, and a pleasing stage presence and utter sense of manner."

Mr. Gittelson gave the twelfth of the faculty recitals at the Curtis Institute of Music. According to the Ledger he displayed "a remarkable beauty of tone . . . Of course his technique was always more than equal to the demands of the work and his interpretations were consistently artistic."

* * *

Other musical events were the last concert of the second season of the Friends of Chamber Music Society; a program of Russian music and dancing before the Philadelphia Forum; and spring concert of the Choral Art Society with Miron Poliakin as soloist.

At the first of these concerts, the artists were Harry Aleinikoff, Aaron Gorodetsky, Henri Elkan, Milton Prinz, Louis Boehse, Jules Serpentini, Frank del Negro, and Isadore Berg. The writer in the Ledger highly commended the ensemble playing shown. The Russian program was provided by Bernardo Olshansky, baritone, the Balalaika Orchestra, directed by Sunis S. Samuels, and Mr. and Mrs. Vietale, Fokine dancers. Mr. Olshansky was in "fine" voice, and the rest of the program was praised by Mr. Laciar. This writer said that Mr. Poliakin, soloist with the Choral Art Society, "showed a remarkable beauty of tone, a faultless execution and perfect artistry of interpretation." The Society sang "superbly" under the direction of H. Alexander Matthews.

Sings for Benefit of Blind

Charlotte Lund, soprano, gave a song recital on the evening of April 5 in the Princess Theatre, New York, for the benefit of a fund for a series of opera recitals for the blind. Miss Lund, accompanied by N. Val Peavey, "sang with ample volume of tone, with some passages of a somewhat hard quality, and interpretative skill, faring well in declamatory numbers," according to the Herald Tribune.

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The Musical Digest will seek unswervingly to serve only the best interests of music. It will build up; it will support steadfastly musical progress and just reform; it is pledged to the cause of whatever is musically meritorious in both composition and interpretation, regardless of nationality; it will stand firm for justice; it will belong to no musical "party" or "movement," but remain independent.

Payment for Freight

It is usual for railroads to demand and receive payment for the freight they transport from one point to another. By that token it is equally proper to pay for whatever is regarded of sufficient value to be used for consumption—be it individual or collective.

Since the advent of the radio it has been the custom for broadcasting organizations to secure the services gratis of nearly everyone who has contributed to the entertainment of the radio-listening public, and to make use of such music as was considered desirable, also without payment to composers and publishers.

By some reasoning process peculiar to the corporations chiefly interested, the little matter of paying for what should have been paid for has been poo-poohed as of no consequence. Why bother, when "artists" susceptible to the lure of being promoted publicly have been willing to give their services without receiving a fee, and when all one had to do was to use copyrighted music . . . whether or no.

But the United States Circuit Court of Appeals, sitting at Cincinnati, in a recent decision reverses a lower court which held that a certain broadcasting organization had no need to pay for putting a music composition "on the air."

The decision disposes nicely of a certain phase of broadcasting by emphasizing that the organzation in question is engaged in manufacturing and selling radio products for profit.

Therein lies the milk in this particular cocoanut. If there were no music and no music persons to do the broadcasting there would in all likelihood be no such purchase by the public of the vast quantity of radio apparatus as now prevails.

So it is just that the broadcasting organizations should pay the freight, and that the price therefor should be a fair price in the circumstances.

In the decision above referred to the court held: "A performance in our judgment is no less public because the listeners are unable to communicate with one another, or are not assembled within an enclosure or gathered together in some open stadium or park or other public place. Nor can a performance, in our judgment, be deemed private because each listener may be alone in the privacy of his home. Radio broadcasting is intended, and, in fact, does reach a very much larger number of the public at the moment of the rendition than any other medium of performance. The artist is constantly addressing a great and widely scattered audience and is therefore participating in a public performance."

That is, to use a pertinent phrase, "carrying freight." And it merits a just compensation.

Did someone mention a summer season of opera at the New York Metropolitan? In an age of things unexpected such a thing is not, after all, an utter impossibility.

Now that the music season is approaching its end all the long-haired masculine members of the fraternity can indulge in their annual hair-cut.

Let serious and gifted students of singing take courage. The death of Jean de Reszke does not remove from the field the one and only capable teacher resident in Europe. There are others, now living and active, as capable as he was. And there are others, in even larger numbers, quite as capable (some adjudged even more so) who are practicing their professions in this country.

. . . TEMPO RUBATO . . .

IN Germany Gustav Mahler and his symphonies are held in high honor. His music is sung and played repeatedly, and its welcome does not grow cold.

In the United States any critic of music can tell you without hearing more than a movement of Mahler what is wrong with him. The criticism is likely to be exactly what the same person might say of the music of Reger or Pfitzner or Bruckner, or what a Frenchman might say of Brahms.

It is always admitted in such criticism that these composers are serious, sincere, skilled in their craft and occasionally ingenious; but at the same time they are uninspired, pompous, long-winded, dull and oddly lacking in taste, so that although they may speak like gods on one page, on the next they may just as well be waving their arms like impotent puppets.

IN Mahler's Second Symphony, which the New York Philharmonic Orchestra played twice recently, it is both hard and easy to discover the origin of the customary Mahler criticism. It is hard for me to understand it because I believe that this symphony is one of the masterpieces of music.

The traditional unpopularity of Mahler is caused originally, I think, by his incessant seriousness, his unremitting emphasis. There is hardly a melodic idea in the Second Symphony which would not fit the direction, "Grave."

The beautiful second movement, which in the hands of another composer would probably have been treated with a light, swift touch, is controlled by Mahler with an iron hand. He warns the conductor throughout that the tempo must be restrained.

If one were to judge by the themes themselves the tempo of this movement must inevitably be faster than Mahler intended. He realized this, for his indications have unusual emphasis, such as: "Ja nicht eilen!" and "Nicht eilen. Gehalten!"

This restraint is characteristic, and at first it may be annoying. Later it becomes one of the most important elements in the undeniable attractiveness of the Andante.

The Scherzo is equally good. It, too, is carefully restrained and is predominantly in minor. The tapping of the Ruthe, where it is scored, for example, is as grave and measured as any tuba part in the repertory of an old German ship's band. Yet it is exactly this sort of instrument that invites jazz musicians to crazy hilarity of syncopation.

THE first and closing movements of the Second Symphony are in Mahler's "pompous" vein. For my part I can find no point at which the interest of the first movement lags or its power collapses From its arresting opening to its precipitous close it is moving music, always skillfully constructed and never cheap or obvious or dull.

Several instrumental parts of the heterogeneous fourth and fifth movements of the Symphony are open to criticism, although the beauty of the vocal passages is extraordinary.

There are at least two points at which Mahler can be accused strongly of having been something less than ingenious. The first of the two passages in question is the march (marked "Kraeftig," after the double bar on page 158 of the miniature score).

Taken by itself this march may be undistinguished and impotent. In its context there is justification for it, for this passage is a basis upon which Mahler builds upward towards the climax at which the chorus enters. His method is traditional. He repeats the theme and its characteristic rhythms always with new voices added, and with cumulative contrapuntal and instrumental force.

The second example of questionable material which I have in mind is the passage (at No. 22 in the score) in which trumpets, triangle, cymbals and bass drum make martial music outside, against the pensive and melodious woodwinds and strings within.

The fanfare taken by itself is theatrical and pseudo-imposing. The percussion instruments detract emphasis rather than add it. However, the force which they lend by sheer contrast to the cello and bassoon melody and to that ingeniously poignant motif in the other woodwinds, I think, justifies Mahler's material and increases its effectiveness.

FOR the most part the score is startlingly original, especially in view of the time of its composition, the late eighties and early nineties.

I do not mean to say that it is out of the line of music of the past. The whole scheme of the work is frankly another version of Beethoven's choral symphony. The Andante is obviously descended from the classical minuet. The voice of Wagner is heard on more than one page—a phrase from the Walkuere in the first movement, the song of the Rhine maidens in the trumpet in the middle part of the Scherzo, the supertonic suspension in the tonic chord, reminiscent of Tristan, in the last movement just prior to the "Wieder aufzubluehen" sung by the tenors and basses in the chorus.

The texture of the music, nevertheless, its orchestration, the development of climaxes, the general mood and sound of it, are so strongly individual that one never can have the feeling that any other composer could have done the sort of thing that Mahler did here.

MENGELBERG'S presentation of the music was quite beyond praise. The score is full of exact and often arbitrary directions for the conductor. The Philharmonic leader followed them all with a single exception. In the last movements he chose to neglect a number of "absetzen" markings and to play strictly to tempo without pause. Probably this choice was better for the effect.

The texture of the music was clear at all times, thanks both to the skill of the leader and the lucidity and economy of Mahler's scoring. The performance illustrated a sort of virtuosity which did not depend on original fancy in interpretation or showy exploitation of tone or gratuitous development of climax. I had the feeling that if Mahler's Second Symphony could stand up out of the printed page and walk about in sound dimensions it would be just about as the Philharmonic Orchestra made it.

All of which served as reminder that Willem Mengelberg has been a master conductor for nearly three decades and that, although the novelty of his presence has worn off in his five seasons in New York, he is still a master among conductors.

ALEXANDER FRIED.

The Art of Being Prepared

A Mastery of Which, According to Merle Alcock, Is Essential to Success in the Art of Song

by KAY KENNEDY

THE late afternoon sun that drifted through the open windows framed in dull wine-colored curtains brought to momentary life the shining surface of the piano and glinted on the gilt cage in which a canary chirped blithely.

A reposeful room, harmonious in the blending of many colors, it was pervaded by the personality that had created it. Suddenly the quiet was abruptly shattered by the barking of a dog.

"Jiggs, be quiet! Is that a polite way to greet our guest? Come, be introduced like a nice boy." Merle Alcock, in a graceful tea gown of rose velvet—a color repeated in the bowl of tulips on the table at the end of the divan—entered with the cause of the disturbance under her arm. A very small, white, woolly cause who, in spite of his mistress' remonstrances, still eyed the visitor suspiciously.

"I have always loved dogs—and this pocket edition is the only kind one can have in an apartment." Mrs. Alcock seated herself at the other end of the divan after Jiggs had sulkily curled up in a corner. It was quite evident that he disapproved of the intruder. "I had a lovely large collie when I was a little girl, I remember him well. Strange, isn't it, how incidents of your childhood recur at times? For instance, I have a very vivid and very distinct remembrance of my first public appearance.

"My father, you know, was a minister. He was also a veteran of the Civil War, and in the little town in Iowa where we lived soldiers' reunions were held every year. It was customary at these affairs for the gifted children of the soldiers to offer something in the way of entertainment. Daddy was very proud of my ability to 'speak pieces' so at one of these reunions when I was only seven years old, I was scheduled to recite. Through some error my name was omitted from the program but Daddy (who, as chaplain, was conducting the entertainment) was nothing daunted, and when he thought it was high time for me to appear, he merely stopped the proceedings and announced that I would speak my piece. Disappointment and then surprise had me worked up to such a state of excitement that I don't know how I ever got through those three long verses! I will never, never forget how thrilled and scared I was!

"And I have never gotten over that same feeling when I sing in public. It isn't exactly nervousness—rather an excitement, a tension that carries me through whatever I am doing. Something of a strain, of course, but not that ghastly fear of breaking down and not being able to go through with it that some people seem to have."

MERLE ALCOCK Photo by Mishkin

Mrs. Alcock rumpled her hair as she smiled reminiscently. It is black hair with surprising lights in it—as surprising as the vivid blueness of her eyes.

"I think the reason I don't have that fear is that I am always prepared for what I have to do. In fact 'being prepared' is quite a hobby of mine. It is my theory that the only way to seize every opportunity for progress that may offer itself is to be prepared for it. Opportunities are only too fleeting and you must be ready to seize them with no hesitation. I realize how difficult it is to keep the fires of ambition burning while you are waiting. But unless you are always on the alert, your chances will slip away almost before you know that they have arrived!"

Patting the now reconciled Jiggs, the singer went on to recount some of the anecdotes of her busy career. She told of how she got her first church position in New York by singing the Habanera from Carmen! And she spoke of her experiences in church and oratorio work.

"If I ever teach, I will try to impress on my pupils the importance of singing for the joy of it—of singing because they love it. I would also try to teach them to perfect an ideal and then concentrate on it, and not to confuse confidence with conceit. Confidence is necessary to success while conceit is more than likely to spoil it.

"But primarily, I would want them to learn the art of singing for love of singing. It has always been a joy for me to sing. Whenever I am depressed or unhappy if I can sit down at my piano and sing, it brings me out of the depths more quickly than anything. Young singers should be made to realize that it is necessary to love what you're doing, to feel actual happiness in its accomplishment before you can get it over to an audience. It is just that you must throw yourself completely and joyously into every song and every role."

In a serious tone, she continued:

"There is one thing that I would like the public to know and that is that I feel that during the two years that I have been with the Metropolitan Opera Company I have learned more about singing and about music than in all the rest of the time I've studied.

"I have thought about this a great deal lately, and I attribute it to two things. First, of course, is the fact that by the time I went with the Metropolitan I was technically ready to grasp what there was to learn. But the other thing, and it has impressed me greatly, is the spirit of camaraderie and helpful good fellowship that prevails among the artists at the opera. In place of the petty jealousies that you might expect in such a large institution, there is a kindly willingness to help one another out. Why, if you sing a new role, every artist on the stage with you watches to give you your cues and help you along! Everyone seems anxious to help push you to the top, and nothing is left undone by the management to help you to succeed."

Gotham Sees Dancer in Return

Albertina Rasch gave her second New York dance recital at Carnegie Hall last Tuesday, assisted by Jacques Cartier, Agnes Roy, Mary Parsons, Natali Harasti, and Marcelo Fernandez. To quote the Herald Tribune, "as usual, graceful, sinuous, agile and able to indicate a variety of moods in motion and gesture, Miss Rasch was the central figure of these well-staged episodes and seemed matched in ability by the leading male dancer of her ensemble, Jacques Cartier."

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The concert proved a triumph for

RETHBERG

READERS of the MUSICAL DIGEST have read of Mme. Elisabeth Rethberg's striking *artistic* success as a recital singer in the issues of March 31 and April 7. Herewith are presented proofs of Mme. Rethberg's unusual drawing power, written by trained observers, the music critics of New York.

"The concert proved a triumph for an artist whose modesty matches her accomplishments. Miss Rethberg's enviable reputation in opera had preceded her. The hall was packed; many stood back of the rail on the floor; many more were seated on the stage. The singer could readily have engaged a larger auditorium." (Olin Downes, Times)

"The customarily peaceful lobby of Aeolian Hall was thrown into a state of turmoil between 2.30 and 3.30 p. m. yesterday. Elisabeth Rethberg, a soprano of the Metropolitan, was about to burst into song recital and all these people were battling with one another to get into the hall to hear her." (W. J. Henderson, Sun)

"Evidently Elisabeth Rethberg's concert management had underestimated the affection of New York for this gifted member of the Metropolitan Opera Company, for the mob of enthusiasts that gathered to hear her song recital yesterday afternoon quite paralyzed the staff of Aeolian Hall, and it was not until half an hour after the scheduled time that enough chairs could be placed on the platform to accommodate the overflow and allow Mme. Rethberg to begin." (Deems Taylor, World)

"Yesterday she gave delight to an audience that filled Aeolian to its limit, the stage occupied by many chairs for scores of last minute ticket-buyers, and all the standees that fire laws would allow. It was a response that testified to the popular appeal of one of the most satisfying members of the local colony of foreign singers." (Grena Bennett, American)

"Monday afternoon is not, as a rule, a period for large audiences, but 3 o'clock yesterday found all the regular seats sold and, until the actual start, twenty-five minutes later, a gradual accumulation of seats on the stage." (F. D. Perkins, Herald-Tribune)

"One might have gathered from the thronged and palpitating condition of Aeolian Hall (the crowd filled the stage as well as the audience room), from the joyful noises and the profuse and resplendent blooms that the Metropolitan soprano was a recital favorite of long and settled standing." (H. F. Peyser, Telegram-Mail)

"So great was the jam outside the hall that the concert was delayed half an hour, and when it finally began every nook and cranny of the auditorium was filled, with as many people on the stage as could be accommodated." (Evening Post)

"A quite unprecedented thing occurred yesterday afternoon in the usually decorous matinee hours of Aeolian Hall. A crowd of excited, determined song lovers gathered about the doors, crowded all seats and a large portion of available stage room to hear Elisabeth Rethberg make her New York debut as a lieder singer." (Edward Cushing, Brooklyn Daily Eagle)

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PIERRE KEY'S OBSERVATIONS

ROCHESTER, N. Y., continues on its music way, accomplishing every now and again something to attract attention. The latest mark to its credit came from the concert given recently by what is known as the Rochester Junior Orchestra, consisting of sixty-five children of the public schools, of the Eastman School of Music Orchestra, and the Hochstein Memorial Music School.

The personnel is made up of boys and girls, and was put together by Albert Coates. An account of the concert, which is said to have been remarkable for the quality of the playing—and the conducting by members of Mr. Coates' student conductors—appeared in the Rochester Democrat and Chronicle. Part of it is as follows:

"Harold Gleason conducted the Tannhauser Overture; Warren Gehrken, the first movement from Schubert's Unfinished Symphony; Robert Barclay, Glinka's Russian Overture; Adolph Weiss, the Nimrod variation from Elgar's Enigma Variations; Vittorio Giannini, Berlioz's Rakoczy March; Wendell Hoss, the Meistersinger Overture; Nicolas Slonimsky, Borodin's In the Steppes; David Mattern, the third movement of Brahms' Fourth Symphony; Harold Smith, the Tristan and Isolde Liebestod; Herman Rudin, Liszt's Les Preludes; Sherman Clute, the William Tell Overture.

"The list of conductors is worth noting and there is plenty that might be written of their individual methods and the results they got. But the general interest is in the fact that here was a group of competent musicians who conducted orchestral compositions, each with an individual interpretation and plain capacity to secure that interpretation from the players. Mr. Gleason, Mr. Smith and Mr. Gehrken are well known organists; Mr. Hoss, Mr. Weiss and Mr. Rudin are members of the Rochester Philharmonic Orchestra; Mr. Clute, Mr. Mattern and Mr. Barclay are Rochester public school music men; Mr. Slonimsky is accompanist of the Eastman School opera department and was last week's Eastman Theatre soloist; Mr. Giannini is Mr. Coates' secretary and brother of Dusolina Giannini."

MRS. GIOVANNI MARTINELLI makes a strange confession. During the thirteen years her husband has been a leading tenor at the New York Metropolitan Opera House she has never heard him sing there. She declared a few days ago to an inquiring newspaper reporter:

"On two occasions I went to the opera when he didn't know about it," she said, "and sat for awhile in a box with a friend, but when his time came to sing I could not endure it. I got up, went outside into the corridor and stuffed my ears in real alarm, so I could not hear him, until they told me he had finished and begged me to listen to the applause.

"Why was this? Because I suffered so much from the fancy of a possible failure. I feared to hear him sing publicly in case he should not be at his best. I was afraid I should go distracted with disappointment. I have not been at the opera since. I have yet to hear Giovanni sing there."

BULLETIN NO. 2, issued by Concert Management Arthur Judson, contains an article headed "The Artist Pays." It is intended as an arithmetical diagram of why the fee of a certain class of music attractions cannot well be lowered—at present, at least, in the set of circumstances which prevail. Here is the managerial argument:

"When the cost of concert giving comes before the house for discussion, the expenses of at least one factor generally are overlooked. That factor is the artist, whose fee by no means is 'so much velvet.'

"Let us consider the $500 artist, who is the mainstay of most courses. He is a musician of merits, a good craftsman. His reputation may be confined chiefly to musical circles or to specific localities. He is not a sure-fire box-office attraction. Generally, he is a relatively new artist with a fine future before him or an established musician who, by the very nature of his gifts, cannot be expected to draw a huge public.

"The $500 artist usually has a season of from fifteen to thirty paid engagements. When it is possible to book him for more than thirty appearances he probably is worth more money. It is safe to say that a good average $500 artist can do about $10,000 worth of gross business in a year. If this sum were clear profit, there would be no more to say on the subject. We might wonder why the artist did not lower his fee per concert and increase the number of his appearances to fifty or more. That, however, is another question and is not at issue here.

"MOST ARTISTS cannot sit in their studios and wait for engagements to drift in. Every date obtained for an artist in the $500 class represents an expense to the artist of about $100—the manager's commission. Some artists pay 15 per cent commission to their agents and others pay as much as 25 per cent, but the majority hold contracts calling for 20 per cent.

"Does this seem like an exorbitant commission? Let us analyze the work which brings to the manager his $100 on a $500 engagement. The booking representative who arranges the engagement may be working on salary or commission. In most cases he receives approximately 10 per cent of the fee paid to the artist, the manager having to pay his office rent, staff salaries and general overhead out of the remaining 10 per cent. If the manager is a good economist, he can show a profit of 5 per cent—or $25 on each $500 engagement. The commission, therefore, is not an unfair charge against the artist.

"Five hundred dollar artists invariably supply their own printing and make their own advertising contracts with musical trade publications. Unless a phonograph company supplies individual circulars for the artist, the artist must pay for the printing of these necessary accessories to a concert. Local managers generally order about 5,000 circulars, for which the artist must pay. Conservatively, these circulars represent an expense of $25 to the artist. Window cards add $5 to $10 more, and three-sheets may be estimated at several dollars, depending on the nature of the printing. Printing, therefore, consumes at least $30 of the artist's fee.

"RAILROAD FARES are an important item. If there are no extraordinary jumps, $25 may be figured as the cost of transportation to a concert engagement. Hotel bills and meals call for another $25. We now have an expense of about $180 which must come out of the artist's $500 fee.

"Then there is the question of musical journal advertising. One page in each of the four publications most generally used costs about $1,000 for the four journals. Prorating this against the twenty concerts, we must add another $50 to the expense. Here the total comes to $230, leaving the artist $270, or a yearly income of about $5,400, out of which must come not only living expenses, but coaching and other professional expenses, such as stage clothes, which cannot be charged against the concerts.

"We have been assuming that the artist is a pianist, for no account has been taken of payments to accompanists. Good accompanists cannot be engaged for less than $50 and expenses except in instances where a first-rate local accompanist is available. However, most artists prefer to bring a pianist to whom they are accustomed. The cost per concert of the accompanist may be set at $75 (railroads included) and it probably is more. The profit on the concert now is reduced to $195.

"Summarizing the expenses of the $500 artist, we may note that the cost of booking the engagement and filling it is less than half of the fee. The profit cannot be considered compensation for one concert. The concert is merely the culmination of months of effort on the part of the artist's manager and years of training and study on the part of the artist.

"'NOW,' someone will say, 'if the $500 artist, appearing twenty times yearly, makes a profit of almost $5,000 on his engagements, how great a profiteer is the $1,000 or $1,500 artist?'

"The answer to this is that the more expensive artist is capable of earning a higher return for the manager who engages him for a concert. Artists who get $1,000 or more are 'names,' or should be. But the greater the 'name,' the more costly it is to maintain it. The manager finds the market limited, for many cities cannot support concerts which employ expensive artists, and the booking expenses rise proportionately. A $1,000 artist usually spends from $4,000 to $6,000 on his trade advertising. His concerts are events which call for heavy printing requisitions. His accompanist is likely to be high-priced. There is a maid or a secretary required on tour. Personal press agents come into the picture. Without making another analysis of the cost per concert, we may say again that the artist's net return is about 50 per cent of the fee. He makes $500 out of the concert—and the local manager ought to make at least that amount. A well-managed concert should bring a return of no less than 50 per cent on the artist's fee."

ALBERT COATES has just tendered to George Eastman his resignation as conductor of the Rochester Philharmonic Orchestra. That the eminent conductor is leaving his post with the kindliest feelings for the orchestra and its backer is evidenced by the following excerpt from his letter of resignation tendered to Mr. Eastman:

"I am writing to ask you in all friendship to accept my resignation. After our talk last week, in which you sketched out to me the future policy of the orchestra concerts, I feel that it would not be possible for me to work according to the plans you designated. Every man, I feel sure you will agree, must, in order to do good work, have the conviction that the plan on which he is working is the right one, and this is where I cannot, I am afraid, see eye to eye with you. I do not mean by this to intimate that I criticize your plans. You know the town much better than I do, and I am, therefore, quite willing to accept your judgment in the matter of future policy for Rochester. I, however, personally would not work along those lines. I cannot act against my convictions and you cannot act against yours and I, therefore, feel that it is better I should leave."

MR. COATES has, in a sense, been the music father of the Rochester Philharmonic, having led the young orchestra during the greater part of its life since its inception two years ago. In addition, Mr. Coates has done pioneer work in Rochester, having organized the conductors' class, the Rochester junior orchestra, and the concerts intime in Kilbourne Hall.

Mr. and Mrs. Coates are sailing for England on the Berengaria on April 15 and his immediate plans include appearances in England and an opera season at the Paris Grand Opera, where Chaliapin will appear at the same time. Next fall Mr. Coates will conduct the Leeds festival, perhaps the largest musical event of its kind in England, and immediately thereafter will go to Barcelona for his annual opera season during which he will supervise the production of his new opera Ashurbanipal, which is being considered also for other European productions.

NOW COMES New York's City Music League, with a plan to expand that organization into one of country-wide proportions . . . to be called the National Music League. Its purposes, briefly, are set forth as follows:

1. To enlarge the musical public of the United States, at present estimated to be only about 2 per cent of the population.

2. To provide an outlet for young artists—to bridge the gap which now exists between the time when the young artist is pronounced ready by his teachers for the public platform and the time when he can become self-supporting and self-respecting. At present this gap can be crossed only by the expenditure of large sums of money and by charging fees for the young artists which their experience and present ability do not justify.

3. To provide a clearing house for information of all kinds in regard to musical affairs, serving the music-lover, the student, the manager and the artist.

Miss Marie C. Kieckhoefer, who has done so much in years past for young music folk, is the prime mover in the project of which Harold V. Milligan is director. The cooperation of the General Federation of Women's Clubs has been pledged, and with the backing of representative men and women nationally prominent there is felt for this new enterprise widespread encouragement.

Every important club in the country, it is stated, is being urged to give at least one concert with a singer, violinist, pianist, or other instrumentalist who, being artistically deserving, has not yet "arrived."

THE CRITICAL SCALES

Miss Lucie Stern

An eleven year old pianist, Lucie Stern, who has already been heard in Europe, made her New York debut last Tuesday in Town Hall. In the words of the Times reviewer, "her present performance augurs a brilliant future." He thought she "displayed a remarkably solid technique," although "she sometimes missed the idealism of her compositions."

The Herald Tribune writer noted that she "seemed well versed in the technical side of her art, her playing was fluent and accurate, with more firmness and color than that of most pianists of her age who venture recitals. Though there was shading and expression, it seemed applied with a rather apprentice hand, with comparatively little difference of atmosphere between one composer and another. The net impression, however, was one of promise."

According to the Post, Miss Stern proved herself "able technically," and there was "warmth of understanding and tone in her passages that provided excellent entertainment." The World reviewer remarked on her "amazing technical facility," and added that she tackled the Bach-Tausig Toccata and Fugue, the Beethoven C sharp minor Sonata, the Schumann G minor Sonata, and Liszt's Polonaise, Gnomenreigen, and La Campanella, "and polished them off with a brisk and devastating accuracy." Herbert F. Peyser of the Telegram-Mail found little musicianship in her work.

Elshuco Trio

The final concert of the cycle of Brahms chamber music given by the Elshuco Trio and the Festival Quartet of South Mountain took place in Aeolian Hall, New York, on April 3. To quote the Times "the performances were of superlative quality. . . . The success of the Brahms cycle of this season invites a continuation of such activities."

The Post found displayed in the concert "all the warmth of appreciative understanding." According to the Sun, "the admirable ensemble of these able organizations was revealed again to a rapt audience." The Herald Tribune reported that a good sized audience "warmly applauded the closing concert of this highly commendable series." It has been announced that the two organizations will give a series of the chamber music of Schubert next year.

Kortschak Soloist in New Haven.

New Haven, April 4.—Hugo Kortschak, violinist, was the assisting artist with the New Haven Symphony Orchestra, David Stanley Smith, conductor, on Sunday. The program of the concert, which was the fifth of the orchestra's thirty-first season, was made up of Wagner's Overture and Bacchanale from Tannhaeuser, the Forest Murmurings from Siegfried, and Tschaikowsky's Fourth Symphony. Mr. Kortschak played Walther's Prize Song from Die Meistersinger.

Estelle Liebling
SOPRANO
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Friends of Music

Carl Flesch was the assisting artist at the concert of the Society of the Friends of Music, Artur Bodanzky conductor, in Town Hall, New York, on April 5. According to the Times, Mr. Bodanzky conducted with "clearness and rhythmic precision." Other writers commended both him and his orchestra.

Herbert F. Peyser of the Telegram-Mail wrote that Mr. Flesch's "exquisite" playing of Mozart's A major violin Concerto was worthy of highest praise. The writer in the Herald Tribune commented that his tone "had a fluent mellowness, a delightful fineness and evenness of texture, and flowed in unchecked volume through the display passages as the soloist exhibited his unobtrusively brilliant technique."

The Sun reviewer thought his playing "seemingly above reproach, so fine was the musicianship and style." In the opinion of the writer in the Times, Mr. Flesch played the Mozart "with classic refinement and continence of style, but not academically, not in a dry or routine manner. The refinement and expressiveness of his performance connoted the earnest feeling as well as the reverence for the music possessed by the performer."

Faust

Feodor Chaliapin returned to the stage of the Metropolitan Opera House, New York, last Wednesday afternoon as Mephistopheles in Faust. Mr. Bamboschek conducted, and others in the cast were Mmes. Mario, Dalossy and Wakefield, and Messrs. Tokatyan, de Luca and d'Angelo.

A large matinee audience welcomed the bass, who has been absent from New York for some months on a concert tour and with the Chicago Civic Opera Company. According to the Herald Tribune, he was "a humorous Mephistopheles with a wealth of meaning in each gesture. He sang vigorously, though not without an occasional impression of effort." This writer said that Miss Mario was "an agreeably demure, ingenuous Marguerite, singing the part creditably."

Karolik Gives Second Recital

On his reappearance in recital at Aeolian Hall, New York, on the evening of March 6, Maxim Karolik, Russian operatic tenor, "gave much the same impression as before" (Herald Tribune) was the consensus of the reviews. This writer described the voice as having "satisfactory volume, smoothness of tone when not exerted to its utmost—when so exerted, a certain sense of effort, and occasionally a slightly metallic timbre." The other reviewers thought that Mr. Karolik "did not reveal a great deal of interesting vocal material," as the Sun put it.

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Pietro Yon

Pietro Yon, honorary organist at the Vatican, Rome, gave his only New York organ recital of the season in Aeolian Hall on April 4. On his program were Pagelia's Second Sonata, Russolo's Chimes of St. Mark, some of Mr. Yon's compositions, three works by Bossi, and the Fantasy and Fugue in G minor by J. S. Bach.

According to the Sun, the Bach composition "was an achievement of the afternoon for Mr. Yon played it with deep insight and a noble wealth of majestic color." The Herald Tribune reviewer wrote that the organist played "with his familiar thorough command of his instrument, both from the technical and the interpretative aspect, with ability to express a variety of moods." Other newspapers did not report the concert analytically.

Carmen

The production of Carmen at the Metropolitan Opera House, New York, on April 4 had Jeanne Gordon in the title role, Armand Tokatyan as Don Jose, and Ellen Dalossy as Micaela. In other respects the cast was the same as in earlier productions. Mr. Hasselmans conducted.

According to the Post, Mme. Gordon sang the role well and "dressed the part with distinction, but frequently was a far too stately beauty." The writer in the World agreed that she was "handsome and wore some striking costumes." The Herald Tribune remarked that "looking the part well, she played with ample action and vivacity and sang with volume, though with one or two departures from smoothness." Miss Dalossy's "creditable work" received commendation in this paper. Other newspapers did not carry analytical reports of the performance.

Gives Concert for Children

In a recital of songs for children at the Princess Theatre, New York, on the afternoon of April 5, Frances Newsom "had much success with her audience," reported the Sun. She sang songs for children by about two dozen composers, accompanied sometimes by player piano, and sometimes by Florence Barber. The Sun writer said further, "Miss Newsom looked charming and sang with taste and clear diction. Her fresh light voice was pleasing to hear, but she could improve the emission of her upper tones."

Williams Chapel Choir

The Chapel Choir of Williams College, conducted by Charles L. Safford, gave its first New York concert in Town Hall on Wednesday night. Laura Tappen Safford was soloist in a group of contralto songs and of cello numbers.

The Herald Tribune reported the choir "seemed to be on the way to becoming an excellent male chorus," giving out a tone of "ample volume and fullness, not without some rougher spots, moments of a slightly hard quality of tone in the upper voices, but, in general, satisfactory, with very commendable unity, a performance suggesting that Mr. Safford had accomplished much in his work at Williams. A notable feature of the performance was the depth and sonority of the basses in the closing measures of Palestrina's Tenebrae Factae Sunt."

This reviewer said that Mrs. Safford displayed a voice of "mellow quality, not without a slight vibrato and expressive skill." According to the Times, the choir, "if they left something to be desired in precision of attack and body of tone, yet gave ample evidence of enthusiasm for serious musical culture." The Post thought they displayed "mellow volume, for the most part fine tone, especially among the masses, and satisfactory voicing among the choristers.

Florence Stern Heard Third Time

A large audience was present at the third New York recital of Florence Stern, young American violinist, in Town Hall on the evening of April 4. The Times reported, "Miss Stern in a comprehensive program once more demonstrated her possession of an excellent technic, joined to an emotional and imaginative temperament. She has decision and power, plays with youthful fervor and has a great deal of attraction. Her climaxes and finales are worthy of special notice." Josef Adler was the assisting pianist in the program, which included the Grieg Sonata and Wieniawski's D minor Concerto.

Angelo Parravicini Dies

Milan, April 7.—Angelo Parravicini, theatrical and operatic scene painter, died here today. His work was known in all parts of the world, for at various times he painted scenery for La Scala, the New York Metropolitan Opera Company, and the Colon Theatre in Buenos Aires.

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THE BALANCE OF OPINION

Mme. Morena as Bruennhilde

Berta Morena returned to the stage of the Metropolitan Opera House April 3 as a guest artist after an absence of twelve years. Because of the indisposition of Curt Taucher, the only available Tristan at the Metropolitan, Tristan und Isolde could not be presented and instead Mme. Morena sang Bruennhilde in Goetterdaemmerung.

The Sun reported that Mme. Morena proved that she is still "an interesting and capable artist . . . her impersonation held its place well in the ensemble." Deems Taylor wrote in the Sun that "her voice shows signs of usage; its quality is impaired and its intonation is by no means flawless. It remains, notwithstanding, a voice of great volume and eloquence. Her acting of the role had breadth, grace and tragic force."

According to the Post reviewer, Mme. Morena "made a majestic and imposing Bruennhilde, and histrionically her performance was memorable," although "vocally, the difficult part proved a strain upon her." Olin Downes wrote in the Times that she "strove to present her conception of Bruennhilde as effectively as she might at a few hours' notice." Both Lawrence Gilman of the Herald Tribune and Pitts Sanborn of the Telegram-Mail commented that her singing showed strain, but Mr. Sanborn found her "a graceful and majestic figure."

Other new members of the cast were Carl Schlegel "whose conscientious and capable art was expended without stint on the vitalizing of brother Gunther" (Mr. Sanborn), and Charlotte Ryan as Gutrune.

Richard Byk

Richard Byk, Polish pianist, made his debut at Aeolian Hall last Tuesday. His program included Schumann's Etudes Symphoniques, Chopin, Liapounoff, Moussorgsky, Suk, Percy Grainger, John Powell, and Debussy.

According to Pitts Sanborn of the Telegram-Mail, he revealed himself as "a player of refinement and poetic feeling. He has an especially agreeable touch and is an adept at delicate shading. He phrases with musicianly skill." Deems Taylor wrote in the World that "his dynamic range is not extensive and he sometimes verges upon sentimentality . . . But he has a good technique, a pleasant, cool touch and a sensitive feeling for the music he elects to play."

The Times writer commented that Mr. Byk "is not only the possessor of a brilliant technique but he can call upon a great diversity of moods." The Sun reported that he "revealed a sensitive touch of great clarity. Technically he was well equipped" . . . although "his talents were varied and of uneven merit. There was little balance to his range of dynamics; he tended to reduce them to the monotonous level of a tender pianissimo, and his forte passages did not make up in brilliance or color for these deficiencies in varied phrasing and nuance."

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Holland Vocal Trio

"A new and meritorious group," the reviewer of the Herald Tribune called the Holland Vocal Trio, which made its debut in Town Hall, New York, on the afternoon of April 6. Josephine Kirpal, soprano, Else Letting, mezzo-soprano, and Mary Bennett, contralto, are the members of the group, whom Coenraad V. Bos accompanied.

The program consisted of trios, some of them unaccompanied, and of duets between Miss Kirpal and Miss Letting. Brahms, Tschaikowsky, Elgar, Hassler, Hasse, and Martini were among the composers on the program.

The Herald Tribune reported, "Their combined tone was thoroughly blended, with fresh, fluent quality, and an unexpected variety of coloring." He said further that hardness of tone was absent from their combined singing and that "they sang with commendable unity."

"There was grace and charm of style in all their singing, offset by good blending of fresh voices and admirable understanding of texts," said the observer of the Sun. "Their delivery of a cappella and accompanied work was of equal merit."

Pitts Sanborn had equal praise for the Trio in his review in the Telegram-Mail: "The ladies are not gifted with extraordinary voices, but they have mastered to an unusual degree the art of ensemble singing. Unanimity, balance, and skill in phrasing and nuance were conspicuous in their performance whether in trios or in duets. Their diction was clear and their command of style and sense of expression gave further satisfaction."

Sandor Furedi

Sandor Furedi, Hungarian violinist, who gave two New York recitals last season, was heard in Aeolian Hall for the first time this year on the evening of April 5. The Sun reviewer said, "Mr. Furedi, who has been concertmaster of the Strauss Imperial Orchestra of Vienna, showed again rhythmic sense with commendable tone and spirit in solo work, though with some lack of technical polish."

This chronicler did not consider the performance of Beethoven's Sonata, with Olga Halasz as accompanist, of a high standard. The Herald Tribune report agreed, although this writer found the playing of Goldmark's Concerto better. In this work, said this review, "He seemed thoroughly at home, and his tone took on a clear, fluent quality."

The Times observer commented on the characteristic Hungarian rhythm, fire, and speed in the performance, and remarked that "the superabundance of these qualities sometimes led him to deal somewhat roughly with technical detail." The audience expressed great pleasure in Mr. Furedi's playing, according to the reviews.

Lauri-Volpi Sings in Traviata

La Traviata was repeated at the Metropolitan Opera on the evening of April 6 with Lucrezia Bori and Giacomo Lauri-Volpi in leading roles. The remainder of the cast was familiar. The Herald Tribune reported that Mme. Bori again "pleased the ear and entranced the eye," and that Mr. Lauri-Volpi "sang with increased ease in production and commendable smoothness of tone." W. J. Henderson wrote in the Sun, "Miss Bori was in excellent voice last evening, and that is something that gives joy."

Miss Burnerdene Mason

Burnerdene Mason, negro contralto, made her New York debut Wednesday evening in Aeolian Hall in a program of operatic airs and negro spirituals. The Herald Tribune reported that Miss Mason "gave evidence of a voice of unusual quality, with a notably smooth and rich tone and lower notes of effective skill. Her talent seemed, however, lyric rather than dramatic, with a metallic timbre and sense of effort invading her voice if pushed too far."

The Sun writer observed that "her poise and composure were remarkable under the trying circumstances attending a first appearance. She possesses a voice of beautiful quality and good range. Her tone formation was frequently hard, however, and otherwise questionable in the lower and higher range. Her skill in taking intervals was quite remarkable, and much of her singing was commendable. She is a young singer of undoubted talent."

In the Times the reviewer wrote that Miss Mason's voice "revealed quite a range and, in the middle register, a tender and velvety quality, while at the same time articulation was clear." He suggested that further study will make a great deal out of "so much excellent material." The Telegram-Mail chronicler remarked that her recital "appeared to give considerable satisfaction to her listeners."

Repeat Verdi's Requiem

Verdi's Requiem was sung for the second time this season at the New York Metropolitan Opera House on the evening of April 5 under the direction of Tullio Serafin. The soloists were Nanny Larsen-Todsen, Merle Alcock, and Messrs. Martinelli and Mardones. The chorus and orchestra were those of the Metropolitan.

CHARLES
STRATTON
Tenor

A NOTICE !

"Absolutely a delight to hear," declared Pierre Monteux, erstwhile Boston Symphony conductor, of Charles Stratton's tenor voice. Mr. Monteux's sentiments were shared by several hundred Institute members who attended last night's recital in the music hall of the Academy of Music. Of Tennessee birth and wholly American taught, Charles Stratton is the nearest approach to John McCormack, in appearance, voice and art, that the concert world has yet afforded. Young, the possessor of an ingratiating smile and manner, perfectly at ease before his audience, his singing infused with a fullness of expression direct from the heart, Mr. Stratton captivated his listeners and held them breathless. The timbre of his voice, as aforesaid, is singularly McCormack-like, also the mastery of his vocal art and diction. More or less of a newcomer in New York, this unusually gifted singer seems destined to become a figure of national prominence in the music life of the country.

—*Felix Deyo, Brooklyn Standard-Union, March 26, 1925.*

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Mme. Matzenauer and Stock Share Praise

Play Three Movements of Beethoven's Ninth; Whiteman Heard Again.

Chicago, April 7.—"The greatest concert in the annals of the Chicago Symphony Orchestra," to quote Glenn Dillard Gunn of the Herald Examiner, took place last Friday. Mr. Gunn added that never has Frederick Stock made "music more eloquent, with more sensitive response to its spiritual message, with keener evaluation of its logic and its beauty, with greater technical skill."

Margaret Matzenauer was the soloist in the excerpts from Tristan und Isolde and the Niebelungen Ring. This writer described her as "the greatest singer of the age, in point of mere vocal power and tonal amplitude" and noted the "vast range" of her voice. Edward Moore of the Tribune asserted that "never within memory was there a voice of such volume as hers, and, since she is musician as well as singer, it is an instrument in which to take delight for its quality and its use." According to Maurice Rosenfeld of the News, Mme. Matzenauer's voice, "which has a remarkably pure, liquid quality, one which has great range and power and a mobility of tonal expression, has the musical requirement for Wagner's music." He also congratulated Mr. Stock and the orchestra. The first three movements of Beethoven's Ninth Symphony and Die Geschoepfe des Prometheus completed the program.

* * *

Yette Wexler, youthful pianist, was the soloist at the children's concert of the Symphony Thursday afternoon in Mendelssohn's Capriccio Brillante. Mr. Moore wrote that she played this work "with a swiftness and certainty that would have been commendable in a mature artist, and were bewildering in one of her years."

* * *

A new composition by Leo Sowerby, Synconata, was played by Paul Whiteman and his orchestra in the Auditorium Sunday. Edward Moore considered it showed "a little of the laboratory atmosphere about it, but is light hearted and it has spirit and color."

Glenn Dillard Gunn wrote that it is a "brilliant piece of wit and color" in which Sowerby "has shown astonishing skill" in employing the jazz orchestra. Mr. Moore found the orchestra "perky and bewitching, sprightly and witty."

LAMBERT MURPHY
Was Tenor Soloist in the Performance of Bach's St. Matthew Passion Last Saturday Evening by the Schola Cantorum and the New York Philharmonic Society.

Rochester Ensemble Ends Season

Rochester, April 1.—The concert given Saturday by the Rochester Little Symphony, Albert Coates conducting, brought the musical season here to a close. The assisting artists at the concert were Lucile Johnson Bigelow, harpist; Sandor Vas, pianist, and Nelson Watson, contrabass.

Two novelties on the program were Henry Eichheim's Three Oriental Sketches and Wolf-Ferrari's Chamber Symphony, scored for ten instruments and piano, with Mr. Coates at the piano. Other numbers were Handel's Concerto for double bass, Scarlatti-Tommasini's Suite from The Good-Humored Ladies, three Russian folk songs arranged by Liadoff, Ravel's Introduction and Allegro for harp, strings, flute and clarinet; Bach's Sicilienne; Lulli's Menuet from Bourgeois Gentilhomme, and Saint-Saens' Carnival of the Animals.

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Musical Chicago En Courant

New Plan for Opera in English Gets Under Way; San Carlo Company Sojourns at Auditorium.

by HAZEL H. MOORE

Chicago, April 7.

JUST WHAT FORM Mrs. Howard Spaulding's rumored patronage of opera in English was to take has finally come to light. And a very practical form it is to be. From present indications there is to be little conversation and much action, an agreeable departure from the usual mode of procedure when opera in the vernacular is the subject.

Mrs. Spaulding evidently believes that the way to begin is to begin, and to this practical end she has allied with herself two managers wisely versed in the ways of Lyceum and Chautauqua, Harry P. Harrison and May Valentine. According to Mr. Harrison, it has long been their custom to present tabloid scenes from operas in Chautauqua and Lyceum, always in English, and generally preceded by explanatory remarks on the story of the opera. The response has been such that they feel the time is now ripe to carry out the plan to which Mrs. Spaulding is lending her philanthropic aid.

Briefly, the plan is to recruit companies (four are the present aim, with others to follow as the demand increases) from the flood of native talent which yearly besieges the managers' offices. Casts have been selected, and two light and four grand operas prepared. The Mikado and Robin Hood are known quantities in practically every community, and will serve to pave the way for the gradually ascending scale of the Bohemian Girl, Il Trovatore, Faust and Aida.

ONE COMPANY is already in operation, having started from New Orleans, and is following the sun, Chautauqua-wise, West and North. Each company will carry a traveling orchestra of ten musicians, to be augmented in larger communities, and a chorus of twenty, with the required numbers of principals. The method of transportation is modern and interesting. Instead of placing dependence on erratic train service, singers, orchestra members and conductors will be moved from town to town via luxurious motor buses provided by Mrs. Spaulding. Baggage will be transported by trucks.

"This is not an experiment," said Mr. Harrison in outlining the plan. "It will only do more completely and comprehensively what we have been doing in Chautauqua, and Miss Valentine has long made a practice of selling to the Lyceum circuit what Fortune Gallo and the San Carlo company do and have done for fifteen years with largely imported talent.

"Everywhere we have preached opera in English and have found the smaller communities not only ready for it, but regarding it as the only logical form of lyric drama."

ONE CAN ONLY hope for the success of their plan that their companies will be able to maintain the artistic level that Mr. Gallo's San Carloites have shown us this past week at the Auditorium. Here was opera given by a company of excellent voices, smooth ensemble and assured routine. Under Mr. Guerrieri's leadership performances moved apace.

Nor were individual triumphs wanting in this "no star" organization. Tenor Salazar stopped the show after his singing of the drinking song in Cavalleria; Baritone Basiola unloosed an Auditorium full of excitement after the Pagliacci Prologue, an excitement unequaled in these parts since Ruffo's first singing of the same famous aria.

Anne Roselle and Bianca Saroya were favorites before the week was up, as were Demetrio Onofrei, who would be popular in any company, Gaetano Tommasini, Mario Valle.

THE SINGLE performance of Carmen in English, sponsored by the Federation of Women's Clubs and the American Opera Society, may be adjudged a complete success in so far as the performance and the English singing principals were concerned. The chorus sang in assorted French, but the Charles Henry Meltzer English translation was fully understandable with the clear diction of Lorna Doone Jackson, the Carmen; Charles Hart, Don Jose; and Herbert Gould, the Zuniga, in particular.

SPRING MOVING TIME would seem to have arrived for Chicago teachers. Adolf Muhlmann has already removed his opera school to quarters in the Fine Arts building. Mr. and Mrs. Vittorio Arimondi are giving up their spacious studios in that building to join Mr. Kinsey's forces of the Chicago Musical College. Burton Thatcher will transfer his teaching activities from that institution to the Gunn School when that institution removes to its new home in the Fine Arts building annex.

The musical colony of Chicago has added two more pianists to its roster. George Liebling liked Chicago so well after his three recitals here this season that he decided to settle here and carry on the tradition of his brother Emil, who pioneered pianistically in this city. Frederic Lamond has also yielded to inducements offered by Mr. Bradley and the Bush Conservatory, and announces his intention of becoming a resident pianist.

With the wedding on Tuesday last of Mildred Levy, daughter of Heniot Levy, to Alexander Kipnis of the Chicago opera basso section, one may assume that Chicago thereby acquires rights on another musical son.

THE ENGLISH Albert Coates sojourned in Chicago long enough this week to meet the Chicago Symphony Orchestra in rehearsal, and to enthuse over Rochester and his orchestra there.

The total amount realized by the Fannie Bloomfield Zeisler golden jubilee concert was $6,288.39. This has been turned over to the United Charities of Chicago to be used as a trust fund for the relief of incapacitated musicians and their families. The fund will be known as the Fannie Bloomfield Zeisler fund. Only the income is to be so used, and the main fund may be added to by charitable minded persons.

Pearl Schaaf, pretty sister of pretty Myrtle Schaaf, the Rose-Marie of the operetta of that name, plans to do some singing on her own account. She will join the Gallo San Carlo Company for roles of the Musetta nature.

Musicians Active in Chicago

Guiomar Novaes and Sophie Braslau Among Recitalists; San Carlo Company Appears.

Chicago, April 7.—The past week has been one of unusual musical activity for this part of the season. In addition to the week's engagement of the San Carlo Opera Company, there have been numerous concerts. Guiomar Novaes gave a Chopin recital on the same day that Sophie Braslau was heard in her deferred song recital. Other recitalists were Serge Borowsky, Clara Clemens, Henry Sopkin, Winnifred Erickson, Melita Krieg, and the Muenzer Trio.

Mme. Novaes' playing, according to Glenn Dillard Gunn of the Herald-Examiner, "had to commend it unrivalled tonal beauty, exquisite imagination," and "subtle and beautiful" rhythms. He asserted that she "remains the greatest of women pianists because she does not, as yet, consciously attempt to make music in other than feminine fashion." Edward Moore wrote in the Tribune that her recital "presented her at just about her best. She is a winsome pianist, full toned and agile, yet always feminine. One may hear more vigorous performances of the Barcarolle, but seldom one more utterly charming."

* * *

To quote Mr. Gunn's assertion, Miss Braslau "has a great voice. It has the robust and somber quality of a baritone, power enough to rise to great climaxes, and brilliance enough to achieve variety." Mr. Moore wrote that Miss Braslau "did the best singing she has ever done here. Her voice was in its former gorgeous splendor and she applied it entirely to singing."

* * *

Serge Borowsky, baritone, was heard in a recital of songs at Orchestra Hall on Friday. Mr. Moore mentioned that "his voice had quality and resonance, and his manner of singing displayed sincerity and artistic accomplishment." Maurice Rosenfeld wrote in the News that he disclosed "a taste for song literature and interpretative qualities." In the recitative and aria, Eri Tu, from Verdi's The Masked Ball, he presented "a voice that had power, a quality which brought out the dramatic depth of the music and a knowledge of operatic traditions." On the other hand, Mr. Gunn stated that "his voice is not a true lyric organ and his interpretations were without address."

* * *

Mme. Clemens gave the third of the historical programs of her series. Schubert, Mendelssohn, Schumann, Liszt, Cornelius, and Franz were represented on her program. Karleton Hackett of the Post commented that "there was the same earnestness of purpose as on the previous occasions and the evidence of serious study."

* * *

The only violin recital of the week was given by Henry Sopkin in Kimball Hall on Friday. He played, to quote Mr. Moore, "with fine tone and an excellent sense of phrasing and accent." Mr. Rosenfeld referred to him as a "gifted young violinist" and added that he played the Bach Chaconne for violin alone with "such commendable musical qualities that he had to add an encore, and he played a Bourree from one of the Bach Sonatas, also without accompaniment, in which rhythmic accent, a broad, full tone and musical feeling made of this number a charming piece of music."

* * *

A joint recital was given by Winnifred Erickson, soprano, and Melita Krieg, pianist, on Thursday in the Young American Artists' series at Fine Arts Recital Hall.

Edward Moore wrote that "in both cases there was young and pleasant talent, not developed as highly as will be the case in years to come, but making no particular strain to go beyond present accomplishments." Miss Erickson sang with "an ingratiating voice and fairly good enunciation," and the pianist played Scarlatti and Haydn "lightly, appreciatively, and with considerable charm."

In Mr. Rosenfeld's opinion, Miss Krieg "played with understanding of the music, good tone and clean technique. There was not as yet interpretative force." Miss Erickson, he said, "has a soprano voice of naturally good quality but as yet immature and unsteady."

* * *

The Muenzer Trio played at Kimball Hall on the second. Karleton Hackett thought that they played "excellently" with fine balance and "flashes of individual brilliance which yet were kept in proportion." Mr. Moore also commended the technical excellence of the Trio and its sympathetic understanding of its programs.

* * *

The San Carlo Opera Company opened its season here at the Auditorium on March 31 with the presentation of Aida with Anne Roselle, Stella de Mette, Gaetano Tommasini, Mario Basiola, Pietro de Biasi, Natale Cervi, Francesco Curci, and Philine Falco. Fulgenzio Guerrieri conducted.

Miss Roselle was highly commended for her performance, and Mr. Hackett wrote that "she played the part with dramatic force and sang with understanding of the music." Mme. de Mette was praised by Maurice Rosenfeld for "vocal merits of uncommon order and of artistic worth." Mr. Gunn found Mr. Tommasini "admirable."

Tamaki Miura sang Cio-Cio-San in Madame Butterfly the next evening. Others in the cast were Mary Kent, Demetrio Onofrei, Philine Falco, Mario Valle, Francesco Curci, and Pietro de Biasi. Mme. Miura was congratulated as an artist of "rare powers" by Mr. Hackett, and Mr. Moore thought Mr. Onofrei "excellent." Mr. Guerrieri was the "star"

(Continued on page 17)

Fleta

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"The poet, the lyric rhapsodist of Schumann's dreams and reveries."

So writes Lawrence Gilman in the New York Herald-Tribune of

HAROLD BAUER

and his

ALL SCHUMANN

program which was greeted in New York City as the most notable event of Mr. Bauer's long and distinguished career. It was, to quote another writer, I. Weil, New York Evening Journal,

"as absorbingly beautiful a performance of piano music as we have ever heard."

According to Olin Downes in the New York Times, it was

"the most impressive example of Mr. Bauer's art that he has offered to the public in recent seasons."

CERTIFIED THE MUSICAL DIGEST

WOULD you like to read the full notices of this extraordinary recital, called by many the greatest piano concert ever given in New York? Here they are:

Pianist Gives Performance of Rare Beauty

"HAROLD BAUER'S afternoon at Aeolian Hall on Saturday was as absorbingly beautiful a performance of piano music as we believe we have ever listened to—and we have been listening to pianists not for two or three years but for twenty. He became the perfect medium through which the soul of Schumann sang its rich and wondrous song, for the afternoon had to do with nothing but that—an emotional monograph in tone. Mr. Bauer, as he gets older, plays more rarely than he used, which is a vast pity, for he is in so many ways the most generally satisfying pianist that the fastidious concertgoer can sit down before. That may sound like rather banal characterization or description of the superb thing he does at the piano, but it isn't. To satisfy thoroughly the discriminating and experienced person in the interpretation of piano music is something that very few pianists indeed can make shift to do. To achieve it requires a complete self-effacement on the part of the player, a mastery of technique that makes this merely a matter of the most unobtrusive means and never an end in itself and the transfusion of the intelligence and feeling of the pianist into the specific necessities and significance of the music before him. That viewed whole was the aspect of Mr. Bauer's art on Saturday. The pianist as we have said was occupied only with the music of Schumann — something more than half of the 'Kreisleriana,' the 'Papillons,' the toccata, the C major fantasia, and the 'Phantasiestuecke,' as well as some of the smaller pieces. There was the utmost sympathy between him and what he was doing, and the music emerged from beneath his fingers clear and beautiful in its meaning and its emotional poesy."—*The New York Evening Journal,* Feb. 28, 1925.

"HAROLD BAUER'S recital of piano music by Schumann yesterday afternoon in Aeolian Hall was one of the most impressive examples of his art that he has offered the public in recent seasons. The program reflected most of the important phases of Schumann's development as composer, from the early 'Papillons' to the 'Kreisleriana' and the great C major Fantasia. In no aspect of the music did Mr. Bauer fail his audience. *He is the past master of Schumann's piano style.* This is not the gift of every virtuoso, even in these days of technique run riot, days in which Schumann is an old hat and forgotten by a rising generation intent upon the Ravels and Stravinskys of the period. Schumann, nevertheless, composed for the piano in an inimitable and very personal manner. He stands apart even from his celebrated fellow-romantics, Liszt and Chopin, in the novelty and originality of his writing for the keyed instrument. And he is still aloof from the herd. Many virtuosi play his notes; not many catch his accent and inflection, the wholly subjective tone of his musical speech. Nor do they feel his color and reveal it as Mr. Bauer. He played Schumann yesterday as if he were improvising his own music and no other method of pianistic expression were comprehensible to him. With Schumann he was wistful, confiding, impulsive or nobly prophetic, and always a poet. The pianist differentiated strikingly between the Schumann of different periods. The naive, charming, yet rather callow confessions of the 'Papillons' found with him an appropriately frank, gay or sentimental expression. With the 'Kreisleriana' pieces, of which, with excellent judgment only five were played, he wove another spell. The music is almost too intimate for the concert room, but Mr. Bauer succeeded in taking his audience into his own and the composer's confidence. He established the necessary atmosphere and projected Schumann's thought. Other compositions were the Romance in B flat minor, one of the less played but wholly characteristic works of the composer; the D major Novelette, the Toccata, and for a final group the 'Fantasiestucke,' Op. 12. The Toccata, with its glint and shimmer and its fabric of brilliant counterpoint, was given a performance at once virile and poetic. The climax of the afternoon was the playing of the Fantasia. This interpretation touched the heights and depths of music and accomplished this within as perfectly proportioned a scheme of dynamics as ever we heard. It was profoundly Schumann, but Schumann relieved of what Nietzche speaks and Wagner termed 'the imposture of the grand manner.' Most pianists performing the passionate Fantasia think it necessary to lay on and spare not and present the first two movements or the greater part of them in the old 'formidable' way. Mr. Bauer often employed the emphasis of understandment. His opening theme was not a tumultuous fortissimo appeal, but a lyrical plaint which seemed so characteristic in its expression that we wondered why others had played the passage in a different way. The grand manner was left for the march piled one on another as the processional went thundering onward. The finale became at once the most subdued and absorbing movement of the three; a golden haze of tone, in which melodies floated and murmured, until the long-delayed cadence into the tonic key. The color of the last chords was notable; the sound resembled that of a rich full brass choir; and this, in view of what had preceded, seemed the one and inevitable sonority. It is a pity, in a way, that even great artists are heard before they have reached Mr. Bauer's stage of self-expression. But audiences are seldom so particular. Would Mr. Bauer be less liked today by a public that has taken rather long to appreciate him if his playing had less depth and proportion by twenty years than it had on this occasion? Yesterday at least an eager public crowded the hall to hear him and were deeply impressed by what he had to say."—Olin Downes, *New York Times,* Feb. 28, 1925.

"THE conjunction of Schumann and Mr. Bauer is always a happy one, for this pianist is particularly well endowed to give voice to the serene poetic eloquence of the great romanticist's best music. Mr. Bauer's keen sense of color and lyric song was granted a fertile field for display. The lyric tenderness, the fanciful humor, the sturdy qualities of fine sentiments and emotions inherent in this program were brought out with masterly skill. The recital was a delightful one, the program of a composer interpreted by an artist particularly sympathetic with his attitude and ideas."—*New York Sun,* Feb. 28, 1925.

"MR. BAUER is not only somewhat of a specialist in the music of Schumann, but he is one of those rare pianists who are specially equipped by the Muses to play Schumann with insight, fidelity and eloquence. Schumann must not be sentimentalized—that is fatal to him; he bears sentimentalizing less well than any composer one knows of. Yet poetic glamour and tenderness and nuance must be present in the conceptions of the interpreter or Schumann is betrayed. Above all, he must be played with an intimacy of feeling, a sincerity and integrity of attitude that are not native to every virtuoso. But they are native to Mr. Bauer, and yesterday he displayed them persuasively. He played with his usual beauty and taste in tone-color and in the sensitive adjustment of part to part. He was the poet, the lyric rhapsodist of Schumann's dreams and reveries. An audience that appeared to fill every seat in the hall listened to Mr. Bauer with rapt attention and applauded him to the echo."—Lawrence Gilman, *New York Herald Tribune,* Feb. 28, 1925.

Harold Bauer's Schumann program ought to be heard by every college, musical club and musical conservatory next year!

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Aeolian Hall, New York City

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Bartok and Beethoven Contrasted by Reiner

Conducts Suite and Eroica Symphony; Percy Grainger Plays for Capacity Audience.

Cincinnati, April 6.—Mr. Reiner's program for the symphony concerts of last Friday and Saturday presented no soloist but included the contrast of the orchestral Suite, No. 2, by Bela Bartok, and Beethoven's Eroica Symphony, with Liszt's Mephisto Valse inserted between these extremes.

Cincinnati reviewers were enthusiastic over the beauties of line and color given by Mr. Reiner's reading of the Symphony. Mrs. Plogstedt of the Post thought the interpretation "in all respects worthy of it."

Mrs. Smith's preference for the Beethoven was marked in her Times-Star review, which noted the "Mozartean influence" emphasized in Mr. Reiner's interpretation which "returned the Eroica to its earlier period style." Mr. Nilson's opinion in the Commercial-Tribune was that "Mr. Reiner has done no finer conducting of Beethoven since having had the Cincinnati orchestra" under his direction.

The synopsis of critical opinions about the Bartok Suite was that much benefit as a mental exercise might be gained in trying to discover the Hungarian folk tunes in this amazing orchestral structure.

"Stravinskyesque" declared Mrs. Smith; "receptiveness" was found to be an "absolutely necessary quality for complete understanding" by Miss Plogstedt. "Too fragmentary to be a striking example of any school" was Mr. Goldenburg's opinion of this work.

* * *

Percy Grainger's recital, under the aegis of Miss Minnie Tracey at the Sinton ballroom Monday evening, April 6, was called a brilliant success. A capacity audience heartily approved the program, which included a Bach-Liszt Fantasia and Fugue for organ, a group by Balfour Gardiner, Chopin's Sonata in B minor, Opus 58; and a group of four Grainger compositions.

* * *

J. Herman Thuman directed a presentation of The Passion Play three nights this week. It was given with a beautiful stage setting and with choral music from St. Matthew's version by Bach, in which the St. Lawrence choir of men and boys, trained by Alfred Schehl, was heard. This choir also sang parts of the Cesar Franck Mass and other selections suitable to the Palm Sunday orchestral concert at Music Hall. B. G.

Honor Roland Hayes With Spingarn Medal

THE Spingarn Medal, awarded annually for the highest achievement by an American negro during the preceding year, was presented to Roland Hayes, tenor, last Tuesday afternoon on board the S. S. Aquitania in its pier before he was to sail on it for Europe. Walter Damrosch, conductor of the New York Symphony Society, made the presentation.

The presentation was delayed on account of Mr. Hayes' absence in Europe when the award was made. Since returning he has been engaged in a concert tour. Mr. Damrosch accompanied the presentation by a speech in which he praised the singing of Mr. Hayes. He was introduced by James Weldon Johnson, secretary of the National Association for the Advancement of Colored People, which is the donor of the medal.

The committee of award consisted of Bishop John Hurst, chairman; Dr. John Hope, president of Morehouse College; Oswald Garrison Villard, Mrs. Dorothy Canfield Fisher, Dr. James H. Dillard, Colonel Theodore Roosevelt, and Dr. W. E. B. du Bois. Among those who spoke was Harry T. Burleigh, composer, pianist, and singer, who once received the medal himself.

Damrosch Ends Fortieth Season

Tibbett and Rachmaninoff Assist Veteran Leader in Final Concerts of Year.

The New York Symphony Orchestra, Walter Damrosch conducting, concluded its season with a concert in Aeolian Hall on April 5 with Lawrence Tibbett as soloist. Mr. Tibbett also was the assisting artist at the final young people's concert of the orchestra on the previous day. Mr. Damrosch had returned to the conductor's stand on April 2 in Carnegie Hall with Rachmaninoff playing his Third Piano Concerto.

The Sunday concert was the orchestra's farewell to Aeolian Hall as next year these concerts will be given in Mecca Temple. At the conclusion of the program Mr. Damrosch, who is celebrating his fortieth year with the orchestra, received an ovation and was presented with two wreaths. His program included Tuolumne by Quinto Maganini, Dvorak's Carnival Overture, and Franck's D minor Symphony.

Mr. Tibbett's singing had "robust and dramatic quality," according to the World, and the Telegram-Mail reviewer asserted that he sang "without flourish, with some style and always with musicianly sense and feeling." The writer in the Herald Tribune commented that he sang with "his usual intelligence and feeling, and with beauty of tone and phrasing."

Olin Downes of the Times wrote that he sang Iago's Credo "with a fine sense of values, care for diction and phrasing, and a warm, resonant tone quality. . . . He showed the same care for the principles of musicianship and good singing in Schumann's songs." He added that "if anything he erred on the side of self-restraint and concern for technical matters where more freedom and flexibility would have been agreeable." The Post considered the Otello selection given "with a care for musicianship and a warm, resonant tone that made it a worthy program selection." In the Sun review, it was noted that "his voice was rich in color and used with skill, although his German diction was not impeccable."

Tuolumne, composed by Mr. Maganini who is solo piccolo and third flutist of the orchestra, was played for the first time by the society. According to the Herald Tribune, "it is a pleasantly fanciful piece, effectively orchestrated, but somewhat too long for its musical subject matter." Mr. Downes wrote that it is composed "with a feeling for orchestral values and with sincerity which may later develop a style more mature and cohesive. . . . Its mood and intention commend it, but it is too diffuse."

An all-Wagner program was the fare offered at the last young people's concert. Mr. Damrosch's conducting and Mr. Tibbett's singing were commended in the press.

Mr. Damrosch was the recipient of a cordial welcome upon his return to take up the baton on the previous Thursday at Carnegie Hall. The program comprised Vaughan Williams' London Symphony, Le Dryade, a new symphonic picture by Louis Aubert, and the Rachmaninoff Concerto.

Indicative of critical comment of the Concerto was Olin Downes' statement that "almost did Mr. Rachmaninoff persuade us that this was great music . . . and Mr. Rachmaninoff played like the past master of his instrument and the musical giant that he is, with profound feeling, electrical excitement and rhythm, with sensuous melancholy in the treatment of lyrical themes and a passionate achievement of climax."

The Aubert work, according to Lawrence Gilman of the Herald Tribune, is "only skimmed Debussy." Deems Taylor was of the same opinion more or less, and the Post called it "a pleasing but not particularly noteworthy production." Other writers agreed that Dryade was strongly reminiscent of both Wagner and Debussy.

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On The Music Highway

KITTY CHEATHAM, soprano, who appears in recital at Carnegie Hall, New York, this Saturday, will be assisted by a small orchestra conducted by John Warren Erb. Her program will end with Tschaikowsky's Nutcracker Suite. In collaboration with Walter Pritchard, Eaton, Miss Cheatham adapted the original Hoffmann fairy tales which inspired Tschaikowsky to write the Suite, and she prefaces each number with its particular fairy tale.

John McCormack was heard in his final New York concert of the season in Carnegie Hall, New York, on April 5. He will sing at the Cincinnati May music festival and then start on his trip to the Orient.

May Peterson, soprano, sang at the ninth of the artists' concerts given by the Music League of Manitowoc, Wisconsin, on March 24. Herman Nott was at the piano.

George Barrere and his Little Symphony Orchestra will start on tour Thursday. They are scheduled to give concerts in Hampton, Lynchburg, Huntington, Louisville, Fort Wayne, Grinnell, and Des Moines. At Des Moines they will break up for the summer, some going to the Coast, others to various summer resorts. The next is their twelfth season.

A large audience bade farewell to Jascha Heifetz in his fourth and final New York recital in Carnegie Hall on April 5. This will be Mr. Heifetz' last New York recital for some time as he is leaving shortly for a world tour.

Fritz Reiner, conductor of the Cincinnati Symphony Orchestra, will conduct summer concerts on the Atlantic and Pacific coasts in July and August. The Hollywood Bowl Association, through its president, Mrs. Artie Mason Carter, has just completed arrangements for Mr. Reiner to open a season of concerts in that open-air auditorium with the Los Angeles Philharmonic Orchestra on July 7. Mr. Reiner will lead sixteen concerts in Hollywood.

Immediately after his Hollywood engagement, Mr. Reiner will leave for New York by transcontinental airplane to start rehearsals for seven appearances with the New York Philharmonic Orchestra at the Lewisohn Stadium. This will be Mr. Reiner's second consecutive season as guest conductor of the Stadium Concerts.

Claire Dux gave a recital in Galesburg, Ill., on April 7.

Marguerite d'Alvarez, the Peruvian contralto, sang in Buffalo, N. Y., on Tuesday evening, March 31. She has just signed a contract with the Opera Association of San Francisco, to appear there next September in the roles of Amneris, Carmen, Dalila, and Azucena.

The Chamber Music Society of San Francisco, together with Ernst von Dohnanyi, Hungarian composer and pianist, gave the third concert of the Peninsula Musical Association of Palo Alto on March 12. Their program consisted of a sonata for piano and violin and a quintet for piano and string quartet by Dohnanyi, and also the Etudes Symphoniques of Schumann. Both the Society and Mr. Donhanyi received praise in the local press.

Guiomar Novaes, South American pianist, will be under the management of Arthur Judson for the season, 1925-26. Mme. Novaes will go abroad in May to play in London and Paris, returning to this country for Christmas. She will open her season in Chicago on December 29.

Frances Nash, young American pianist, will play with the Lenox String Quartet in a special program to be given for the Chopin Club of Providence, R. I., in January. In addition to a solo group, she will play in the Cesar Franck Quintet.

Monday evening, April 20, in Carnegie Hall, Ethyl Hayden will give her only New York recital of the season. She will have the assistance of Edward Harris, composer, at the piano, in a program of Italian, French, German and English songs. On this occasion Miss Hayden will sing two of Mr. Harris' most recent songs which he has dedicated to her—Fairy Lullaby, and The Cynical Cuckoo. Both songs are settings of Shakespeare lyrics, taken from Midsummer Night's Dream, and Love's Labour's Lost.

Royal Dadmun will give a recital in Aeolian Hall, New York, the evening of April 28.

A new club has been organized in Oklahoma City, known as the Helen Norfleet Club. Mrs. Florence F. Dinkley is director and Katherine Harner the president. The course of study for the club will be the one recently published by Miss Norfleet, pianist of the Norfleet Trio.

Anthony Pesci, young American tenor, will appear at the Westchester Women's Auditorium on April 23. Mr. Pesci has been heard at several Board of Education concerts this season.

E. Robert Schmitz was heard in Madison, Wis., March 13, and in Chicago March 22. He will also give a recital and four lecture-recitals in Birmingham, Ala. Next season Mr. Schmitz will open his recital tour in New York late in October. A cross-country itinerary will take him to the Pacific Coast in January.

Sylvia Lent, violinist, and Sophie Braslau, contralto, will be heard in a joint recital in Paterson, N. J., on April 20, under local management of Chrystal Brown.

George Engles, manager of the New York Symphony Society, has announced that sixty-one concerts will be given in this city next year by the New York Symphony Orchestra. This will be the largest number ever given locally by the society.

Twenty Sunday afternoon concerts will be held in the new Mecca Auditorium. These will be in two series of ten each, given on alternate Sundays. Series A will be held November 1, 15 and 29, December 20, January 3 and 17, February 7 and 21, and March 7 and 21. Series B is scheduled for November 8 and 22, December 6 and 27, January 10 and 24, February 14 and 28, and March 14 and 28. Subscribers may buy seats for either series.

The dates of the twelve Thursday afternoon concerts are November 5 and 19; December 3 and 17; January 7, 14 and 28; February 4, 18 and 25; March 11 and 25. The Friday evening series falls on October 30, November 6 and 20, December 4 and 18, January 8, 15 and 29, February 5 and 26, March 12 and 26.

There will be six Saturday afternoon concerts for young people on November 7, December 5, December 26, January 23, February 13, February 27. Five Saturday morning concerts for children will be held on October 31, November 14, November 28, December 12 and January 2. The Brooklyn series of six Saturday afternoon programs is scheduled for November 21, December 19, January 16, February 6, March 6 and March 27.

Ernest Hutcheson will make his eleventh New York appearance in five months in the Percy Grainger concert which the Australian composer is giving in the Little Theatre on April 26. On this occasion Mr. Hutcheson, together with Ralph Leopold and Percy Grainger, will play in the six-hand arrangement for two pianos of Grainger's English Dance.

Mme. Maria Carreras arranged an unusual program for her appearance with the Indianapolis Maennerchor on April 5.

She chose for her opening number Respighi's transcriptions for piano of old dances and arias of unknown composers of the sixteenth century. These were followed by an organ concerto of W. F. Bach, transcribed for piano by M. von Zadora, and dedicated to Mme. Carreras. Figuring also on the program were La Danse d'Olaf by Pick-Mangiagalli and a Navarra by Albeniz. Pieces by Beethoven, Chopin and Liszt completed the program scheme.

The Students' Concerts of the Philharmonic Society will be increased from ten to twelve performances next season and transferred to Saturday night, according to an announcement made by Clarernce H. Mackay, chairman of the board of directors. These concerts will be conducted by Willem Mengelberg and Wilhelm Furtwaengler. The prices will range from twenty-five cents to $1.

Forty members of the Glee Club of the University of North Carolina, under the direction of Paul J. Weaver, started on a Western trip the first of April. They have sung in Kansas City, St. Louis, Louisville, Chicago, Cincinnati, Nashville, and Asheville. This is the first time any Southern glee club has taken a trip of such magnitude. Jerome Swinford accompanied the club as soloist.

The club took a similar trip during January.

During April, Caryl Bensel is appearing at the opening of a new theatre in Arverne, L. I.; at the Newark Athletic Club, Newark, N. J., on the fifteenth; in the concert ballroom of the Mayflower Hotel, Washington, D. C., on the twentieth; and on April 30 in Nutley, N. J.

Nearly nine hundred men, representing fifteen glee clubs in the metropolitan district, sang under the direction of thirteen directors in the second joint concert arranged by the Associated Glee Clubs of America at the Metropolitan Opera House, New York, on March 31. Reinald Werrenrath was the assisting artist.

Walter Damrosch made a brief address, outlining the choral development in England and America and commending the activities of the Associated Glee Clubs.

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Jazz—A Gesture

Ashley Pettis Makes a Plea for the Consideration of the Serious American Composer.

"JAZZ IS only a gesture. There is no permanency of feeling in jazz music—it is nothing more or less than a mannerism." Ashley Pettis rose from the piano stool. He had just played one of his new songs, a setting to one of Sidney Lanier's poems.

Standing by the open window of his New York studio, he spoke of the subject which interests him most—American music. Mr. Pettis is a young American of straight Puritan ancestry and consequently a musician with traditions deeply rooted in the life of this country. He resents the widespread adherence to the belief that jazz is the only native American music, and that it is truly indicative of American life.

"Of course jazz has its place in this country's music, but that place is in the cabaret and dance hall, not in the concert auditorium. I don't object to jazz itself, but rather to the prevailing tendency to magnify its importance." The young pianist's eyes bespoke his earnestness. "These jazz men are primarily parodists. They seize upon material offered in fine music and then distort it into graceless and obvious forms. After all, their aim is to make Broadway shuffle its feet and shake its shoulders, not to create music of permanent value which will have the same appeal fifty or a hundred years from now that it has today.

"To me, the most telling point against the artistic worth of jazz is the fact that no one wants to hear the jazz of yesterday. In a sentimental moment a dance orchestra may play Alexander's Ragtime Band but the crowd is eager to hear the new pieces. I don't know what the average life of one of these compositions is, but I don't imagine it is over a few months or a year at the very longest. As I said before, jazz has its place in life—but then, so has synthetic gin."

Mr. Pettis not only composes, but on his concert programs he always includes at least one American group. At the biennial of the National Federation of Music Clubs to be held in Portland, Oregon, in June, he is going to give a joint recital with Katherine Meisle and his program will be all-American.

It is not that he thinks that there is any such thing as "good American music," but he does believe, and emphatically believe, that there is such a thing as good music written in America. In spite of his knowledge that real art is in its very nature international, he feels that it is only fair to encourage serious American composers and to foster the development of good music in this country. In this way, according to Mr. Pettis, we may create a music which is distinctly American and which will truly be an expression of our national life.

"As a nation we are still in a transitional period, but the music produced now should be representative of the serious trend of our artistic growth. No lasting school of music can be built upon such a shaky foundation as that offered by jazz. It is in its very nature too ephemeral. It seems a shame that so many people are taking it so seriously and thus sanctifying it with the halo of importance. If people would take it for what it is so obviously worth as an amusing caricature, a posturing clown, it would be relegated to its rightful habitat, the dance hall. The movement is a menace to our aesthetic growth only so long as people continue to make excessive claims for something of such momentary value and to try to force the American stamp upon it." K. K.

From a Sketch by Jack Fiske

ASHLEY PETTIS

New Works in Playhouse Repertory

The Neighborhood Playhouse of New York recently added two new works by Americans to its repertory, A Legend of the Dance, described as a "medieval interlude" by Agnes Morgan, with music by Lily Hyland; and Sooner and Later, a dance satire by Irene Lewisohn, with music by Emerson Whithorne.

Thirteen Soloists Picked For Ann Arbor Festival

Ann Arbor, Mich., April 7.—Completed plans for the Ann Arbor Festival, to take place on May 20 to 23, include the appearance of thirteen soloists, the Chicago Symphony Orchestra under Frederick Stock, and the University Choral Union under Earl V. Moore. There will be concerts on the evenings of Wednesday, Thursday, Friday and Saturday, and matinee programs on the latter two days.

At the first concert Ossip Gabrilowitsch will assist the Orchestra in Tschaikowsky's B flat minor Piano Concerto, the program to include Schumann's First Symphony, Strauss' Don Juan, and Beethoven's Third Leonore Overture. Next evening Moussorgsky's Night on a Bald Mountain and Rachmaninoff's The Bells will be given, the latter with chorus and orchestra and Emily Stokes Hagar, soprano, Rhys Morgan, tenor, and Charles Tittmann, bass.

In the third concert the Children's Festival Chorus, under J. E. Maddy, will sing a program with the assistance of Loretta Degnan, contralto. That evening Lawrence Tibbett, baritone, will be soloist with the Orchestra, singing several arias. Brahms' Third Symphony and Taylor's Through the Looking Glass will be heard.

Mischa Elman will be soloist in Saint-Saens' Third Violin Concerto at the next concert, and Mr. Stock will conduct also Tschaikowsky's Fourth Symphony and a Bach Suite. The Sixth and last program will be a concert performance of La Gioconda, with the Chorus and Orchestra, and with Frances Peralta, soprano, Augusta Lenska, mezzo-soprano, Kathryn Meisle, contralto, Mario Chamlee, tenor, Vicente Ballester, baritone, and Henri Scott, bass.

CECILE DE HORVATH

"Master of piano and crowd."—*Manhattan, Kansas, Morning Chronicle, Nov. 14, 1924*

MIDDLE WEST

"Memories of Carreno, Zeisler, were suggested by her intensely dramatic, temperamental performance. . . . Electrified and astonished her spellbound audience."

—*Elgin, Ill., Daily News, Jan. 6, 1925.*

"One may have heard the Paganini-Liszt Etude played by some six foot masculine pianist, but they never heard an interpretation of greater strength and beauty than that of last evening."

—*Webster City, Iowa, Daily News, Dec. 18, 1924.*

SOUTH

"No pianist has ever visited Henderson-Brown College who has so thoroughly inspired and impressed her audience as Mme. de Horvath."

—*Siftings Herald, Arkadelphia, Ark., Jan. 19, 1925.*

"DELIGHTS AUDIENCE OF 1500. . . . Gives a performance that ranks her as the foremost of our women pianists and shoulder to shoulder with the opposite sex."

—*Park City Daily News, Bowling Green Ky., Nov. 11, 1924.*

FAR WEST

"CECILE DE HORVATH SCORES TRIUMPH WITH PIANO NUMBERS."

(Headline in Denver Times, Nov. 21, 1924)

" . . . that was undoubtedly the best concert ever given in Gunnison."

—*Gunnison, Colo., News-Champion, Nov. 28, 1924.*

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NEW YORK

"Miss de Horvath's audience was of unflagging enthusiasm and applauded warmly her performance of the Glazounoff Sonata in B flat Minor. . . . Miss de Horvath demonstrated in it her admirable command of piano pyrotechniques, feeling of emotional content and fluid pianistic speech. . . . Chopin's Polonaise in B flat was an exceptional bit of playing from the standpoint of virtuosity."

—*New York Sun, Jan. 21, 1925.*

"A pianist of considerable attainment, Miss Cecile de Horvath, gave an interesting recital. . . . The first group gave the test of her powers and found her at her best. She differentiated her composers intelligently. The Liszt Ballade with which she started, was played in good form, an effervescent, brilliant technique joined to a sense of its poetical moments; a Bourree of Bach was given neatly and with cheerful expressiveness; a Gluck Melody was found charming, while a Sonata by Glazounoff had the rich emotional style of the Russian composer."

—*New York Times, Jan. 21, 1925.*

"As before Mme. de Horvath played as a skilled, thoroughly competent pianist, at home in rapid passages and where technical difficulties were most rampant, playing with spirit and expressive ability."

—*New York Herald-Tribune, Jan. 21, 1925.*

"The Conclusion Brought the Audience to Her Feet with a Unified OVATION."

—Los Angeles Herald.

"Seldom Does Portland Tender Such Sincere and Enthusiastic OVATIONS."

—Portland, Ore., News.

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From the Pacific Coast

"A very few number of famous violinists might be mentioned who can equal her genius. She is the possessor of a distinct and magnificent gift."—*Portland News,* Feb. 3, 1925.

"Erna Rubinstein has been compared to Kreisler, but she is more like a reappearance in the World of Paganini himself. Amazing, stupendous, astounding technique, that sets one marveling. The maturity of the whole performance was unbelievable.—*Portland Oregonian,* Feb. 3, 1925.

"Miss Rubinstein has a tremendous equipment, her virility is outstanding. Her tone and phrasing in the andante was exquisite and the last movement she did at an electric tempo."—*Los Angeles Times,* Jan. 30, 1925.

"Erna Rubinstein has rare talent and remarkable technical equipment, spontaneity and a good, sure tone."—*Los Angeles Record,* Jan. 30, 1925.

"Such mature splendid tone does not come our way every day—and to find it at the command of a slip of a girl seems sheer magic. We can only hope that we shall have the great good fortune to hear her again soon; her genius is of a rare order."—*San Francisco Bulletin,* Jan. 24, 1925.

"Miss Rubinstein played magnificently with lustrous tones and perfect mastery making the remarkable arpeggios and cadenzas thrilling."—*San Francisco Call and Post,* Jan. 24, 1925.

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Joint Recital Feature in Boston

Zimbalist and Thomas Appear Together; Myra Hess, Macmillen, and Coleman Play.

Boston, April 7.—A joint recital in Symphony Hall Sunday afternoon by Efrem Zimbalist and John Charles Thomas was one of the features of recent music here. Other important events on the musical calendar of the past week were the concerts given by Myra Hess, pianist, Francis Macmillen and Joseph Coleman, violinists, and William Richardson, baritone.

According to the Monitor, Mr. Zimbalist "again gave evidence of those superior qualities as violinist and musician which have so long distinguished him from many of his contemporaries." Mr. Smith commented that "only praise may be written" of the violinist's performances . . . "again his finespun, silken tone charmed the ear and once more his virtuosity, as should be the case with any performer, proved the handmaid of his musicianship." He was praised by other writers.

The Transcript chronicler reported that Mr. Thomas "has a voice of excellent quality, ample sonority, full resonance except in some of the softer works; intelligent understanding of his songs, except in some of the subtler things." In the opinion of the Monitor reviewer, he did "by far the best singing we have heard from him here recently." The Globe commentator mentioned that he brought "warmth and glow to his portion of the program. He has one of the most beautiful baritone voices that may be heard."

In the Herald was the assertion that the two artists "supplement each other, both musically and in person: the rapturous strides of John Charles Thomas, and the reserve of Zimbalist; the exquisite refinement, the intellectual bent of the violinist, and the dramatic warmth and operatic gesture of the singer."

* * *

The request program played by Myra Hess at her piano recital here April 5 was warmly applauded by a large audience. To quote Evelyn Gerstein of the Herald, "such concerts as Myra Hess gave yesterday afternoon are rare and cherished occasions . . . For in her playing there is a strange and beautiful poise, a spaciousness, a philosophy that tempers and invigorates . . . Here was playing that absolutely defied criticism."

Stuart Mason commented that "again did she prove herself a mistress of the instrument, fully cognizant of its limitations and never overstepping them . . . Again she proved herself to be a sensitive and intelligent interpreter of music of widely differing styles. No period, no school is beyond her sympathetic understanding." The Transcript writer wrote in an equally enthusiastic vein.

* * *

Francis Macmillen, violinist, was again heard here in recital on April 1 in Jordan Hall. He was assisted by Richard Hageman at the piano. To quote the Transcript, Mr. Macmillen's assets are "a tone that is warm, rich, full; a telling delivery in slow, sustained, melodic movements" and his liabilities are "a lack of a strong sense of rhythm" and an occasional clouding or muddying of tone." In the Glazounow Meditations, the artist "once more showed his aptness with a pure, direct lyric," added this writer and Paul Juon's Berceuse was played "charmingly and expressively."

The other violin recital of the week was that given by Joseph Coleman, who played in Jordan Hall on April 2. According to the Transcript he "shows the results of good training and a natural aptitude for the violin. His technique is fluid; his bow, flexible. He produces neither blurs nor scratches. His tone has genuine beauty, in short, he is a perfectly schooled young violinist." This writer thought, however, that his playing lacked the stamp of his own personality as yet. The Herald writer remarked that "an excellent violinist and musician he may well be" but "as a virtuoso he cannot as yet be given high rank."

* * *

An enthusiastic audience applauded William Richardson's song recital in Jordan Hall March 31. Miss Gerstein wrote that he "has a beautiful voice, a baritone that is large and resonant, deeply timbred, vibrant. And with this he has acquired an admirable diction" in English as well as in foreign tongues.

Courboin Plays Organ Symphony

Charles M. Courboin, Belgian organist, played Widor's Sixth Symphony on March 27 with the American Orchestral Society, conducted by Chalmers Clifton, in the Wanamaker Auditorium, New York.

MISS RATA PRESENT

Pianist, Who After Tours of the Middle West and South Is Again in New York Filling Engagements in This Section Until the End of May.

Columbia Gives Music Awards

Among the fellowship awards announced by Columbia University last week were two in the department of music. Edward H. Margetson of New York was given the Baier Fellowship, amounting to about $1,000, which provides for one year's study in choral music. Edward Robinson, also of New York, a senior in Columbia College, was awarded the Mosenthal Fellowship in music criticism. This amounts to about $750 to aid the student in one year's study of music, aesthetics, languages, and kindred subjects. The Mosenthal Fellowship is awarded biennially.

San Carlo Company Gives Opera Season in Chicago

(Continued from page 11)

of the evening, according to Mr. Gunn.

On Wednesday afternoon Carmen was sung in English by Lorna Doone Jackson, Herbert Gould, Olga Kargau, Charles Hart, and Joseph Interrante. The cast received commendation, as did Conductor van Grove. The English diction was in general good, according to the press. That evening La Traviata was given with Tina Paggi and Messrs. Onofrei and Basiola. All three received laudatory notices. The following night the double bill consisted of Cavalleria and Pagliacci. Gladys Axman, to quote Mr. Moore, "did some fine singing and impressive acting" in the former. Mmes. Kent and Falco and Messrs. Salazar and Interrante completed the cast. In Pagliacci the following appeared: Mme. Roselle and Messrs. Tommasini, Basiola, Cehanovsky, and Curci.

La Boheme was sung on Friday night by Mmes. Roselle and Kargau and Messrs. Onofrei, Valle, de Biasi, Interrante and Cervi. Bianca Saroya made her first appearance in the final opera of the engagement—Faust. Mr. Moore commended both her presence and voice.

Music Week Competitions Progress

With the announcement of the first of the Borough winners by Isabel Lowden, director of the New York Music Week Association, came also the announcement that the children who attain the finals in the Interborough music contests will this year be given their final hearings in Carnegie and Town Halls. The number of contestants this year, including the school choruses, will number close to ten thousand.

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Two Pianists With Koussevitzky

Cortot Plays Two Concertos With Boston Symphony; Myra Hess in Beethoven; Leginska as Conductor.

Boston, April 7. — Two novelties were heard at last week's concerts of the Boston Symphony Orchestra, Serge Koussevitzky conducting. Alfred Cortot, soloist, played Germaine Tailleferre's Piano Concerto, and Henry Eichheim conducted his Chinese Legend. Schumann's Concerto in A minor was also played by Mr. Cortot, and Foote's Suite in E major for string orchestra and Ravel's La Valse completed the program.

Philip Hale wrote in the Herald that Mr. Cortot's playing of the Schumann was "unsurpassable, never to be forgotten." H. T. Parker of the Transcript asserted that "under his hands the piano became an instrument of sustained and limpid song." On the other hand, the Globe reviewer was more impressed by his "well schooled musicianship than by his virtuosity." Other writers agreed that his performance of both concertos was excellent.

In Mr. Parker's opinion, Mlle. Tailleferre's music is marked by "fresh melody, sprightly rhythms, happy turns of modulation and counter-point, flowing interplay of the two voices . . . the ear almost forgets the spare, apt means; the free, direct expression; the transparent coloring; the light, sure workmanship." The writer in the Globe wrote that she has "all the necessary gifts and knowledge except the talent of inventing or borrowing significant musical ideas." He thought the work "hopelessly dull." Mr. Hale thought it "short, melodious, entertaining." Warren Storey Smith (Post) did not find the Concerto significant, and Stuart Mason of the Christian Science Monitor commented that Mr. Cortot "contrived to work wonders with its ungrateful and uninteresting measures."

The Eichheim Legend received general commendation. According to Mr. Mason, the composer conducted "unostentatiously, but none the less effectively." He thought the work "powerfully dramatic," and Mr. Smith referred to it as "uncommonly stimulating. . . . Both symphonically and dramatically this Legend is a notable achievement." Equally enthusiastic was Mr. Hale.

* * *

Myra Hess was soloist at the fourth concert of the Monday evening series of the orchestra. The program consisted of Tschaikowsky's Romeo and Juliet Overture, Mendelssohn's Scherzo from A Midsummer Night's Dream, Wagner's Lohengrin Prelude and Strauss' Dance of Salome.

In Beethoven's G major Concerto, Miss Hess' playing, to quote the Transcript, "was perfection, artistic perfection, raised to the nth power. . . . Technique with Miss Hess has been transcended long, long ago by matchless beauty of tone, perfect limpidity, an imagination that makes necessary all the passage work, more, that endows it with vital importance." The Monitor reviewer observed that she is "one of those rare pianists whose dominion of the keyboard is so complete that the listener is hardly aware of it."

The last in the series of Young People's concerts of the orchestra was conducted by Richard Burgin. Each number was prefaced with explanatory remarks by Mr. Surette.

* * *

Ethel Leginska appeared with the People's Symphony Orchestra April 5 as guest conductor, and Greta Torpadie was the assisting artist in Miss Leginska's Six Nursery Rhymes for chamber orchestra and soprano. On the program were Weber's Oberon overture, Beethoven's Seventh Symphony and a Bach Piano Concerto in F minor, with Miss Leginska as soloist and conductor.

The guest conductor "made an excellent impression" on the Monitor reviewer, and H. T. Parker commented that she "added a discerning, an imaginative touch of her own" to the works she led. Mr. Smith thought her an "able orchestral leader," who "by her own ardor and enthusiasm, enkindled the men before her . . . her beat and her gestures were resourceful, expressive, authoritative and graceful to see." The Herald writer observed that "a keen ear she has, too, for orchestral color, and pure taste in the moulding of a phrase."

This writer thought her at her best in the Concerto as a pianist "with her crisp, bright tone." Mr. Smith agreed that she was "her usual excellent self," but the Monitor did not think her playing benefited by her effort to do two things at once.

Miss Torpadie was commended by this reviewer for the appropriateness with which she sang the Nursery Rhymes. Mr. Parker said she sang the words in "exactly the mood of the music," and Mr. Smith commented that she "acquitted herself admirably." The chronicler in the Herald found she has lost none of "her knack at singing odd music with understanding and apparent ease."

* * *

The Eighteenth Century Symphony Orchestra, Raffaele Martino conductor, gave its spring candle-light concert at Jordan Hall the afternoon of the fifth appropriately garbed in the wigs, ruffles, and silks of the period. A Sonata for flute and piano by Bigaglia, Handel's Organ Concerto, and a Suite, Dolorosa by Scheidt were marked first time in Boston. Both Mr. Martino and the players received laudatory notices.

JOHN COATES

English Tenor, Who Has Been Heard in All Parts of Europe, Will Make His First Appearance in the United States on the Evening of April 23 in Town Hall, New York.

Fabini Symphonic Poem Conducted by Shavitch

Syracuse, April 6.—Campo, a symphonic poem by Eduardo Fabini, young South American composer, had its American premiere Saturday at the last of the season's popular concerts given by the Syracuse Symphony Orchestra, Vladimir Shavitch conducting. Gerard Hekking, cellist, was soloist in Haydn's Concerto.

According to George Smith of the Herald Mr. Hekking proved himself "an artist of outstanding ability and poetic qualities. His tone was beautiful and his technique much more than adequate. Also he was subtle in his ensemble with the orchestra . . . A masterly performance."

The Fabini poem, to further quote Mr. Smith, showed "much variety of rhythm and excellent color." Louis Crabtree of the American thought it "a picturesque work, with a leading theme of weird and sombre beauty, and elaborations of the most artistic character intended to portray both the melancholy and vivacity of the people of Uruguay. Mr. Shavitch gave the composition a poetic and masterly reading." The rest of the program consisted of Weber's Freischuetz Overture, a march from Berlioz's Faust, and Chabrier's Spanish Rhapsody.

Three Win Music Scholarships

From more than a score of candidates heard in auditions last Wednesday afternoon in Aeolian Hall, New York, a pianist, violinist, and harpist were awarded scholarships in the new California School of Musical Arts. The violinist is Paul Rabinow, sixteen years old, of New York; the pianist, Dorys Levene, of New York; and the harpist, Florence R. Jackson, of Newark, N. J. The judges were members of the faculty of the school.

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PAUL STEFAN, Hamerlingplatz, VIENNA 8, Austria.
IRVING SCHWERKE, 22 Rue Copernic, PARIS, France.

London Music Activity Revives

Piccaver in Recital; American Indian Sings; Instrumental Music and Three Symphony Concerts Heard.

London.

Although it is still mid-Lent, musical activity in London is begining to pick up, and there are more concerts to report during the past ten days or so than has been the case for some weeks. The coldness of the weather—it has snowed here lately—may have something to do with the increased interest in indoor music affairs.

Alfred Piccaver's Albert Hall recital attracted great notice. "Having won a very genuine success by his few appearances last season at Covent Garden," said the Telegraph writer of it, he "was only fulfilling the natural destiny of such voices as his by appearing at the Albert Hall. All great voices—and some of them have greatness thrust upon them by misguided paragraphists—gravitate here sooner or later, since it seems that only in the vanquishing of these vast and unfriendly spaces can the final seal be put on reputation. Of the great popular success won by Mr. Piccaver there was no doubt whatsoever, and, on the whole, the triumphant progress, accompanied by innumerable encores, was no more than the merit of his performances deserved.

"Seldom, indeed, among English artists—Mr. Piccaver hails from Lincolnshire—can one be found to earn, however remotely, the title of 'the English Caruso.' The comparison may not be of the happiest, but it does give some idea of the robust quality and carrying power of this English tenor."

The writer doubted only the evenness of the artist's voice throughout its range, especially in the lower notes, but conceded that a judgment in this matter is not advisable after a concert given among the echoes and reverberations of the Albert Hall. Other notices of this concert were not available at time of writing.

Os-ke-non-ton Sings

Another artist more familiar to the United States than to England who made an appearance in the week ending March 22 was the Mohawk Indian Os-ke-non-ton, a baritone, who sang in the full panoply of his tribe both art songs on Indian themes and chants, sacred and profane, from the native repertory. The Sunday Times writer thought his voice "naturally good, with apparently just enough training to fit it for concert use, but not enough to spoil it." Both this writer and Mr. Scholes in the Observer rejoiced in the opportunity to hear actual Indian music, but deplored the inclusion of what the latter called "mock Mohawk." Mr. Scholes continued: "In a few cases one fancies one hears the authentic Red-man note, disguised under a conventional harmonic treatment; in others one hears nothing but the romantic Redman of the commercial music publisher."

This was not the only exotic recital of the week. A few days before the appearance of Os-ke-non-ton, Mme. Kennedy-Fraser, Patuffa Kennedy-Fraser, Margaret Kennedy, and Hugh Mackay gave one of their customary afternoons of Hebridean folk-songs to a well filled Queen's Hall. Although far from denying the interest of this music, the Telegraph critic went so far as to say that a whole program of it—some thirty pieces—must tend towards monotony.

Present Modern Sonatas

Two instrumental recitals were of some importance. In one, the violinist Albert Sammons collaborated with William Murdoch at the piano in a program of modern sonatas. A new one by Herbert Howells (No. 3, in E minor) received, according to the Telegraph, a performance "of the kind composers dream about but very seldom succeed in hearing."

The other was a "repeat" at the hands of Walter Rummel, the pianist. Again reviews differed as to the artist's line and interpretation in Bach, Beethoven, and Chopin, but agreed in thinking Mr. Rummel's art worth full discussion.

Symphony concerts numbered three. Two were conducted by Felix Weingartner, a London Symphony program and a Philharmonic. The other was part of the Queen's Hall Orchestra series, under Sir Henry J. Wood. At the first named, Elgar's Enigma Variations had a performance which won both conductor and orchestra plaudits from the audience and generally from the reviewers. At the other of the Viennese leader's concerts commendation was more reserved, but still hearty. It was felt that Mr. Weingartner again showed himself less at home in impressionistic music (L'Apres-midi) than in severer works.

Of the Queen's Hall concert, the Telegraph reviewer began: "In some ways Miss Jelly d'Aranyi's playing of the Mozart Concerto in D was the most notable event." Reference has frequently been made in this correspondence to the art of this violinist. The critical commendation which it has in the past evoked was no whit tempered after the concert of the 21st. P. L.

Salzburg Will Have Its Own Festival This Summer

SALZBURG will have a music festival this summer in spite of the fact that the International Society of Contemporary Music has deserted this city for Prague and Vienna. The president of the local committee is Vice Burgomaster Hildmann who has announced that the winter riding school in the archiepiscopal stud will be reconstructed for the festival according to plans made by Hugo von Hofmannsthal, Max Reinhardt, and Richard Strauss.

Dr. Karl Muck, Max Reinhardt, Franz Schalk, and Bruno Walter will be in charge of the artistic direction of the festival. Vollmoller's Miracle and three orchestral concerts by the Vienna Philharmonic Society will be given in the new hall; Mozart's Don Juan and Figaro, and Donizetti's Don Pasquale will be produced at the Municipal Theatre; and three chamber music concerts will take place in the Mozart House.

Schneevoight Leads In Augusteum Concert

Rome.

Georg Schneevoight, the Finnish conductor, led the orchestra of the Augusteum on March 15. He directed in the same hall in three concerts in 1909. The program of the recent concert consisted of Brahms' First Symphony, Ravel's La Valse, and Strauss' Death and Transfiguration.

Schneevoight's success at his reappearance was unequivocal, according to Matteo Incagliati, reviewer of the Giornale d'Italia. This writer found remarkable in Schneevoight the balance of his orchestra, the eloquence of his expression, and the strictness of his rhythm. "He is not," Signor Alealona reported in Il Mondo, "wooden and mechanical in his beat, but his rallentandi and accelerandi have an evenness and progressive and cumulative force that carry the audience with him in his interpretations.

According to Signor Gasco in La Tribuna Schneevoight used rather more violence in his motions than was necessary. He pointed to Mahler, Nikisch, and Mottl, who, parsimonious with their gestures, nevertheless did wonders with their orchestras. This chronicler was quite willing to admit that Schneevoight's achievements, despite his excessive energy, were considerable.

Of La Valse Signor Alealona wrote, "This work, which perhaps would be more effective with choreographic setting, as it is said originally to have been conceived, has qualities of obscurity, hardness, and gruesomeness, but nevertheless it manages to attain at the same time a marked degree of grace and delicacy in certain of its parts." F. C.

Cara Ginn Sings Again

Nice, April 1.—Cara Ginn, American soprano, appeared here in a joint recital with Nina Propopovitch, violinist, last week. She was heard the previous week at the Casino Municipal in her fifth performance as Elvira in Don Giovanni.

GUIOMAR NOVAES

LATEST TRIUMPH: BOSTON

"DISCREETLY Mme. Guiomar Novaes adjusts her visits to Boston. She does not return so rarely that the public has well nigh forgotten its pleasure in her as pianist. Nor does she come so often that her merits and graces begin to wear a cloak of sameness. Reappearing at Jordan Hall last Saturday afternoon, she seemed in new bloom both freshened and ripened."

"In her own Latin America, she has taken also a year of semi-holiday from the strenuous concert-giving of this Nordic continent. In the interval, conscious or sub-conscious process has clarified and intensified her attributes as pianist, her traits as musician. In the first flush of maturity she now plays alert and abundant, warmed, deepened, more than ever in the vein by this new fruition of living."

"Throughout the concert, the roundness and the richness of her tone went unclouded and undiminished. The surface took shape and color from the music in hand; within were body, heat and light."

"Such a pianist has Mme. Novaes now become; while as musician she has gained not less in free and ardent play of mood and spirit.

"Not only in scope of imagination and sweep of tone, but in fancy and finesse has Mme. Novaes also ripened. The shapeliness, the transparency, the light-fingered modulation of Beethoven's Sonata made it anew a gracious, almost a playful music. Crisp was the motion; bright and changeful the pianist's tone."
—*Transcript, March 16, 1925.*

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OLD-WORLD HIGHLIGHTS

Honegger Composition Is Rapped in Berlin

Berlin.

The recent performance of Honegger's Pacific 231 in Bluthner Hall gave Dr. Leopold Schmidt, reviewer of the Berliner Tageblatt, another opportunity to attack this representative of the moderns rather sharply.

He wrote: "We had been promised a sensation in this symphonic poem of Honegger. At its first performance in Geneva the opponents and adherents of the composer quarreled violently.

"Here in Berlin everything went off quietly enough. One might have listened to this music with amusement, but certainly there was nothing to become excited about. It is a sad misuse of the art of sounds when one attempts with it to create the impression of an engine standing, starting and rushing ahead. It does not speak well for the taste of the composer when he compares in his preface to the score his love for locomotive engines with that for women and horses.

"The whole idea loses its danger, however, because the music is poorly constructed, and it is not at all what it might be or ought to be to drive home its point. My idea of how a real artist can put into music aural and visual impressions is illustrated very well in Liszt's Mazeppa.

"At any rate," concluded Dr. Schmidt, "Honegger has not even the talent of Stravinsky." If that were true it would leave very little ability at all for the young French composer, for, according to Dr. Schmidt's estimate, Stravinsky has no great quantity of genius.

Young Artists Draw Attention

Two young girl pianists attracted exceptional notice by the pianistic talents which they displayed, Harriet Cohen, an English artist, and a charming blonde young lady from the Ukraine, Lubka Kolessa.

Miss Cohen received warm tribute in the Tageblatt, whose report said: "A highly talented young English lady, Harriet Cohen, stepped to the fore with two concerts, and must be put on the list of those from whom much may be expected in the future. Surety of fingers and a strong musical vitality are, first of all, the characteristics of her pianistic make-up. On both evenings she paid most attention to English composers, older masters of the sixteenth century, like Byrd, Morley, Gibbons, Bull, and Clark, and new personalities, like John Ireland, Eugene Goossens and Arnold Bax."

With only a week between her two recitals, Miss Cohen managed to attract an audience at the second which was ten times as large as that which had heard her previously.

Miss Kolessa appeared as soloist with the Philharmonic Orchestra, under Wilhelm Furtwaengler. She played Chopin's First Concerto. Dr. Urban characterized her as a "truly feminine player, one not inflamed with the ardor of a Carreno, but still one not too weak and retiring.

"There is a certain girlish quality in her style. Over the first number she poured the splendor of her glittering technique. The romanza dissolved into quiet delicacy, but the rondo she colored in wanton sharp rhythms. The eye of the listener says, 'I like you,' and the ear adds, 'You charm me.'

"Not often does one experience such combined pleasure in an original personality, delicacy of touch and virtuosity of technique."

This reviewer, commenting on the great applause which Miss Kolessa received, predicted that in a few years she will be known all over Europe.

ARTHUR KURSCHNER.

MISS ANNA ROBENNE

Russian Dancer Who Will Appear To morrow Evening Assisted by the Barrere Little Symphony in the Manhattan Opera House, New York.

Play Unpublished Bellini Music

Catania, Sicily, April 7.—An unpublished work of Bellini, a sacred composition entitled Passio, was performed here yesterday at the Teatro Massimo. The choral piece was found not long ago by a local lawyer named Patane in the archives of his family. It is dedicated to the Abbe Bartolo. Passio will be sung again soon here.

Monteux Appointed by Concertgebouw

Amsterdam. — Pierre Monteux has been appointed principal conductor of the Concertgebouw Orchestra during the absence of Willem Mengelberg in America during the early part of next season.

Gui Opens Milan Symphony Season

Failoni Conducts Second Concert; Le Donne Curiose and Puccini's Manon at La Scala.

Milan.

The first two of the series of symphonic programs by the Milan Concert Corporation took place on March 14 and 21. Vittorio Gui was the conductor at the opening concert, leading a program which consisted of Brahms' Fourth Symphony, the Overture to The Secret of Suzanne, excerpts from Schubert's Rosamunde, the Prelude and Love-Death from Tristan, and Respighi's I Pini di Roma.

The young conductor Sergio Failoni directed at the second appearance of the orchestra in the Salone Gallignani. He made his debut with considerable success some seasons ago at the Augusteum in Rome. His program included the Overture to the Marriage of Figaro, Beethoven's Eighth Symphony, Rimsky-Korsakoff's Scheherazade, the Funeral March from Goetterdaemmerung, and the Overture to William Tell.

Maestro Gui is one of the most popular of Italian conductors. He has for over a year been at the head of this symphonic organization, which is formed of elements entirely separate from those comprising the orchestra of La Scala. The orchestra has been recently refreshed with various new members. At its first performance of the season the group displayed an ability which last year it had only in prospect. The applause of a large audience was insistent and enthusiastic, and Maestro Gui had to take his bow many times from the podium.

Respighi Piece New to Milan

I Pini di Roma, of Respighi, was heard at this concert for the first time in Milan. It recently was played at one of the Augusteum concerts in Rome. The novelty was surprisingly well received by the Milanese public and by the critics.

Maestro Failoni displayed competent control of the orchestra in his concert, and complete knowledge of the music on his desk. The orchestra brought out his tasteful interpretations skillfully, for—thanks largely to the efforts which Maestro Gui has in the last two seasons expended on it—the organization has acquired that dynamic and rhythmic smoothness and ease which it showed only signs of at its earliest concerts.

The symphony was played with rather more regard for instinct than for cultivated taste in respect to the interpretation, but it was convincing, and the Beethoven mood existed at least to a large extent. The Scheherazade Suite was fittingly imbued with more life and color. It will be recalled that some seasons ago La Scala put on this composition as a ballet.

The Wagner excerpt was taken at a deliberate pace which robbed it of some of its solemnity. There was some of its rugged heroic power lacking.

Le Donne Curiose Revived

After twelve years La Scala put on once more Wolf-Ferrari's Le Donne Curiose on March 22. It enjoyed great success. Maestro Gui presented the music with a delightful rhythmic crispness. He sensed perfectly the classical quality of the score, its Mozartean character, and accordingly did not overstress a point. At the same time he molded all the elements of the production into a splendid unity and coordination of detail. Needless to say it is exactly this light and swift-moving manner which is required for scores of this type.

All the precious qualities of Le Donne Curiose, no matter how much immersed in the mass of detail were brought out clearly under Maestro Gui's baton. He was rewarded by the applause of the audience which was sufficient for him to be forced to take several curtain calls together with the principal singers of the production.

Those who had the leading roles were Signora Ferraris (as Colombina), Signora Briganti (as Rosaura), Signora Torri (as Eleonora), Signora Agozzino (as Beatrice), the basso Righetti (as Ottavio), the tenor Salvati (as Florindo), the baritone Gubiani (as Arlecchino), and the baritone Paci (as Lelio).

Signora Briganti was new to Milanese opera goers. She is regularly connected with the Costanzi Theatre in Rome, but came to La Scala for Le Donne Curiose, and perhaps to sing as Micaela in Carmen. She has a voice of beautiful quality and firm pitch.

The scenery was adequate, but not much more can be said for it.

An American Singer

A singer with American blood in her veins has attracted notice by her work in Zandonai's I Cavalieri di Ekebu—Maria Luisa Fanelli, who takes the role of Anna. Her voice is clear in tone and even through her whole range. It has ease and grace of emission, and is secure in intonation. She is a pupil of Maestro Binetti, the general secretary of La Scala.

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FOREIGN MUSIC ACTIVITIES

Play Five Saint-Saens Concertos

Paris Hears Young Pianists With Lamoureux; American Singer Makes Opera Debut; Varied Concerts.

Paris.

An outburst of piano virtuosity began the last week in March when the five piano concertos of Saint-Saens were performed in a concert given Monday evening, March 23, in the Salle Erard. The First Concerto in D major (1858) was played by Mme. Madeleine Peletier-Brodin; the Second, in G minor (1868), was played by Mlle. Ida Perin; the Third, in E flat major (1869), by Mlle. Jeanne-Marie Darre; the Fourth, in C minor (1875), by Mlle. Maria Antonia de Castro; and the Fifth, in F major (1896), by Mlle. Marcelle Herrenschmidt. The orchestra was the Lamoureux, conducted by Paul Paray.

Each one of the soloists is a lady of tender years, and commenting upon their performance in general the music reviewer of the Chicago Tribune, Paris Edition, said: "It is almost illegal for persons so youthful to play the piano so flawlessly." Like everybody else who heard the concert, he was astonished because "everything was so unpretentiousy delivered, was so fine in abandon, so minus any sense of effort; everything was so clear, so cleanly pedalled, so glittering, so neat in detail." Paul Le Flem, writing in Comoedia, found the cause of his astonishment to be "the impeccable, supple technic" of the pianists in question, "their amazing authority, fire, finesse, power, phrasing, elegance of style, taste, and highly colored tone!"

Artists Give Joint Recital

The concert of violin-piano sonatas given by Andre Capet (violinist) and Paul Loyonnet (pianist) attracted much attention. The appearances of these artists are considered an "event" in Paris. Stan Golestan, writing in Le Figaro, attributed their popularity to their "incomparable ensemble" and their "exceptional musicianship." He found their reading of the Cesar Franck, the Kreutzer of Beethoven, and the Debussy sonatas, "profound, noble, and beautiful and moving," and added that "it is impossible to reveal with more simplicity and grandeur, the intimate and sublime meaning of music." The Comoedia reviewer said that their "interpretation is exemplary, simple, without searchings for peculiar effects," while the Chicago Tribune, after commenting upon "the unity of thought and feeling" that exists between these two artists, observed that moments of their playing were dull because they "yielded too much to expository analysis."

An American soprano, Hallie Stiles, sang at the Theatre du Trianon-Lyrique on March 26. This was her Paris operatic debut. Miss Stiles undertook the role of Helperinde, in Maurice Fouret's four-act opera La Belle de Haguenau. She was quite successful, and it is said that after she terminates her engagement at the Trianon-Lyrique she is to step to the Opera-Comique, where the roles of Mimi and Manon await her. Jean Gandrey-Rety, who covered Miss Stiles' debut for Comoedia, after complimenting the singer's "extremely agreeable appearance," said that "she is gifted with an ample soprano," which is "clear in the upper register, but a bit dark in the medium."

French diction is the bugbear of all foreign artists who sing here, and M. Gandrey-Rety praised Miss Stiles "for speaking our language the way she does," although he advised her to "greatly improve her pronunciation in order to render more clearly the text confided to her."

The Chicago Tribune said that in the role of Helperinde Miss Stiles' "singing was of a purer quality than it was when we heard her in concert some months ago," and that "her impersonation proved her to be a scenic artist of fine fibre and worthy of high admiration."

Double Bass as Solo Instrument

This season the Paris orchestras have been reluctant to play new music. A few new things have been brought out, but not in the quantity of other years. Deploring this fact, Emile Vuillermoz, music critic of Excelsior, greeted with praise M. Pierne's conducting with the Colonne Orchestra of an unknown composition of Birckenstock. "This young composer died, it is said, in 1735," wrote M. Vuillermoz. "In less than two hundred years therefore, he has succeeded in having his music played in Paris. It is a beautiful result for Birckenstock; which should encourage his successors to be patient." The composition of Birckenstock which was performed was a Suite for double bass.

"It is exceptional," wrote M. Vuillermoz, "for one of these elephants of the orchestra to leave his companions and disport himself near the footlights," but this was "the surprising spectacle that M. Joseph Prunner, remarkable contrabassist, allowed us to contemplate." M. Prunner's ideal is to make the listener take the contrebasse for the violoncello, and he succeeds so admirably that, if he closes his eyes a good-willed listener has every possibility sometimes of deceiving himself.

Discussing the composition, Adolphe Boschot in l'Echo de Paris, remarked that it is "pleasing music, with a lovely slow movement that is particularly admirable in the first measures, and with fast movements that one is willing to listen to if one thinks of something else! For after all, do not be fooled by anything, not even that which is ancient; all the portraits of the 18th century are not masterpieces, and it is misunderstanding and offending the true masters to mix them with the others." M. Vuillermoz found a practical interest in the performance of such music, for, he says "flutists are proud to imitate thunder, so why should not the contrabassists adore to counterfeit little birds?"

Offers Debussy Program

Boiled down, all the reviewers were in accord that Francois Gaillard's recital of music of Debussy disclosed a pianist "for whom this music would seem to have been composed," so thoroughly did he "know all of its strength and weaknesses," so well "does he know where to interpret and where not to interpret." Special comment was made upon his reading of Clair de Lune, in which "his loudest tone was what is ordinarily considered a pianissimo." Played in this way and with a proper feeling for its sentiment, "this much abused and misapprehended composition, has a powerful emotional effect."

IRVING SCHWERKE.

Honolulu Hears American Opera

Honolulu.—The Temple Dancer, an opera by John Adam Hugo, American composer, was recently performed here for the first time. The work had its premiere at the New York Metropolitan, and the American Opera Society of Chicago gave it five times in 1922-1923 with Peggy Anderson in the leading role. She was the protagonist in the performance here too.

Observe Centennial of Ninth

Frankfurt.—In celebration of the hundredth anniversary of the first performance of Beethoven's Ninth Sympony, which took place here on April 1, 1825, the Frankfurter Orchesterverein, under the director of Professor Ernst Wendel, gave two performances of the Symphony in the Saalbau on March 31 and April 1.

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THE STUDIO EASY CHAIR

THE seventh concert of the Horatio Parker Choir of New Haven was given recently under the auspices of the Yale School of Music. David Stanley Smith conducted and H. Frank Bozyan was the accompanist.

Eunice Waugh, member of the piano faculty of the Wisconsin College of music was heard in recital at the Congregational Church, Wauwatosa, on March 20. Miss Waugh was assister by Mrs. Howard L. Zetteler, reader, and Chester Nalbert, violinist.

A large reservation for the Lamond Master Repertoire Class at the Bush Conservatory Summer School has been received by the management, and many applications have been made for the scholarship which Mr. Lamond offers for the summer term. Mr. Lammond will give a recital the first week of the term. The Orchestral School of the Conservatory, besides the symphony orchestra, also fosters a Junior Orchestra under the direction of Ebba Sundstrom. The Juniors will make their initial bow at a concert to be given on April 22 at Lincoln Hall for the benefit of Uhlig's Orphan Home. Jennie Peterson, soprano, Ebba Sundstrom, violinist, and Mrs. Eddy, pianist, will give solos in addition to the numbers of the orchestra.

Mildred Seeba, a pupil of Herbert Witherspoon, was the soloist for the Montreal Symphony Orchestra, at the Matinee Musical Club, Montreal, on March 18. The Chaminade Club of Hackensack, N. J., has recently heard two of Mr. Witherspoon's pupils. Rose Dirmann, soprano, was soloist with the club, and Walter Leary, baritone, sang his third re-engagement there yesterday. Mr. Leary will also give a recital at the International House, New York, today and will be heard in concert in Milford, Mass., on April 26.

Ernesto Berumen, pianist and teacher, played at Aeolian Hall on Friday noon, March 27. He will give his first Carnegie Hall recital next season.

On April 5 Mr. Berumen appeared in a benefit concert for the French Tubercular Orphan Children at the Hotel Brevoort, under the auspices of the French Consulate of New York City.

Emilie Goetze, a young pianist, was one of the soloists at the La Forge-Berumen noonday recital in Aeolian Hall on March 27. Miss Goetze is an artist pupil of Ernesto Berumen.

E. Robert Schmitz announces that he will again conduct a Summer Master class in this country. The class will be held from July 30 to September 5 in Boulder, Colo.

Mr. Schmitz's session will consist of two sections, a Technic Class and an Interpretation Class. Private lessons will also be available for such pupils as Mr. Schmitz believes sufficiently advanced to use them advantageously.

Mr. Schmitz's teaching lays particular stress on the fact that all theories of piano technic today must be evolved from the full resources of the modern piano and not hampered by traditions established in the past by masters who were considering pianos of lesser powers and sensitiveness. The outstanding feature of the technic class is the extensive use of natural laws, the science of which is analyzed and expounded. Mr. Schmitz believes that working by principle instead of conforming to a given method allows the student an individual freedom of application and enlarged vision of the possibilities in musical compositions regardless of their period.

In the Interpretation Class many of the conflicting traditions established by the various pedagogical lineages will be eliminated, to be replaced by an analytical study of the means of expression used by the composer, and their relative significance to epoch and schools. A logical discussion of the melodic, harmonic and rhythmic elements, as well as the opacity or transparency of the work, will afford the pupil genuine and direct contact with the composer's concept.

A piano recital by the pupils of Augusta Tollefsen assisted by Bernhard Knudsen, violinist, and a string quartet was given at the Apollo Studios, Brooklyn, on March 27. Those appearing were Laura Schneider, Maren Aalbue, Elva Pohlmeyer, Anne Seaman, Hugh Higgins, Bella Risikoff, Clara Markowitz, Ogden Dingwall, Lillie Moore, Isabel Gould Monzert, and Edith Pomeranz.

At the annual New York concert of the Harvard Glee Club on Saturday evening, at Carnegie Hall, the club, consisting of one hundred voices, will be conducted by Dr. Archibald T. Davison, of the Harvard Music Department.

WALTER GOLDE
Who Will Remain in New York This Summer With His Class of Voice Students, and Conduct a Course of Instruction for Teachers of Singing.

Edwin Hughes will again conduct a master class for pianists in New York this summer. This will be Mr. Hughes' eighth consecutive summer session.

Announcement has just been made by The Ithaca Conservatory of Music of the engagement of Doris Nichols Holmes who will join the faculty as teacher of piano, and coach for accompanists and singers.

Mrs. Holmes recently returned from Paris, where she had been engaged in extensive study and professional accompanying. She is a graduate of the Conservatory, and was a member of the faculty for six years.

The following students have been selected from the senior class by the faculty of the Conservatory of Music and its affiliated school as honor students. From the Conservatory of Music, Arnold Putnam of Duluth, Minn.; Williams School of Expression and Dramatic Art, Lulu Garnett of Decatur, Ala.; Ithaca School of Physical Education, Gertrude Witzler of Perrysburg, O.; Institute of Public School Music, Dorothy Kerner of Ghent, N. Y.; Chautauqua and Lyceum Arts School, Bernice Ashburn of Gibbon, Neb.; Conway Band School, George Howard of Reamstown, Pa.; Martin Institute for Speech Correction, William Martin, Saltsburg, Pa.

Plans for the erection of the Lillian Nordica Memorial Building at Stony Point-on-the-Hudson, where the American Operatic and Allied Arts Foundation is erecting a music and art center, were furthered at a luncheon given Tuesday, April 7, at the Lido Venice, New York, by Eva Gauthier, chairman of the Nordica Memorial Committee. Substantial money donations were announced at this meeting and in addition announcement was made that Mme. Schoen-Rene and Mrs. William T. Carrington will each furnish a room in the Memorial building.

Cobina Wright pledged herself to the formation of a committee at Newport, where she will spend the summer, and Marguerite d'Alvarez suggested that all artists interested in the project should make an announcement of its aims from concert platforms this coming season.

The luncheon guests included, besides those already mentioned, Geraldine Hall, Mrs. Alfred C. Bossom, George P. Raymond, Walter K. Varney, and Havrah Hubbard. Telegrams were received from Mme. Schumann-Heink and Mme. Olive Fremstead, who were unable to be present but wished to pledge their support.

On April 8 Mme. Gauthier sailed on the Aquitania for a European tour in the course of which she will enlist the support of American artists, now living abroad, in the Nordica Memorial.

An annual spring concert was given in Town Hall on the evening of April 7 by the Music School Settlement. Under the direction of Melzar Chaffee, the program was provided by pupils of the school.

On the program were the junior orchestra, led by Fannie Levine; the senior orchestra; the Choral Club, led by Edmund Jahn; Louis Polansky; William Chosnyk; Anna Drittel, Emanuel Hirsch, and Stella Leff. An Adagio and Fugue for violin and viola written by Gertrude Price, a pupil, was played.

Pupils of William Fichandler were heard in a piano recital at Chickering Hall, New York, on April 5.

The sixth annual North Carolina Music Contest for High Schools will be held in the auditorium of the North Carolina College for Women in Greensboro, N. C., on April 23-24. In addition to the various contests, there will be a concert on the twenty-third by the Letz String Quartet and Arthur Shattuck.

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TRANSCRIPTIONS which will be of interest to concert players as well as to students and teachers are included in the recent output of Carl Fischer, New York.

Mischa Elman, Bronislaw Huberman and Felix Winternitz are the editors of three arrangements for solo violin with piano accompaniment. Mr. Elman has edited an Etude Caprice of Rode, and the result of his work is a violin composition which combines pleasing musical content with potentiality as a vehicle for display of violinistic skill. It is a staccato scherzo, well rhythmed and melodically interesting. The piece is clearly and fully equipped with indications as to style, interpretation and dynamics.

Mr. Huberman's transcription is that of Chopin's G major Waltz, Opus 70, No. 1. He has played it often in his recitals. It is material for the skilled player. In the middle section the theme in thirds is played by the solo instrument, with the piano giving simply the rhythmic and harmonic outline.

A Minuet of Bach has been the subject of Mr. Winternitz' arrangement. It has grace of melody and simplicity. Mr. Winternitz has not embroidered upon the pure classic style. His piano accompaniment is in keeping with the spirit of the violin solo. Players of moderate ability have here a piece that will interest them, and be well within their powers, while the style of the work holds out problems for the advanced violinist.

J. Curwen & Sons, the English publishing house, have now an American branch under the title of Curwen, Inc. It is located at 1701 Chestnut street, Philadelphia. Among its varied issues Curwen promises shortly full scores of Carl Ruggles' Angels, songs of Henry Cowell, and Edgar Varese's Ameriques.

For school choruses G. Schirmer, New York, has published lately Eduardo Marzo's Starlight, a unison song, with second part ad lib.; A. Mary R. Dobson's What the Nightingale Sang, a two part canon for equal voices; and Louise Adolphe Coerne's In October, a four part chorus. All these issues are provided with piano accompaniment.

Schirmer publishes also the Second Chorus Book for Boys, compiled by Ella M. Probst and J. Victor Bergquist. The volume consists of over a hundred traditional favorites among American songs, arranged for four part chorus a cappella. It is good material for the elementary school singing class.

Intermezzo Sung in Prague

Prague.—Richard Strauss' opera, Intermezzo, had its first presentation here last month in the German Theatre with Anna Wolf-Ortnar and Joseph Hagen in the leading roles. According to one paper, "there could scarcely be a more perfect example of musical and dramatic combination."

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Oratorio Society Sings Franck's Beatitudes

The Oratorio Society, assisted by an orchestra from the New York Symphony Society, presented Cesar Franck's Beatitudes in Carnegie Hall Wednesday evening under the direction of Albert Stoessel. The soloists were Ruth Rodgers, Esther Dale, Edna Indermaur, John Barclay, Martin Richardson, and Charles Trowbridge Tittman. The organist and accompanist was Hugh Porter.

Lawrence Gilman wrote in the Herald Tribune that The Beatitudes "is very nearly Franck at his worst." He found it music "of saccharine religiosity, tepid, tedious, lukewarm, conventional." According to Deems Taylor of the World "there are occasional passages of eloquence and great beauty, and the whole score radiates sincerity and fervor," but he did not feel that Franck had succeeded in his task.

The Sun writer observed that "it does not sound as impressive now as it did ten years ago." Olin Downes stated in the Times that "what is true and profound in this touching, uneven and sometimes noble work, what is undisguisedly Franck, shines like a halo above the unconscious derivations from the works of lesser men." On the other hand, Pitts Sanborn (Telegram-Mail) commented that the Franckian part of the score sounded yesterday much like "sentimental religiosity."

This reviewer remarked that the soloists "were eminently earnest in their contribution." Mr. Downes felt that Mr. Barclay was the best in regard to diction and eloquence of expression, and Lawrence Gilman said he distinguished himself by "his beautifully sensitive" delivery. Mr. Taylor agreed that he alone sang "with any great distinction or expressiveness." The Sun writer was of the same opinion, and he added that "the soloists were generally equal to their tasks." Mr. Downes said that Miss Rodgers gave a "conscientious interpretation" and that Miss Dale again proved herself an artist "of intelligence and authority."

Mr. Gilman wrote that the chorus "sang lustily and with devotion to the work in hand" and that Mr. Stoessel conducted "with his usual mastery and fullness of musical understanding." According to the Sun, "the chorus sang with much excellence of tone, good diction and proper phrasing" and the conductor "presided over the performance with skill." Deems Taylor wrote that "the chorus sang with fervor and generally accurate attack and intonation, although the tone quality of most sections left a good deal to be desired."

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THOMAS DENYS,
Dutch Baritone, Who Made His American Debut as Soloist at the Performance of Bach's St. Matthew Passion by the New York Philharmonic Society and the Schola Cantorum Saturday Evening.

Music of the Movies

The Easter week musical program at the Capitol Theatre this week includes a tableau and song, Come See The Place Where Jesus Lay, sung by William Robyn, Douglas Stanbury, and the Capitol singers. Mr. Rothafel introduces a new artist, Lottice Howell, coloratura soprano. The Capitol Orchestra is playing the Intermezzo from Cavalleria Rusticana.

Ponchielli's Dance of the Hours heads the orchestral program at the Rivoli Theatre. Miriam Lax, soprano, and Adrian da Silva, tenor are singing.

Another of the Famous Music Master series showing the important events in the life of Georg Friedrich Handel is being shown at the Rialto this week. Selections from his most noted compositions are played as accompaniment to the film by the Rialto Orchestra, directed by Hugo Riesenfeld and Willy Stahl. Gaston Dubois, cellist, plays Schravesande's Elegie.

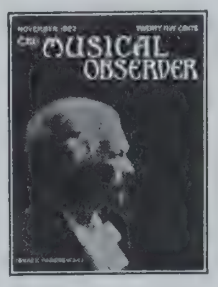
THERE may be question as to whether The Story of Irving Berlin, by Alexander Woollcott (published by G. P. Putnam's Sons, New York) is a book of musical interest, but there can be no question as to its reading interest.

There are two reasons for the fascination which it holds out to the reader who seeks sheer self-absorption in a book. The first is the intrinsic interest in the material itself. The story of a little foreign born boy serving drinks and entertaining in the back room of a Bowery saloon and then almost within a dozen years building a theatre and planning a venture whose initial cost ran nearly to a million dollars is irresistible.

That was the career of Irving Berlin. As a child he sold newspapers, crying his wares in the accent of a disreputable foreign dialect. As a youth (he is still nearer thirty than forty) his name is known all over the world, and his music is more widely circulated within a few months after its creation than Wagner's is yet.

Strictly speaking Berlin is not a musician. He is a minstrel, a popular entertainer whose voice modern wonders of communication can broadcast over the whole world in a few moments. His music is the music of popular monologue. It catches the fancy and it dies. But first it earns money. Its composer still cannot write down what he conceives.

The second reason for the fascination of The Story of Irving Berlin is the telling of the tale. The interest never lags. Mr. Woollcott, despite the paucity of his material—for the climax of Berlin's story comes too soon for a well constructed tale writes in a swiftly moving style which reflects his own wonder and enthusiasm in his subject. At times he is sentimental,—but then the book had first to run in a popular magazine.



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Soprano Sings With Detroit Orchestra

Florence Easton Soloist With Gabrilowitsch; Bloch Novelty Offered.

Detroit, April 6.—Florence Easton sang Weber's Ocean Thou Mighty Monster and the aria of Fiordiligi from Mozart's Cosi Fan Tutte as soloist at last week's pair of concerts of the Detroit Symphony Orchestra, Ossip Gabrilowitsch conducting.

According to Charlotte M. Tarsney of the Free Press, with her voice of "brilliant quality and glorious volume" the singer "merited the splendid ovation accorded her." This writer went on to say that Mme. Easton "has practically every asset a singing artist could desire. She has a most engaging personality. Her stage presence is commanding. There is remarkable range and extremely lovely texture to her voice. Her diction is noteworthy and her enunciation so perfect that every word of her two big numbers could be most clearly understood."

Ralph Holmes wrote in the Times that she gave "a great exhibition of operatic bravura singing, revealing upper reaches that were amazing in their power and compelling in their shrill assertiveness." In the opinion of Cyril Arthur Player of the News, "her voice is remarkably fresh and unspoiled, and her art is fully developed." He commented, too, that Mme. Easton has "some of the sweetest middle tones to be heard anywhere," and concluded that, "however one may quarrel with the color of some of her tones, her range and brilliance of utterance remain startling enough."

Ernest Bloch's Three Jewish Poems and Tschaikowsky's The Tempest were the novelties of the occasion. Mr. Player found the former "interesting and instructive works without commanding any very deep inquisition of the soul." Charlotte Tarsney liked the distinctive "exotic touch" and oriental color of the poems as well as "the profundity of inspiration" which they show. She added that "they are numbers which impress through their sincerity, unique inspiration and thorough workmanship." Mr. Holmes wrote that the instrumentation is modern, but the outline formal.

This reviewer did not think The Tempest was Tschaikowsky at his best, lacking, as it does, his characteristic musical spontaneity. On the other hand, Mr. Player was greatly impressed with "the spontaneity of utterance" manifested in the composition as well as the "richness of contrasts and conciseness of ideas." Miss Tarsney commented on the color and rhythm of the work.

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Hadley Re-engaged as Associate Conductor

HENRY HADLEY has been re-engaged as associate conductor of the New York Philharmonic Orchestra for next season, Clarence H. Mackay, chairman of the Philharmonic Society's board of directors, announced at the annual meeting of the Society held in the Chapter Hall of Carnegie Hall, April 6.

At the same meeting Charles Triller, Charles H. Sabin and Arthur Judson, the Philharmonic's manager, were elected directors of the Society for five years, and Frederick A. Juilliard, Nelson S. Spencer, Charles Triller, Clarence H. Mackay and Otto H. Kahn were elected trustees for one year.

New York Reviewers Find Scriabin's Prometheus Poor

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the first of its two final New York concerts of the season in Carnegie Hall last Thursday evening. Scriabin's Prometheus was given with the assistance of the Cecilia Society of Boston and Alexander Lang Steinert, pianist.

Deems Taylor of the World considered the poem "essentially flabby, almost effeminate music." He admired Mr. Koussevitzky's reading, the "amazing" playing of the trumpet solos by Mr. Mager and the "smoothness and skill" with which the choristers sang.

According to Pitts Sanborn (Telegram-Mail), the conductor "lavished his famed vivacity and magnetism" on the work which was characterized by "poverty and an astonishing ugliness of musical material." Mr. Sanborn commended Mr. Steinert's "competence in the prominent and tricky music allotted to the piano." W. J. Henderson of the Sun agreed that the work "was admirably performed." He also found the music only "a curious muddle of unenlightened phrases and harmonic sequences."

The Post reviewer asserted that "conductor, orchestra and chorus gave a conscientious, intelligent and skillful performance of the composition," although he found the musical material unworthy of their efforts. Mr. Steinert, in his opinion, "performed his part with musicianly art and spirit." F. D. Perkins (Herald Tribune) wrote that there were "impressive" passages and periods "of considerable beauty," but "the substance seemed too small for the framework." Olin Downes of the Times lauded Mr. Steinert and the orchestra, but he added that Prometheus "is one of the poorest orchestral compositions that Scriabin produced."

Mr. Koussevitzky also conducted Handel's Concerto Grosso in D major, the Brahms Variations on the Chorale St. Anthony and Borodin's Prince Igor Dances, in which the chorus again assisted.

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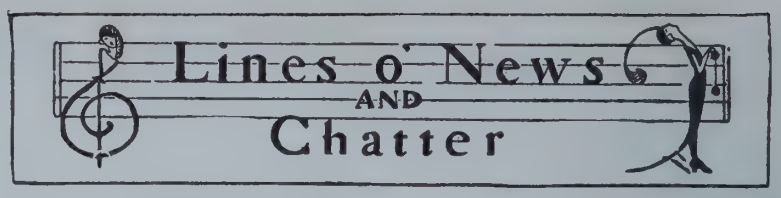

Now comes a Chicago firm of managers of a loop theatre which believes that engaging Mme. Galli-Curci to appear there twice daily for one week would help business. No doubt. It just happened that Managers Evans and Salter had made previous arrangements for their prima donna, which made it somewhat difficult to consider the Chicago proposition.

* * *

A hoop skirt and an American singer, enacting Carmen at the Metropolitan, might make an interesting theme for a one minute skit. Voila!

* * *

What ho! Seems that Elias Hecht, of the San Francisco Chamber Music Society, can cook as well as make music. His guests at a recent Hecht informal evening testify to this.

* * *

Back home, aboard the Aquitania, came Boss Samuel Insull of the Chicago Opera, and all smiles.

* * *

Bobby Slack, the urbane Denver impresario, has been round New York town arranging for his 1925-26 attractions.

* * *

And Miss Margaret Rice, of Milwaukee, has been here and departed. But she'll be back soon.

* * *

Well, well; Freddie Schang, of the Metropolitan Musical Bureau, has discovered another New York Italian restaurant. "You should eat their green noodles," he declares, "a 'concussion' of cream of wheat and spinach." Information in detail will be furnished by Freddie on request.

* * *

The Hard Boiled Eggs' Club, consisting of some sixty-five newspapermen, were guests of Charles E. Davis and Harry Becker in an excursion to Hoboken Sunday morning. They left the Metropolitan Opera House at midnight on Saturday, and that's about all most of them remember. They were back in town in time to lead the Easter Parade on Fifth Avenue.

Almost the same group, this time with their respective wives, were at Mme. Elisabeth Rethberg's for tea Sunday afternoon.

* * *

For signs of spring read the daily sailing lists of ships going out of New York. Recent musical departees have been Mr. and Mrs. Pablo Casals, Cecilia Hansen and her husband and accompanist, Boris Zakharoff, Bruno Walter, and Michael Zacharewitsch, violinist.

* * *

Howard Hanson's symphonic poem, Lux Aeterna, was so well received in Los Angeles where the Philharmonic Orchestra played it under the direction of the composer, that Mr. Hanson has been asked to conduct there all his larger orchestral works, including Lux Aeterna, North and West, and the Nordic Symphony.

There's a boost for American music.

* * *

The Blue Ribbon Cafe is another place where musicians gather to eat and greet. Saluted there a week ago were Wanda Landowska, Pavel Ludikar, Riccardo Martin, Alexander Smallens, Leopold Godowsky, Henri Scott, Berthold Neuer and Andreas Dippel.

* * *

Three thousand persons paid $11,000 to hear Mme. Galli-Curci at Town Hall, Sydney, Australia . . . so cables Jack Salter to Larry Evans.

Somebody whispered to Lines-O'-Newser that Michael Bohnen, the Metropolitan Opera basso, received a letter of thanks from a well known beauty-clay concern for having unconsciously advertised its product by using it so conspicuously in his make-up as Mephistopheles in the recent performance of Faust. Bohnen's face was grey clayed to match the artist's costume.

* * *

The sartorial king of local impresarii, Robert Haynes Tarrant, of New Orleans, is now advocating crepe de chine handkerchiefs.

* * *

From Detroit last Thursday came Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra, happy in his season's achievements and hopeful over the year to come.

* * *

Albert Coates was another visitor, pausing momentarily in New York before his Europewards journey . . . accompanied by Mrs. Coates. Although Mr. Coates is not to return next season to Rochester, he had some highly complimentary things to say of what has been achieved there orchestrally.

* * *

Congratulations have been pouring in upon William Andrews Clark, Jr., founder and president of the Los Angeles Philharmonic Orchestra, on the occasion of his recent birthday anniversary.

* * *

Mrs. H. E. Talbott, Dayton's busiest person and envoy extraordinary of that city's Westminster Choir, was a recent New York visitor. She reports that organization is thriving and growing artistically in the ways it should.

* * *

El Paso has just said "How do you do?" to Mme. Frieda Hempel, who is en route to the Pacific coast to fill concert engagements.

* * *

And Saturday night next the Metropolitan's "Atlanta Special" will receive the opera company's artists who are to make the southern journey. Gioconda, with Mmes. Ponselle, Telva, and Gordon, and MM. Lauri-Volpi, Danise, Mardones and Maestro Serafin conducting, will open the season next Monday night.

* * *

Rufus Dewey, publicity representative, is back in New York after completing special work in Cleveland, Chicago and Detroit for the Chicago Opera Company and for the San Carlo organization.

* * *

Now that Easter Sunday is passed, there will be renewed activities in many quarters . . . to continue until the close of the current season.

* * *

One of the interested listeners and spectators in the Metropolitan's Good Friday representation of Parsifal was Tullio Serafin. He occupied a seat in the fourth row of the orchestra. After the final curtain he had some glowing words of commendation for Maestro Bodanzky and the members of the cast. Serafin will conduct Parsifal at Cleveland with the Metropolitan Opera and again at the Colon in Buenos Aires in July, with his wife, Mme. Elena Rakowska, appearing as Kundry.

Impartiality
Fairness
The Facts

The Musical Digest

The Love of
Three Things
See Page 5

VOL. VII. NO. 27 (Published Weekly) NEW YORK, TUESDAY, APRIL 21, 1925 (Copyright, 1925, by MUSICAL DIGEST, Inc.) 15 CENTS A COPY

From a Sketch by Albert Steiner

Artur Bodanzky has been awarded for his conducting a great share of the credit for the success of the pretentious German opera schedule at the New York Metropolitan this season, including the first presentation of the entire Wagner Ring cycle there since the war.

Bulletins of News

Cincinnati, April 18.—The Cincinnati Orchestra, Fritz Reiner conductor, has been booked for three appearances with the Toronto Mendelssohn Choir, on March 11, 12 and 13, at the Toronto Festival next season. The orchestra will also be heard in Buffalo on this trip on March 10.

Detroit, April 18.—Ossip Gabrilowitsch has been re-engaged as conductor of the Detroit Symphony Orchestra by unanimous vote of the executive board of the society. Victor Kolar has also been re-engaged and, on Mr. Gabrilowitsch's suggestion, his title has been changed from assistant conductor to associate conductor.

Next season Mr. Gabrilowitsch will conduct all but one pair of subscription concerts, one Sunday concert and all choral concerts; and Mr. Kolar will lead all but one of the Sunday concerts, one pair of subscription concerts, and the public school programs.

The Rubinstein Club of Washington, D. C., has announced that Louis Victor Saar of the Chicago Musical College, Chicago, Ill., has been awarded the prize for $100 offered by the Rubinstein Club for the best original composition written for female voices. The prize song will be included in the program of the Rubinstein Club for the final concert of the season on May 12.

Minneapolis, April 20.—The Minneapolis Symphony Orchestra, Henri Verbrugghen conductor, left here last night for its seventeenth annual spring tour. Marie Tiffany, soprano of the Metropolitan Opera Company, has been engaged as soloist for the entire tour, and Gustave Tinlot, concertmaster, and Henry J. Williams, harpist, will be featured as soloists at many of the concerts.

Ernest Schelling, pianist-composer, and Arthur Train, author-lawyer, have disclosed that they are collaborating on an opera based on one of Mr. Train's stories, The Lost Gospel. Mr. Train sailed for Havre on the France Saturday and will be joined in Paris in a week by Mr. Schelling. Together they will travel through the Balkans, the Near East and parts of Egypt to get atmosphere for their opera.

The Management of the Metropolitan Opera Company yesterday confirmed the report that Mme. Ernestine Schumann-Heink will return to the Metropolitan stage next year where she made her American debut during the Spanish War. After nearly half a century on the public stage, the contralto will return to the opera to sing a few performances of some of her old favorite roles.

Munich Festival Set for August 1 to September 9

MUNICH, April 18.—(By Cable)—The Munich Festival, devoted to performances of operas of Wagner and Mozart, will commence on August 1 and end on Sept. 9.

Hans Knappertsbusch is the general director of the Festival. Assisting him in the conducting will be Richard Strauss, Robert Heger, and Karl Boehm. The performances will be divided between the Prince Regent Theatre, for the Wagner works, and the Residenz Theatre for the Mozart.

The opening and closing presentations will be Die Meistersinger. Also two Ring Cycles are planned, and performances of Parsifal and Tristan. The Mozart repertory will consist of Zauberfloete, Don Giovanni, Cosi Fan Tutte, Le Nozze di Figaro and Die Entfuehrung aus dem Serail.

2,500 in Mass Meeting Demand Park Concerts

Speakers Decry Mayor's Action; Goldman's Band Plays.

Nearly 2,500 music lovers gathered in Carnegie Hall, New York, Friday night to protest against Mayor Hylan's action in refusing to renew the permit for the free Goldman Band concerts on the Mall in Central Park for this summer. A resolution was adopted authorizing William Branford Roulstone, chairman, to appoint a committee of fifty to memorialize the Mayor to co-operate in the restoration of the concerts.

A second resolution thanked Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim, "the generous donors," and Edwin Franko Goldman, the conductor, and deplored the affront offered the Guggenheims "by the manner in which the concerts were terminated."

An ovation greeted Mr. Goldman when he appeared on the stage and his band was cheered. In his short address he made no reference to the controversy except to say that the band and its sponsors, the Guggenheims, stood ready to resume the concerts if the Mayor would give his consent. The band played several selections.

The chairman of the Citizens' Committee, Mrs. Bella Zilberman, opened the meeting. William Bradford Roulstone, the next speaker, announced that the meeting was strictly non-partisan, and that during his discussion he would deal with facts and not criticize the Mayor.

Other speakers were Mrs. Thomas Slack, former president of the New York Women's Federated Clubs; Dr. Nathan Krass, Rabbi of Temple Emmanu-El; Dr. Charles Francis Potter, of the East Side Unitarian Church; Dr. Louis E. Bisch, formerly Professor of Psychology at Columbia; Baroness Katharine von Klenner, president of the National Opera Club; Mrs. Winifred Sackville Stoner and Anthony Mulieri, president of the Musical Mutual Protective Union.

Metropolitan Opera To Give New Ballet of Carpenter Next Season

Gatti-Casazza's Official Plans for 1925-26 Confirm Musical Digest Forecast.

FOUR OTHER NOVELTIES.

An American ballet never before produced is the most important addition in Mr. Gatti-Casazza's official announcement of the Metropolitan novelties and revivals for next season to the list forecasted in the issue of March 24 of The Musical Digest. The ballet is Skyscrapers, by John Alden Carpenter.

Mr. Gatti-Casazza has also announced that he has commissioned an American composer to write an opera expressly for the Metropolitan, but that the work would not be ready until the following season. The name of the composer was not given, but it is understood in musical circles that he is Deems Taylor, who may resign his position as musical critic of the New York World at the conclusion of this season to devote his time to composition. Mr. Taylor is known for his Through the Looking Glass Suite, his cantatas and shorter works.

In addition to Skyscrapers there will be four other novelties introduced at the Metropolitan next season. These are Le Rossignol, an opera in three scenes by Igor Stravinsky, which will be sung in French; de Falla's two-act opera in Spanish, La Vida Breve; La Cena delle Beffe, a musical setting of Benelli's play, The Jest, by Umberto Giordano; and a classical opera in three acts by Gaspare Spontini, La Vestale.

Six revivals have also been announced: Ravel's L'Heure Espagnole, Massenet's Don Quixote, Wolf-Ferrari's The Jewels of the Madonna, Puccini's Gianni Schicchi, The Barber of Bagdad by Peter Cornelius, and Smetana's The Bartered Bride. The least known of these operas is The Barber of Bagdad, which is also the oldest. It received its first American performance in 1890. The Bartered Bride was first produced in 1909 at the Metropolitan under Gustav Mahler's baton, with Emmy Destinn in the title part.

Goossens All Season in Rochester

Rochester, April 18.—Eugene Goossens will conduct the Rochester Philharmonic Orchestra for the entire season of 1925-26. He will be released for a series of six concerts as guest conductor of the New York Symphony Orchestra on January 3, 7, 8, 10, 14, and 15. This announcement casts some uncertainty upon the recent report that Mr. Goossens would conduct half the season of the State Symphony Orchestra of New York.

Stravinsky Conducts in Rome

Rome, April 20.—Igor Stravinsky made his first appearance in Italy yesterday when he appeared as guest conductor with the Augusteum Orchestra.

Mengelberg Conducts St. Matthew Passion

Philharmonic Ends Season With Bach Work; Schola Cantorum and Soloists Praised.

Bach's St. Matthew's Passion was performed in Carnegie Hall on April 11 by the Philharmonic Society, Willem Mengelberg conducting, with the assistance of the Schola Cantorum and a chorus of boy sopranos from the Paulist School. It was repeated last Tuesday evening at the Metropolitan Opera House.

The assisting artists of the first evening were Elisabeth Rethberg, soprano, Mabel Beddoe, contralto, (who substituted on twenty-four hours' notice for Sophie Braslau, who was indisposed); Lambert Murphy, tenor; Thomas Denys, a Dutch baritone brought here expressly to sing the role of Jesus; John Barclay, bass; Wanda Landowska, harpsichordist; Louis Robert, organist; Scipione Guidi, violinist; Bruno Labate, oboe d'amore; Georges Apchain, oboe d'amore; and John Amans, flutist.

Mme. Rethberg's performance, to quote Olin Downes of the Times, "has the beauty of tone she is able to bring to the sometimes angular passages of Bach, and a simplicity and honesty that allowed the music to speak for itself." Mr. Downes did not think it would be possible for the passages sung by Mr. Denys to be delivered "with finer musicianship and a deeper sincerity and pathos." He thought Mme. Landowska's harpsichord "astonishingly eloquent" and commended the other instrumentalists. He expressed the critical consensus when he said that Miss Beddoe "acquitted herself creditably" under the circumstances. This reviewer considered the chorus technically adequate, with "a strong emotional character" in many places.

* * *

W. J. Henderson of the Sun thought it one of "the most impressive" performances of the work given in years. He wrote that Mr. Denys proved "an artist of sound worth and able to treat his phrases with beauty and great dignity;" that Mme. Landowska's "fine skill was an item of much value in the performance;" and that the chorus "sang extremely well."

Writing of the soloists, Lawrence Gilman of the Herald Tribune observed that Mr. Denys sang "with unforgettable gravity and expressiveness, with beautiful dignity, without a trace of sob-stuff; he gave, in short, a masterly interpretation;" that Mme. Rethberg sang "with the tonal loveliness and vocal skill which are usual with her;" that Mr. Murphy handled his role "like the artist of skill and sensibility that he is;" and that Mr. Barclay delivered "with characteristic vividness the music of four contrasted roles." Mme. Landowska also received his praise, and the chorus, in his opinion, showed "a splendid vitality in its tone" as well as "precision and delicacy and a noble depth of color" although they lacked, at times, perfect balance.

* * *

It was one of the memorable events of the current musical season," to quote Charles Sawyer of the Post. Mr. Sawyer wrote that "for the most part, the work of choruses and soloists was excellent."

Pitts Sanborn (Telegram-Mail) mentioned that Mr. Denys "has a voice of impressive substance and power and he is complete master of this exacting music. He delivered it with a dignity, a carefully considered expression, and an artistic authority whose value could scarcely be overestimated." This reviewer thought that Mr. Murphy sang "with unsparing devotion, with unflagging courage, and, on occasion, with eminently fine effect." The beauty of the "sheer sound" of Mme. Rethberg's voice, in his opinion, could hardly have been surpassed.

Mr. Sawyer asserted that Mr. Mengelberg "did his full share to bring out the beauty and the grandeur of the Bach composition," and Mr. Henderson wrote that "the high honors of the concert, however, belong to Mr. Mengelberg, whose reading of the great work was moving and beautiful." Other reviewers wrote likewise.

At the repetition of the work on last Tuesday, Mildred Faas, soprano, took the place of Mme. Rethberg, who was obliged by the opera schedule to go to Philadelphia. Miss Faas showed herself a substitute "of immediate and ingratiating competence," according to Herbert F. Peyser of the Telegram-Mail, and the Times reported that she sang the role competently. The Sun writer agreed, and the commentator of the Herald Tribune said that she sang with "ample expression, a tone of satisfactory volume and a generally clear, often soaring quality."

These were the final Philharmonic concerts of the season.

Metropolitan Opera Record for 1924-1925

FORTY-FOUR different operas and one ballet were on the schedule of the New York Metropolitan Opera Company this season.

The company opened its stay in Atlanta, Georgia, the first stop on its tour, last night. It is giving seven performances there. Then it will proceed to Cleveland, Ohio, to give ten performances and one special concert. The third and last city of the tour will be Rochester, N. Y., where two performances will be given.

The single ballet given this season was Petrouchka, a Russian work. The forty-four operas were divided as follows: Twenty-three in Italian, nine in French, and twelve in German.

There were 176 programs in all.

Fourteen double bills were given, and two benefit performances consisting of four acts from four separate operas.

Brooklyn performances during the season numbered ten.
Philadelphia performances during the season numbered eighteen.

On the 176 programs the performances were distributed as follows:

OPERAS IN ITALIAN

VERDI

Aida	5
Traviata	4
Trovatore	1
Falstaff	6
Rigoletto	6
	25

PUCCINI

Boheme	7
Madama Butterfly	5
Tosca	5
	17

DONIZETTI

Lucia di Lammermoor	5

LEONCAVALLO

Pagliacci	8

MASCAGNI

Cavalleria Rusticana	6

ROSSINI

Barbiere di Siviglia	3

MONTEMEZZI

Giovanni Gallurese	4

MOZART

Cosi Fan Tutte	2

LEONI

Oracolo	2

BOITO

Mefistofele	3

GIORDANO

Andrea Chenier	6
Fedora	5
	11

PONCHIELLI

Gioconda	7

MEYERBEER

Africana	4
Dinorah	2

FLOTOW

Marta	2

MOUSSORGSKY

Boris Godunoff	4

OPERAS IN FRENCH

GOUNOD

Faust	4
Romeo et Juliette	3

MASSENET

Thais	3

HALEVY

Juive	3

OFFENBACH

Contes d'Hoffmann	5

SAINT-SAENS

Samson et Dalila	3

RIMSKY-KORSAKOFF

Coq d'Or	5

BIZET

Carmen	5

DEBUSSY

Pelleas et Melisande	4

OPERAS IN GERMAN

WAGNER

Meistersinger	5
Goetterdaemmerung	4
Rheingold	1
Walkuere	4
Lohengrin	6
Parsifal	3
Siegfried	2
Tannhaeuser	5
Tristan und Isolde	2
	32

JANECEK

Jenufa	5

WEBER

Freischuetz	5

STRAUSS

Rosenkavalier	2

BALLET

STRAVINSKY

Petrouchka	5

Prize Compositions Widely Representative

Six Winning Works in Rochester Competition Will Be Heard by Select Audience May 1.

Rochester, April 17.—The recently announced winning compositions in the contest held by the Eastman School of Music for young American composers are representative of widely separated parts of the United States. Aaron Copland and Bernard Rogers are from New York; George F. McKay from South Dakota; William Quincy Porter from Cleveland; and Adolph Weiss is a resident of this city.

Mr. Copland's work is a Cortege Macabre from an unnamed ballet. His Concerto for Organ and Orchestra was played this season by Nadia Boulanger with the Boston and New York Symphony Orchestras. George F. McKay, a former student of composition in the Eastman School and now a teacher in South Dakota, has named his composition (a short symphony) From the Black Hills.

The Cleveland representative, William Quincy Porter, is a teacher at the Cleveland Institute of Music and a student of Ernest Bloch. Bernard Rogers' contribution to the forthcoming program will be Soliloquy, a composition for flute and string orchestra. His Prelude to the Faithful was performed last year by the State Symphony Orchestra of New York under Josef Stransky's baton.

A tone poem, I Segreti, is the work submitted by Adolph Weiss. Mr. Weiss is first bassoon player in the Rochester Philharmonic Orchestra and was a student in Albert Coates' class for orchestral conductors for two years.

The date of the concert by the Rochester Philharmonic when Howard Hanson will conduct these works has been changed from May 2 to May 1. In addition, there will be a first performance of a work by Donald Tweedy of the Eastern School faculty. Prominent music critics from various music centers of this country have been invited to attend both the concert and the five rehearsals which will precede it as guests of the Eastman School. Admission will be by invitation only.

New Russian Ballet Organized

Adolph Bolm will combine his Ballet Intime with Thamar Karsavina and her partner, Pierre Vladimiroff, it is announced. The Adolph Bolm-Thamar Karsavina company will make a transcontinental tour beginning January, 1926, under the management of the Wolfsohn Musical Bureau.

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Philadelphia Opera Series Ends

Metropolitan Bids Farewell With Aida; Easter Concert Given by Stokowski.

Philadelphia, April 17.—The Metropolitan Opera Company of New York concluded its season here at the Academy Tuesday evening with "one of the most brilliant performances of Aida that has been given here for many years," according to Sidney L. Laciar of the Public Ledger.

This reviewer added that, under "the inspiring baton of Mr. Serafin the opera moved with musical smoothness and splendid dramatic action from beginning to end." Stanley Muschamp of the Inquirer, commented that Tullio Serafin conducted "with authority, and made the wonderful score pulsate with life." Other writers wrote in similar vein, and the North American reviewer reported that "everybody in the cast competed in vocal vigor and energetic acting."

Elisabeth Rethberg in the title role sang "with great beauty of tone, fine phrasing and, when needed, sufficient power to dominate the situation," to quote Mr. Muschamp. The Record commentator observed that Mme. Rethberg "has a voice that in some of its tones is velvety in quality and she is such a good artist that her acting was sufficiently fervid." The writer in the North American said that she sang "superbly, the volume and color of her voice making it one of the most notable sopranos of these times." Mr. Laciar asserted that she "possesses one of the finest voices that has appeared in this country for years" and that Oh, Patria Mia, "had such a rendition as has not been heard here within the memory of the present operatic generation. It was a veritable triumph of singing and interpretation."

The Radames was Giovanni Martinelli, who made his second appearance here since his illness. The North American writer considered him the "real conquering hero of the occasion." He was "superb" in the opinion of the Record, and his "splendid rendition" of Celeste Aida brought him a "real ovation." This writer added that "it was a stirring endeavor, brilliant in every way." Mr. Laciar did not find Mr. Martinelli in the "ultra-superb" voice of last week, but thought that he gave "a thoroughly satisfying interpretation" and did "some very beautiful singing." According to Mr. Muschamp, he again demonstrated his versatile talent.

This chronicler thought that Karin Branzell interpreted the part of Amneris "with intelligent appreciation" although her voice, "which is of remarkably fine tone quality in the upper part of her scale, gradually loses its firmness as it descends." The Record reported that she was impressive and sang "with much dramatic effectiveness." The observer in the North American thought that hers was a performance of "great cumulative power." As Mr. Laciar put it, "her magnificent voice and beautiful stately stage presence" were "ideal" for the role.

To further quote the Record review, Jose Mardones as the High Priest "was sonorous and dignified;" Paolo Ananian was "effective" as the King; Giuseppe Danise was praiseworthy; and Charlotte Ryan as the Priestess and Giordano Paltrinieri as the Messenger "added to the general merit of the performance." Mr. Mardones sang "with sonorous beauty;" in the words of the North American chronicler Mr. Danise sang "splendidly." Mr. Mardones was also lauded by Mr. Muschamp. Both Mr. Mardones and Mr. Danise, as well as the others in the cast, were highly commended by Mr. Laciar.

* * *

The Philadelphia Orchestra's Easter concert, conducted by Leopold Stokowski in the Academy Saturday night had on the program Rimsky-Korsakoff's The Russian Easter Overture, Rachmaninoff's The Island of the Dead, Schubert's Unfinished Symphony, and the Stokowski orchestration of the Bach Passascaglia in C minor.

According to the Record, it was "an eminently satisfying presentation of worthy music, admirably interpreted." Sidney Laciar considered the program "beautifully played" and thought the Bach "formed a fitting close to a well conceived and beautifully rendered program." Linton Martin of the North American also found it a "truly tremendous climax. . . . Its great, gothic architecture of tone seemed fairly to tower to the skies."

An innovation was presented at the concert by having the orchestra members all on the same level rather than in rising tiers as is customary. Mr. Martin did not think that the new arrangement enhanced the tonal quality of the orchestra, and Mr. Laciar commented that "there is a distinct gain in the ensemble effect of the orchestra by the new arrangement and a corresponding loss in brilliancy of tone." The Record reported that it "did not affect enjoyment."

Harry Farbman in Third Recital

Harry Farbman, violinist, gave his third New York recital of the season in Aeolian Hall Easter Sunday afternoon. He was accompanied by George Ashman. According to the Sun, Mr. Farbman "again showed evidence that he is one of the more talented and musicianly young men among the hosts of aspiring violinists who appeared in local concert halls this season." The Herald Tribune writer commented that he "showed a marked advance over his earlier appearances. He produced a tone of soaring quality and fullness."

Photo by Brunel

THE 25TH ANNIVERSARY

of the Joint Appearances of Harold Bauer and Ossip Gabrilowitsch Will Be Marked Next Season by a Special Tour Together of These Pianists Besides Their Solo Engagements.

Dohnanyi, Sailing, Tells Plans

Ernst von Dohnanyi, who will conduct the State Symphony Orchestra part of next season, sailed for England on the Cunard Liner, Columbus, Wednesday. After a piano recital and an appearance as soloist with the Queen's Hall Orchestra, Mr. Dohnanyi will go home in May to conduct the Budapest Philharmonic.

Arrangements have been made for guest conductors to take his place with the Budapest orchestra, which he has led for the past seven years as its president, while he is conducting the State Symphony here next season. Mr. Dohnanyi intends not only to introduce to New York Hungarian music by Bartok, Kodaly, Leo Weiner, and George Kosha, but to play many American compositions.

Will Proclaim Music Week

A series of official proclamations, both State and municipal, and possibly resulting eventually in a national proclamation, is promised on behalf of the National Music Week, May 3 to 9. For the first national observance, last May, proclamations were issued by the governors of Massachusetts, Ohio, Arkansas and Hawaii, and nearly 800 cities participated in the week's activities. It is expected that a great many more States and cities will be represented by proclamations for next May. Already the governors of Illinois and Mississippi have agreed to issue a proclamation.

Crowded Halls Greet Seattle Recitalists

Seattle, April 6.—Ernst Von Dohnanyi made an unusual impression upon the occasion of his first appearance in Seattle. He was greeted by a crowded house. The recital was held in the auditorium of Plymouth Church, and was sponsored by the Men's Club.

On the evening following the Dohnanyi recital Alfred Cortot played in the auditorium of the First Presbyterian Church, the concert being held under the auspices of the Men's Club. The large auditorium was well filled.

Fritz Kreisler's violin was heard by a thronged house. The Lalo Spanish Symphony was given the chief place on the program. The piano accompaniments were furnished by Carl Lamson.

Standing room was the word which greeted late-comers to the Roland Hayes recital. Mr. Hayes made a deep impression upon his audience at this, his first appearance in the city. Many request numbers and encores were given. Mr. William Lawrence furnished the accompaniments.

The concert was held in the Metropolitan Theatre under the management of Miss Margery Cowan.

The Music and Art Foundation Fund was responsible for the appearance of Royal Dadmun, baritone, on March 16. Mr. Dadmun was assisted by Sigfried Proger.

A newcomer, Peter Meremblum, Russian violinist, now associated with the Cornish School as head of the violin department, made his initial appearance before a large audience in the Spanish Ballroom of the Olympic Hotel on the evening of April 3. Mr. Meremblum was so well received that four more concerts are scheduled to take place in the near future.

The Seattle Musical Art Society presented the Armstrong Ensemble on the occasion of its Fourth Morning Musical. Two Brahms Sonatas and Handel's Passacaglia were given.

The Washington Federation of Music Clubs has just closed a three-day session at the Olympic Hotel. Mrs. Helen Crowe Snelling was elected president for the coming year. Mrs. Warren E. Thomas, president of the Oregon Federation was guest of honor and spoke in the interests of the biennial to be held in Portland in June.

H. G. S.

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The Musical Digest will seek unswervingly to serve only the best interests of music. It will build up; it will support steadfastly musical progress and just reform; it is pledged to the cause of whatever is musically meritorious in both composition and interpretation, regardless of nationality; it will stand firm for justice; it will belong to no musical "party" or "movement," but remain independent.

The Metropolitan Opera Season

Last Saturday's evening performance of Il Trovatore brought to its close the Metropolitan Opera Company's current New York season. Atlanta, Cleveland, and Rochester are to be visited during the next three weeks . . . as a sort of postlude. But when the curtain fell finally on the Verdi opera, and the throng streamed into Broadway, Thirty-ninth, and Fortieth streets, the brunt of the 1924-25 efforts had been borne.

The statistics published elsewhere in these columns attest to the magnitude of the Metropolitan's accomplishments during the past twenty-four consecutive weeks. That organization goes on, year after year, with its unvarying variety of repertoire, and its ceaseless activities. Eight, nine, and on occasion ten representations each seven days have been the Metropolitan's weekly quota. There has been no slackening of this killing pace, with its accompanying tension on the nerves of executives and performers—in all departments.

There is no doubt that the Metropolitan gives just a little more opera than can be given with a full measure of thorough and reasonably deliberate preparation. The artistic heads and the artists feel the pressure of haste, which is reflected in what the public hears and sees.

Recent seasons have witnessed an added responsibility shouldered by those in the foremost places in the Metropolitan organization. In order to make the two financial ends overlap (which is one of the requirements the management is forced to meet) the number of annual performances in New York has had to be increased. So, almost imperceptibly, has quantity poked its head into the scheme of things—to no good artistic advantage.

In the light of such a condition, coupled with the dearth of exceptional operas and opera principals, the task of Giulio Gatti-Casazza has been great. He has the public to please, his directors as well, and finally the professional critics. That he has achieved as much as he has is a tribute to his sagacity, his experience and his tact. Few positions are more trying than his and more thankless. No other impresario of whom we know could have disposed of that position with the skill Mr. Gatti has displayed. He has done what circumstances demanded, his best being better than the best another could have shown in his place.

If the Metropolitan were to be conducted on lines primarily artistic, and if no thought had to be given to a possible monetary deficit, a higher percentage mark could be reached. But Mr. Gatti has definite policies to maintain. He is to be congratulated for his success, holding to a necessarily charted course, in presenting so many admirable performances.

Each year the problem of opera-giving in New York becomes more difficult. There are long established standards impossible today to attain . . . with the material available and the half jaded tastes of the public to satisfy. The crest of operatic achievement was reached, so far as New York is concerned, some time ago. On that account Mr. Gatti is deserving of sympathy for his trials, and respect and praise for the way he has carried on.

. . . TEMPO RUBATO . . .

IT is said that the Philadelphia Orchestra will go abroad during 1926.

The virtuosity of the orchestra has by now become legendary in the United States, and its reputation has spread to the Continent too. It is interesting to speculate what effect its playing will have on Europeans.

I do not think its impression will be as completely favorable as we in the United States are likely to think. Its gorgeous tone, unexcelled team-work, its flexibility and balance, and the skill of its members will doubtless startle audiences abroad as they do here.

It is in the matter of the style of interpretation, as reflecting the musicianship of Leopold Stokowski, that the Philadelphia Orchestra may run foul of European traditions. In so far as they are based simply on habit these traditions have little importance, but when they are based on the composers' original scores, they are not negligible.

WE in the United States have already had various evidences of what one European attitude toward Stokowski and his orchestra may be. Serge Koussevitzky established in his concerts in London and Paris the reputation of being a sensational conductor. When he came to New York, musicians found it hard to detect the origins of this advance report. I think that the most important reason why he was not considered sensational was that we had been schooled by Stokowski particularly to a kind of sensationalism far more extreme than Europeans have yet witnessed in symphonic concerts.

In the past two seasons two visiting English reviewers have written fresh impressions of the Philadelphia Orchestra of the sort that it is likely to create abroad. After the first concert of the orchestra which he heard H. C. Colles wrote of the playing of the Rosamunde Overture of Schubert that it was brilliant, but he questioned whether it was Schubert.

This season Ernest Newman said of Stokowski's interpretation of Cesar Franck's Symphony that he had never been so dazzled by a performance of it before, but that he never had enjoyed one less.

THERE are a number of qualities of Leopold Stokowski's musicianship which give rise to such opinions. His technical skill as a leader is unsurpassed, but he often makes questionable use of it. He is apt to display the virtuosic qualities of his orchestra for their own sake. He likes to draw out of his men great and sweeping tone—beautiful tone, but too much of it—at times when restraint to an expressive mezzo-voce would much better suit the purpose of the composer.

In a sustained fortissimo chord, especially at the close of a composition, he likes to wrench his brass choir out of the ensemble, and capriciously to protrude it in a tremendous crescendo or sforzato whose only justification is his own imagination.

His choices of tempo are markedly individual. Stokowski has a bent for the brisk. His interpretations lack the repose which a moderated tempo and limited tone will give, and which music often requires. His orchestra is accustomed to play nervously, to lash itself suddenly into great climaxes, or to fade into infinitesimal pianissimos.

His rubato is unequalled among orchestral conductors in its freedom, and his phrasing has the individuality of the playing of a solo violin.

He favors rare tonal colors and the extremes of dynamics. His brasses have learned much about mutes from the better jazz orchestras. In Debussy's Fetes the muted trumpets played so quietly that they were overbalanced by the woodwinds! On the other hand the cellos, twelve in number, sit in front of the orchestra, and all the strings bow with extreme emphasis and consistently employ a full vibrato. His trumpets and trombones play with their bells high more of the time than is the case in other orchestras.

The virtue of it all is that Stokowski's orchestra is at his baton's tip. It does exactly in the minutest detail what he wants, and always it does it strikingly and well. The vice of it is perhaps dependent on taste. The playing is all of a style to which Europeans are not accustomed, and they may not receive it with the unqualified enthusiasm with which the Philadelphians are greeted at home and in New York.

CESAR FRANCK is most often among composers referred to as a mystic and religious spirit, and his Symphony is looked upon as an expression of reverence and devotion. I doubt that this would be the case if the life and personality of Franck were unknown, and if one were to judge the spirit of the Symphony, for example, simply from its text alone.

It has struck me more than once that, far from being serene music of the kind that associates itself in the mind with other worldliness; the D minor Symphony is for the most part distinctly dramatic, and in a few places even theatrical.

The religious connotation of the opening Lento is plain, but the sudden crescendo and repetition of the first motif in diminution (Allegro non troppo) are a purely dramatic device, one which aims—successfully enough—to catch the listener's breath. The four snapping wind chords in the third and fourth measures of this passage enhance the dramatic tensity. So do the chords before the repetition of the Lento, and so does also the entire repetition of the two passages a third higher than in their first version.

The third theme in the exposition of this movement, with its restless rhythm and brilliant orchestral color (dependent largely on the characteristic doubling of trumpets and strings on the main melody), are the dramatic Franck again.

On the other hand large parts of the second movement are apt to justify Franck's reputation as a mystic. The short woodwind passages which form the transition from the Allegretto to the scherzo part of the movement call for the adjective "heavenly."

With the fortissimo opening of the last movement, the persistent tremolo and the wind chords again, Franck casts aside the religious mood. His main theme here is actually jazzy, especially as it is developed to the climactic repetition, again with trumpets, strings, and woodwinds in unison and octaves on the theme, in the thirty-seventh measure of the movement. The preparation for the recapitulation (pages 135 and 136 of the Eulenberg miniature score) with its rhythmic figurations and rising sequences breathes the fire of the theatre and even of Tschaïkowsky.

All of which is no indication that Franck is likely to be loved the less for being of flesh and blood.

ALEXANDER FRIED.

The Love of Three Things

Opera, the Concert Stage, and the Home Share in the Versatile Affections of Madame Helen Stanley

FIFTY minutes from Broadway, in the hush of a semi-sylvan outpost of New York civilization, Madame Helen Stanley has her home. It is a delightful spot, where everyone enjoys in common the beauties of nature, and phonographs are separated by wide lawns. Here I found Madame Stanley in that happy interlude between engagements when she is neither prima donna nor recital artist, but just herself; and though it happened to be a day when the furnace had chosen to go out, this depressing fact could not dull the sheen of her smile.

"Home is home, be it ever so chilly," she shivered, leading me to where a log-fire burned busily on the hearth of the music-room.

Madame Stanley's smile has a way of putting one's words at ease, and leading the conversation into channels far removed from the labyrinthian regions of the prima donna complex. Although I did my best to introduce the subject of careers versus motherhood, or the husband's place in the home, Madame Stanley deftly avoided a definite statement, so that I came away without being able to tell what she thinks on these vital points.

But we did talk about opera, incidentally. Madame Stanley, it seems, loves her operatic work. She had just returned from Philadelphia where she had sung the role of Madame Butterfly with the Civic Opera Company.

"Which do I enjoy most, opera or concert? Both," was the uncompromising answer. "There is, of course, a greater artistic satisfaction in singing a recital program. You're entirely on your own then, and can't hide a shaky high C or a moribund low B beneath the din of the orchestra. No, I never want to give up my recital work. It keeps me vocally and artistically alert.

"On the other hand, I love the excitement and adventures of opera. It takes me out of the humdrum groove of myself. One evening I can play at being a princess, another time that I am a poor abandoned little Japanese wife. I can be Marguerite, Sieglinde, Mimi, Tosca, and let my soul revel in all sorts of reactions it never would know if it just lived a peaceful everyday life."

Incidentally there are thirty characters in as many operas whose trials and triumphs in four languages Madame Stanley can live at a few moments' notice.

"When I began my operatic career, it was in a stern school which paid scant respect to the untoiling lilies that did not spin. Everyone had to work constantly. My first engagement was with the Wurzburg Royal Opera Company in Germany. My impression when I signed my contract was that I was to sing lyric soprano roles, but I sang everything except bass and tenor. For instance, once when the other soprano was ill, I sang the part of Carmen, though my part is Micaela. Another time I sang the successive roles of Olympia, Giulietta, and Antonia in the Tales of Hoffmann, all in the same evening. That is what you call 'getting experience and routine.' When at last Andreas Dippel rescued me and engaged me for his Philadelphia Chicago Opera Company, I had an experience that ranged the entire scale from mezzo to lyric."

MADAME HELEN STANLEY

Opera in English will come in time, is Madame Stanley's belief. "There is really no logical excuse that has yet been given for not having opera in English. You hear people say that opera should be given in the original, but where does one ever hear all operas consistently in the original? In Germany the libretto has to be translated into German. The same holds good for the language of the country in France and Italy."

During the season between her activities as concert and operatic artist, Madame Stanley has little time to enjoy her family and her home. For instance, when I visited her she was making preparations to leave for her fourth visit to the Pacific Coast where she is to appear in the San Francisco Festival.

"And I'm a very domestic person, in spite of the fact that I love my career, too," Madame Stanley protested. "But perhaps that makes the joy of having a home all the more intense," she observed philosophically. "If you spread happiness over three hundred and sixty-five days, it won't spread so thick as when you use it all for a limited period of time."

Speaking of domesticity, the servant problem, it seems, is not actively in eruption in Madame Stanley's home, though one never can tell when it might erupt.

"The slogan of most cooks is, 'If eventually, why not now,' so I never feel like boasting too soon of my good fortune," was her remark. "The trouble with cooks is, I think, that their art has never been accorded its rightful place with the other arts. All the world's praise has been spent for a well-turned sonnet, but, save for the fair words of a few gourmets, the birth of a sauce is passed over in silence. Somehow, aesthetes regard food as a vulgar necessity, and never stop to realize that it is as capable of soothing the savage beast as is music. According to a certain doctor, it has a lot to do with religion."

"With religion?"

"Yes. He said that creeds were determined by the biliary duct, and that liver complaint engendered Calvinism, whereas if you had a good organ, you just naturally tend to be a Unitarian. Emerson quotes him in one of his essays. Personally I know I should become a confirmed agnostic on delicatessen food."

The ardor of the reformist was now burning in Madame Stanley's blue eyes. "I believe that political as well as domestic unrest is largely due to food—I mean poor food. Caesar, you remember, didn't want any lean and hungry men about him, and neither does a woman want a lean and hungry man prowling eternally about the icebox. Even life-insurance agents recognize the value of the after-lunch call. So who will not say that cooking is one of the fine arts?"

"And yet," I objected. "I'd rather be a singer than a cook. I'd rather sing to souls than to roast over a hot range for them."

"Oh, as far as that goes, the singer gets roasted sometimes. What about the critics?"

I offered a disparaging opinion about critics.

"I can't agree with you there," said Madame Stanley. "An artist often gets from the total of critical opinion a fair impression of his work, something he never could gain from his friends. Poor critics, their life is a hard one, when you stop to realize it. Imagine waking every morning to a world wherein sixty out of every hundren performers are anathematizing your name and longing to poison your morning coffee. I'm afraid the critic is as misunderstood as the cook."

The chimes of the Dresden china clock on the mantel announced the hour of tea. As if by magic a maid appeared at the door and rolled the tea-wagon to where we were sitting beside the open fire. Madame Stanley, in the role of charming hostess, dispensed cheer in shell-like cups. The blazing logs luxuriated warmth. It was that witching hour when one's soul expands in silent communion with its fellow soul. Such matchless moments are not for the inquisitorial interview—and this is an interview.

E. D.

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PIERRE KEY'S OBSERVATIONS

A CABLED DISPATCH from Paris states that Mme. Ganna Walska purposes to sue for libel the several hundred United States newspapers which published a story to the effect that she had been forbidden by the mayor of Nice to appear in further performances at the opera house there—following one endeavor which is said to have been about on a par with other Ganna Walska operatic endeavors.

According to this latest dispatch (how many come to this country touching on the affairs of the Polish celebrity?) her Paris attorney is quoted as having remarked that the articles anent Mme. Walska "undoubtedly were caused by professional prejudice against her."

That man must be the recipient of an honorable-sized fee to drop such a comment. Possibly he never heard Mme. Walska sing. If he hasn't, he should; then he may experience a change of mind about Nice's mayor's instructions . . . if indeed they ever were issued. That is the strange part about cabled dispatches to United States newspapers on matters musical. The correspondents are apt to get mixed up.

RARELY does such a correspondent know much about singers, singing, or anything else relating to music. He is inclined to "make news," and to array the facts to suit himself. When facts are a bit shy there are correspondents who are not above supplying their own. It has been a habit with them for a long time, and seems to have become a part of their tradition, to be handed on down from generation to succeeding generation. In brief: to be a good foreign correspondent you have got to mix up your dispatches on topics musical.

Pick out some fine singer and call him "great," or a fine one and term him "rotten." It doesn't particularly matter to some foreign correspondents.. They even file dispatches about "successes" that don't amount to a pinch of snuff. They always have and they always will. The situation is further aggravated by the cable editors of our daily newspapers, who are in the same class musically with the foreign correspondents, and who appear to be hypnotized by some piece of advice coming from the other side.

I don't wish to be misunderstod. I am filing no brief for Mme. Walska. The Musical Digest printed something about the mayor of Nice and Mme. Walska. This music newspaper is well aware of Mme. Walska's vocal and operatic abilities as displayed in public. The writer heard and saw her Gilda in the never-to-be-forgotten representation of Rigoletto, in Paris, when Mme. Walska enlightened an audience which packed the Paris Opera . . . hired for a benefit to which Mme. Walska contributed, it is said, several thousand dollars.

LET Mme. Walska's attorney bring his libel suits. To be libeled, as it is generally understood, a publication must hold up to ridicule and scorn, and injure the reputation, of the person libeled. Did the newspapers do this? Or was it Mme. Walska, by her strange singing and equally strange insistence on singing (publicly, be it noted—no one can dispute her right to sing in her own room if she chooses to do so)?

Mme. Walska had better avoid appearing in court in any such matter as undertaking to establish the excellence of her vocal and artistic abilities. Unless, of course, her main objective is to gain notoriety. If that is what she seeks, then by all means let the libel suits proceed. They ought to produce material for more stories about Mme. Walska, which will be welcomed by those who are fed up on the more serious matters of the day.

Many of us would like to know who Mme. Walska's attorney has in mind when he observes that there is professional prejudice against her. There is no prejudice which I can conceive of. What does exist is a feeling amongst worthy singers that they are more rightfully entitled to public appearances in serious opera representations than the wife of Harold McCormick, who commands the means for making

And just one thing more, before this bit of comment is brought to a close. Mme. Walska, it is said, is regarded abroad as an "American" singer. She is mentioned as being referred to as an "American" singer. She isn't American. She is a foreigner, a Pole it is generally understood. Her marriage to the bona fide American does not make her an American, as genuine Americans recognize that word. To be that one has to be born here; and to have spent enough years in this country to reflect the spirit and the ways of its natives.

No, Mme. Walska—whatever her legal citizenship through marriage may be—is not what we regard as an American. Europeans should not view her as that. She should not be classed with "American singers." Nor should her public appearances be labeled as "triumphs"—notwithstanding such assertions as are being made for the lady in advertisements in music journals which are willing to print them (which this journal is not).

WHAT MANNER of daily newspaper editors have we in New York? If they were to treat other important world news as they do music happenings our information would be more confusing even than it is. That was a ridiculous story printed a few days ago by the Times and the other papers that let the press agent in at the front gate.

The pith of the story concerned a young woman who was alleged to be the very last pupil accepted by the late Jean de Reszke. Several days after the death of the tenor this young woman's teacher—or the young woman herself, I don't know which—hired a press agent to send out a yarn about the teacher's despair that Jean de Reszke's death made it well nigh impossible to find in all Europe another equally able instructor of singing.

Daily newspapers which command the services of competent editors might consult them when such a story as the one in question reaches a city editor's desk. The New York teacher who has gone abroad with his pupil to seek a new master for her may hold the opinion that de Reszke was the best in his field, and that he had no equals—in Europe, at least.

There are, however, others who do not share that belief. One need not go far to discover persons capable of speaking who believe that de Reszke was a far greater singer than he was teacher. These very same persons also contend that there are in this country teachers who are his equals. Also teachers who are superior to him in guiding aright the singing voice.

THE GLAMOR of a name is often deceiving. Prestige in one line now and again covers deficiencies in another, the teaching of singing is one of them. Jean de Reszke developed some splendid singers. But he turned out, also a far larger number of poor ones.

It is true likewise of other notable singers, who, their voices failing, devoted themselves thereafter to a craft with which they were not acquainted and which they have never since learned. Why is it so easy, some folks ask, to pull the wool over the eyes of the pupils and their parents, and their friends? The answer is simple. Most of them do not know what constitutes a fine teacher of singing, and how to determine the measure of his worth.

The singing problem is a sorry one. What is quite as deplorable is that there are no signs that it soon will be corrected. We have organizations which are striving to spread enlightenment; we have, unquestionably, a considerable array of conscientious and splendidly equipped teachers—women as well as men—yet the same disputes go on as to what shall be done and how. And the same differences of opinion concerning vocal excellences and faults. Likewise, the same quantity output of mediocre singers.

Bel canto is not a lost art. Some professional singers have it; some teachers know how to impart to others their knowledge of its acquirement. Yet one thing is certain, beyond the shadow of a doubt: the capacity to recognize the teacher who possesses it, and the capacity, further, to learn to sing in the manner of those great artists of other days are pure matters of aptitude, vocal intelligence, industry, and patience. The dearth of great singers of today is due to the absence, in the majority of singing candidates, of one or more than one of the foregoing qualities.

But don't blame the teacher. He cannot do the singing for the singer. Nor can he restrain impatience, or impart perceptiveness where it dwelleth not. Neither can he make a shoemaker sing. By the same token, the finest singing talent may go all wrong in the hands of a celebrity who attracts pupils on the strength of a name won on the opera or concert platform. Most of our ablest teachers of singing did not make singing careers—and it holds true in both the United States and Europe, now as formerly.

MY FRIEND Giulio Gatti-Casazza will depart shortly for Europe, there to look about for new principal singers and a new opera or two. A few weeks of such effort and he will go to his summer home in Italy for a thoroughly earned rest.

Don Giulio is the emperor of impresarios. None other has had such a career. His wisdom is a proved thing; and long after he retires his name will be uttered admiringly, just as his achievements will be pointed out as the foremost in the art.

Under his regime the New York Metropolitan company has given the most perfect specimens of great representations which that institution has shown. Mr. Gatti did these things with fewer great principals than were available during Maurice Grau's Metropolitan directorship. He raised the standard of ensemble, of mise-en-scene. He brought here a conductor who probably will stand for years, as the greatest in his art.

Since the autumn of 1908 Mr. Gatti has bestowed upon his labors a discerning mind and the desire to have his efforts satisfy the greatest number of people he could. His post has been, and still is, filled with trials and annoyances which unsettle nerves and patience. But Don Giulio keeps on, outwardly unperturbed.

The past few years of Metropolitan opera have witnessed lapses in certain directions, chiefly amongst the leading singers. There are some, fortunately, still to be heard at the Metropolitan. A number of those are not young. The question which naturally arises is: Who will fill their places?

DON GIULIO himself cannot answer that question, for he does not know. Neither does any other man. One fact alone is patent, with the abundance of fine voices everywhere to be found there are fewer great singers available today for opera than there were a dozen years ago.

Since the backbone of opera in such an institution as the Metropolitan is its leading artists the situation is one to be regarded with alarm. It is a situation, moreover, which calls for keener efforts than ever on Mr. Gatti's part to look into thoroughly the abilities of all singers who may have abilities entitling them to a Metropolitan engagement.

Considerable criticism is to be heard about the politics said to prevail in the Metropolitan. Much of it is mere hearsay, and stories which fly about are known to be exaggerated. Yet to deny that politics does exist in the Metropolitan would not be in keeping with the truth. Every opera house has its cliques, and none, in all likelihood, ever will be free from them. They exist amongst the artists, the conductors, and other members of an opera house staff; and you will find them hanging about the edges of such a place, broken up, invariably, into groups which form a part of the smart set.

THE SEASON concluded last week at the Metropolitan was in the main of about the same artistic level of the two seasons immediately preceding. The revival of the Nibelungen Ring, the presentation of Pelleas et Melisande, the introduction of Maestro Serafin, and certain other touches here and there provided high lights which were not present in the year that went before.

Mr. Bodanzky commanded admiration for some splendidly performed tasks, and Gennaro Papi rose up now and again to make his presence felt. Messrs. von Wymetal and Thewman disclosed their qualities, Mr. Agnini labored faithfully, and those leading singers who are too well known to require mention here even succeeded in surpassing most of their previous best efforts.

But—some of the singers, a new one or two—should never have been engaged by the Metropolitan management. There may be excuses, yet I can name artists who deserve to have stood in their places.

Mr. Gatti is an able man, and he strives, I am sure, to be just. Since the problem of leading singers is undeniably the main one which now confronts the Metropolitan I should like to see an absolutely unprejudiced effort to treat impartially every singer who may be eligible for a hearing. The time has come to sweep aside any existing preference or prejudice. If the Metropolitan is to carry on it has got to search out and find the best, and then see that it has a fair chance . . . free from any interference from within the organization, once it gets inside the opera house.

THE CRITICAL SCALES

Parsifal

According to its annual custom the Metropolitan Opera Company presented a Good Friday performance of Parsifal on the afternoon of April 10. Although he was ill with a fever, Curt Taucher sang the title role. Larsen-Todsen was heard for the first time in this country, and for the first time anywhere in German, as Kundry, and Michael Bohnen was the Gurnemanz. Clarence Whitehill was Amfortas, and Mr. Didur, Klingsor. Artur Bodanzky conducted. The remainder of the cast was familiar.

"The impersonation of Kundry," according to Herbert Peyser of the Telegram-Mail, "proved to be one of Mme. Larsen-Todsen's best, and, indeed, one of the most consistent, intelligently planned, and vocally satisfying Kundrys exhibited here in a considerable time."

Considering his illness, wrote the Sun reviewer, Mr. Taucher "acquitted himself with great credit." A chorus man took the tenor's place to stand in silence during the first Grail Scene. This reviewer wrote that Mme. Larsen-Todsen "was more at home in this music than in some other that she has sung here." He found Mr. Bohnen's the "most prominent" impersonation.

Deems Taylor, writing in the World, considered Mr. Taucher's performance, "considering his weakened condition, amazingly good, both vocally and dramatically." He thought Mme. Larsen-Todsen "an unusually striking" figure in the Garden Scene, and added that she "sang with expressiveness and imagination throughout."

In the opinion of Lawrence Gilman, reviewer of the Herald Tribune, Mme. Larsen-Todsen "sang much of her music with beauty and significance," although he felt that her conception of Kundry is "still in process of elaboration." The most important figure of the afternoon, in his opinion, was Mr. Bohnen, of whose performance he said, "This is not only by all odds the finest Gurnemanz I have ever seen, but it is one of the greatest performances of a Wagner role in my experience. . . . Yesterday he was a great artist, greatly occupied."

Max Rosen

Max Rosen gave his second violin recital of the season in Carnegie Hall on the evening of April 10. Richard Wilens was his accompanist. He played Nardini's E minor Concerto and Dvorak's in A minor, together with several shorter pieces.

Mr. Rosen played well, in the words of the Herald Tribune chronicler, "especially in sustained passages, where his tone had a notable polish and full, fluent quality. The Times reported that he "successfully overcame an atmosphere unfriendly to fiddle strings." According to the Sun, his performance of the two Concertos was "of uneven merit." His tone was good in cantabile passages, wrote this reviewer, "though apt to lose body in more rapid and difficult work. His introduction was praiseworthy. His general style showed temperament, but it was not at all times finished."

De Pachmann's Farewell

Closing a concert career here of thirty-four years Vladimir de Pachmann appeared in his American farewell in an all-Chopin recital at Carnegie Hall, New York, on the evening of April 13. The audience filled the house and part of the stage.

Olin Downes in the Times reported that Mr. de Pachmann's playing was irregular. He called the interpretation of the B flat minor Scherzo "balderdash," but summed up in his review as follows: "When Mr. de Pachmann is greatest the listener is under the spell of music which seems to have escaped human thralldom; music of a charmed rhythmic life; song that floats on the air with a delicious grace and waywardness past the telling."

Attention was called by W. J. Henderson (Sun) in his review to the fact that thirteen years ago also Mr. de Pachmann gave an American "farewell" concert. He added, "Whatever Mr. de Pachmann's failings in regard to the greater Chopin, the velvet quality of his tone, the extreme delicacy of his touch, and the sensitive susceptibility and clarity of technic revealed by this octogenarian remain talents to marvel at."

"In general," reported the writer of the Herald Tribune, "Mr. de Pachmann was in notable form" in his last recital, although this review raised the question as to whether the pianist's performance might not better be called lecture-recitals. This reviewer also pointed out the playful spirit in which the recitalist handled the Scherzo, although in the Preludes, Etudes, G minor Ballade, and E flat minor Polonaise, and the other numbers on the program he found all of Mr. de Pachmann's better characteristics: "His remarkable fleetness of finger, liquid runs, and polished, song-like tone."

Other newspapers did not report the concert analytically.

Miss Ruth Dale

A recital in costume was given by Ruth Dale, soprano, at Aeolian Hall, New York, Wednesday night. According to the Herald Tribune, Miss Dale "possesses a voice of good size and fluent quality, but her interpretation seemed to depend, for its expressiveness, upon costume, facial expression and gesture."

The Sun reported that she was "quite successful in this light form of entertainment, for her voice, fresh in tone and color, was used with skill and its qualities were well adapted to the program she offered." The writer in the Times asserted that she "won her audience by a sweet and tuneful voice and a certain dramatic ability." On her program were songs by Carrie Jacobs-Bond, Richard Hageman, Liza Lehman, Charles Gilbert Spross, who was her accompanist, and others.

Theodore Takaroff

A fifteen year old violinist, Theodore Takaroff, appeared in recital in Aeolian Hall, New York, April 10. The Times reported that he displayed "a steady and fluent technique. His double stopping and cadenzas were particularly good. The unaccompanied Sonata of Bach gave him some difficult moments, but he surmounted these and played the presto with spirited freedom."

His program opened with the Mozart D major Concerto and included numbers by Beethoven, Burleigh, Gluck, and Sarasate. In the first number, Jacques Malkin assisted him at the piano.

By the Sun writer Mr. Takaroff was advised to "continue his studies and eschew recital platforms for many moons" although this reviewer commended his talent. Herbert F. Peyser of the Telegram-Mail was of more or less the same opinion. However, the Herald Tribune commentator mentioned that the violinist, "while somewhat handicapped by the effect of the dampness upon his strings, and the need for frequent tuning, showed talent; a well developed technique and a tone of satisfactory size, generally smooth, but with a rather drier quality in some display passages."

Washington Heights Club

The Washington Heights Musical Club gave a concert in Aeolian Hall, New York, last Tuesday evening for the benefit of the MacDowell Colony at Peterboro, N. H. The assisting soloists were Marjorie Meyer, soprano; Eliot Griffis, composer-pianist; and Robert Lowrey, pianist.

Miss Meyer sang a group of MacDowell songs, a set of six lyrics by Mr. Griffis, and other groups of German Lieder, old Italian airs, and American songs. Mr. Griffis played his own Sonata in A flat, and Mr. Lowrey added numbers by Chopin and Debussy.

According to the Sun, Miss Meyer sang the MacDowell songs "with much taste and charm" and "deserved much praise for her delivery of the lyrics. She brought out all their musical content and her singing of them merited the approval she won." The Herald Tribune reviewer wrote that she sang "with a voice of agreeable timbre, clearness and fluency marking her tone for the most part, though its surface was not entirely free from an occasional ruffle." Frederic Persson, as guest artist, accompanied Miss Meyer.

Friends of Music

Gluck's Orfeo ed Euridice was presented in concert form at the final concert of the season given by Friends of Music, Artur Bodanzky conductor, in Town Hall on April 12. The soloists were Mmes. Charles Cahier, Marie Sundelius and Queena Mario.

According to Pitts Sanborn of the Telegram-Mail, Mme. Cahier delivered the music of Orpheus "in commendable style and with the seasoned authority of her long experience." The writer in the Herald Tribune commented that she "gave an expressive performance, bringing out a wide range of dramatic feeling. At first her singing had an occasionally vibratory tone, but these incursions of tremolo disappeared in the last act, which was marked by increased volume of tone and intensity." The Sun reviewer said she sang with "plenty of expression and commendable understanding," but he too referred to the tremolo. Olin Downes wrote in the Times that Mme. Cahier "once more showed how considerably intelligence and artistic mastery can surmount physical obstacles in performance."

The Herald Tribune reported that Mme. Sundelius' singing was marked by "clarity and steadiness of tone" and that Miss Mario's performance was "distinctly commendable." According to the Sun, Mme. Sundelius was "more than adequate as Euridice" using her voice well "although its natural quality did not display all the emotional and dramatic warmth that is desirable in the role." This commentator found Miss Mario "altogether admirable." Mr. Downes wrote that Mme. Sundelius "sang somewhat unevenly, but at her best did much for the composer by means of a good legato and unforced style."

Mr. Downes observed that "the continuity of the opera was necessarily lost yesterday on account of the cuts." The chorus "sang with precision," according to the Herald Tribune, and in the Sun it was reported that they sang "with great spirit and kept to the pitch." Mr. Bodanzky was commended for his part in the performance.

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THE BALANCE OF OPINION

Beethoven Association

In the sixth and last concert of the season of the Beethoven Association in Aeolian Hall, New York, on the evening of April 13, the assisting artists were Fanny Bloomfield Zeisler, pianist, who played Chopin's B flat minor Sonata, Jascha Heifetz and Mischa Levitzki, who played Mozart's B flat Sonata for violin and piano, and Sascha Jacobsen, violinist, Nicholas Moldavan, violist, and William Willeke and Percy Such, cellists, who together with Mr. Heifetz played the Schubert String Quintet in C major.

Of the playing of Mme. Bloomfield Zeisler, the Times report said, "With her poetic coloring an electrically dramatic spirit went hand in hand. She displayed astonishing technical command, a virtuoso spirit, and the white-hot temperament which has distinguished her among pianists for many years."

Mr. Henderson wrote in the Sun, "One heard again her mellow tenderness of tone, her finished clarity of enunciation, her sense of balance and proportion. And her interpretation retained much of the old time charm and imaginative quality." The Herald Tribune reviewer throught also that the veteran pianist displayed her characteristic form.

This reviewer found Messrs. Heifetz and Levitzki "an excellent team, with notable balance and laudable unity." Although he felt that the piano was not sufficiently subordinated in parts of the first movement of the Sonata Mr. Henderson found later "a performance which published unaffectedly and brilliantly the spontaneous beauty of Mozart's composition."

The Times and Post chroniclers wrote likewise, and all the reviewers were agreed that in the Schubert Quintet, "with such an array of interpreters Schubert found himself in ideal companionship" (Times). The audiences filled the hall and part of the stage.

New York Banks' Glee Club

The New York Banks' Glee Club, Bruno Huhn conductor, gave the second and last concert of its forty-sixth season in Carnegie Hall, New York, Wednesday evening. The assisting artists were Doris Doe, contralto, Marie Romaet-Rosanoff, cellist, Dr. J. Christopher Marks, organist, William J. Falk, and Carroll Hollister, accompanists.

According to the writer in the Times, Miss Doe displayed a voice "of exceptional timbre and range" and Mrs. Romaet-Rosanoff exhibited "a beautiful tone and easy command of her instrument." This reviewer thought the men's chorus of over sixty voices "gave a good account of themselves. . . . Brisk timing, clean attacks and neatly clipped endings marked the verses and as a rule the words could be clearly heard. The singers entered into the spirit of the choruses and gave them with ardent enjoyment and a palpable swing."

The Herald Tribune chronicler commented that "the singers showed their admirable choral training in many well chosen compositions."

Boston Symphony

With his tenth concert of the season in Carnegie Hall on the afternoon of April 11, Serge Koussevitzky ended his first and the Boston Symphony Orchestra's thirty-ninth New York season. Scriabin's Prometheus and Borodin's Polovetskian Dances, both presented with the aid of the Cecilia Society chorus, were repeated from the program of the preceding Thursday.

The new numbers on the program were Respighi's free transcription for orchestra of four old Italian dances and airs for the lute, and the Debussy Nocturnes, Nuages and Fetes.

"It was," said the Post reviewer, "one of Mr. Koussevitzky's most brilliant and most successful concerts in a somewhat uneven season."

Olin Downes, reviewer of the Times, still disliked the Scriabin, but said, "The remainder of the program was familiar but welcome . . . The patrician spirit of Italy of the sixteenth and seventeenth centuries is embodied in the pieces arranged by Respighi, and these pieces are admirably played by the virtuosi of Mr. Koussevitzky's orchestra."

In the Herald Tribune F. D. Perkins found praise for the playing of the Debussy, and pointed out that Respighi in his arrangements neither clothed his material in the orchestration of the twentieth century, nor made it sound excessively archaic.

It was announced that two veteran musicians of the Boston Symphony, George Longy, oboist, and K. Keller, double bass player, will retire from the orchestra at the end of this season.

William Bachaus

William Bachaus played a Chopin program in Aeolian Hall, New York, the afternoon of April 11. He played the twenty-four Preludes and the twelve Etudes of Op. 25.

In the words of the Herald Tribune writer, he was "in fine form. . . . His palette of color was rich and varied, with sonorous fortissimos, fluency and song in softer passages, and technical brilliance." This reviewer found the same vigor which he displayed at his last recital, "but more equably manifested with little, if any of the hardness which had marked his fortissimos."

To quote the Sun: "Mr. Bachaus is not the ideal Chopin player, although his prestige as a master pianist is entirely secure when he interprets such mighty composers, as, for instance, Brahms or Beethoven. Much of his Chopin on Saturday was a little heavy in style and lacked something of the iridescent shimmer of colors imposed by a keenly sensitive imagination. But it was all, nevertheless, admirable piano playing and always backed by rare intellectual force and perfect technique."

Mme. Guiomar Novaes

An all-Chopin program was offered by Guiomar Novaes at her farewell New York recital in Town Hall on April 11. To quote the Sun the pianist "has rarely played better than she did in the B flat minor Sonata. Her style, touch and tone were admirable and her clear interpretation revealed all the musicianly qualities brought forth by a sensitive mind of fine and subtle understanding. There was imagination, emotional depth and a wide range of brilliant colors directed by Mme. Novaes' admirable technical equipment."

The Post reviewer remarked that she is "as impressive in the power with which she renders compositions as in her delicacy and sureness of touch." In the opinion of the Herald Tribune chronicler, her "technical mastery needs no repeated encomiums." Her playing of the Sonata referred to in the Sun was also complimented by the Times writer . . . "she played it impressively and with genuine emotional power."

Miss Anna Robenne

Anna Robenne, Russian dancer, made her New York debut at the Manhattan Opera House Wednesday evening, assisted by George Barrere and his Little Symphony Orchestra and by Arthur Loesser, pianist. In the words of the Sun reviewer, "the entertainment, as a whole, offered abundantly of admirable musical variety as well as of the dance."

This chronicler asserted that Miss Robenne's debut was successful. "Her interpretations showed the traditions of her school, based upon an admirable knowledge of classic technique. . . . Her grace was exquisite and her charm compelling. . . . Her gestures were sinuous and effective and her costumes tasteful." The Times reported that, as a tiptoe specialist, Miss Robenne possessed "a strength nothing short of remarkable. Seemingly she floated at will, with scarce a pause, over the surface of the stage. . . . The arm movements, however, were less expressive, nor were turns and pirouettes without a partner always successful."

According to the reviewer in the Herald Tribune, "her dancing seemed of the ballet rather than of the dramatic type. . . . It was pleasing and decorative, marked by ample grace and agility, animation and rhythmic sense, and aided by a prepossessing appearance."

Elman String Quartet

The third and final New York concert of the season by Mischa Elman and his string quartet took place in Town Hall Wednesday night. Mr. Elman's associates were, as before, Horace Britt, cello, Edward Bachman, second violin, and Nicholas Moldavan, viola. Their program consisted of Quartets by Haydn, Mozart, and Brahms.

W. J. Henderson wrote in the Sun that in the latter "there were beauty of tone, energy and devotion, but there was a little want of emotional communication." Pitts Sanborn of the Telegram-Mail commented that "always in these concerts Mr. Elman has distinguished himself by his conscientious participation in the ensemble, as well as by the superior finesse and adroitness of his delivery of difficult passages."

The writer in the Herald Tribune thought the Quartet "gave a most commendable performance, with a well blended combined tone and mutually comprehensive team work." According to the Times, "the concert was a testimony to the careful preparation and the devotion of Mr. Elman to the task of creating a well balanced and euphonious ensemble" and it showed "a marked advance in unity of style" over the earlier concerts. The Post observed that the playing of Mr. Britt was "especially noteworthy" in the Haydn Quartet's Adagio and Minuetto movements.

Feodor Chaliapin

The usual enthusiastic audience applauded Feodor Chaliapin in his third New York recital at the Metropolitan Opera House the afternoon of April 12. He was assisted by Abraham Sopkin, violinist, and Max Rabinowitch, pianist.

Mr. Chaliapin was "in good voice and gave abundantly of his fine dramatic resources, both in coloring and inflection of tones," according to the World; he "was in excellent voice, except for brief attacks of hoarseness." On the other hand, the writer in the Post observed that he was "not in his best voice because of a troublesome cold, but he sang many songs in a variety of moods and with his usual matchless expression."

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Gliere Symphony Is Presented by Stock

Chicago Hears Easter Music; Capacity Audience Attracted by Popular Concert.

Chicago, April 14. — Reinhold Gliere's Symphony, Ilia Mourometz, was the featured number on the program offered at last week's concerts of the Chicago Symphony Orchestra, Frederick Stock conductor. The Easter season was reflected in the other two works, Rimsky-Korsakoff's The Russian Easter and the Good Friday music from Parsifal.

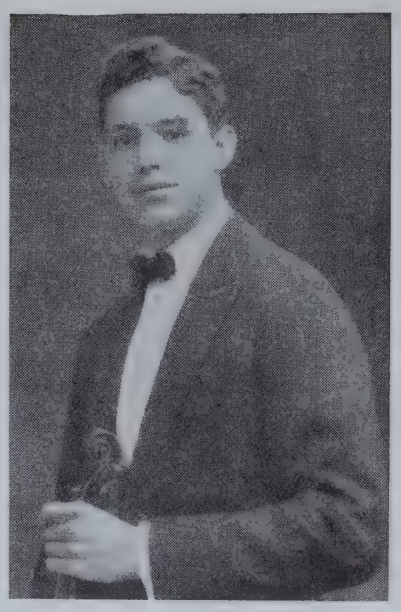
According to Maurice Rosenfeld of the News, the Gliere composition "is a monumental contribution to symphonic literature. . . . It is truly an epic poem in music." Edward Moore of the Tribune wrote in the same vein, and Glenn Dillard Gunn (Herald-Examiner) thought that "its sonorities thrilled, not merely because of the tremendous effort put forth to pr - duce them, but by reason of their incomparable brilliancy."

To quote Karleton Hackett of the Post: "It is music which grew out of a different mode of life and thought from what we know, but a vital thing, the expression of truth as the Russian knows it. Mr. Stock's imaginative force and command of the means of expression shone out through every measure. The response of the men was admirable."

In spite of the weather a capacity audience heard the popular concert played by the orchestra, under Mr. Stock's direction, Thursday. The music of the evening included Godard's Scenes Poetiques, Jarnefelt's Praeludium and Berceuse, the Weber-Weingartner Invitation to the Dance and the Polonaise from Tschaikowsky's Eugen Onegin.

Passion Music Sung a Cappella

Cincinnati, April 12.—Bach's St. Matthew's Passion was sung a cappella by the St. Lawrence Choir, directed by Alfred Schehl, at the recent production here of the Passion Play.



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Contest Ends May 1

Los Angeles, April 15.—May 1 is the final day for the submission of manuscripts in the contest for the prize of $1,000 offered by the Los Angeles Philharmonic Orchestra for the best symphony or symphonic poem by a California composer.

Manuscripts from American citizens resident in California are being received up until that day by Caroline E. Smith, manager of the orchestra. The works must never have been published or played. They must be in legible manuscript in ink, and must be handed in with a fictitious name or motto on the score.

First performance of the prize work is reserved by the Philharmonic Orchestra, although the score may be copyrighted by the composer. Should no manuscript of sufficient merit to justify the award be received the contest may be reopened within a year.

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Musical Chicago En Courant

Ravinia Park Prospect Inviting; Easter Filled With Recitalists; Prize Offered for Madrigals.

By HAZEL H. MOORE

Chicago, April 14.

THOUGH the Chicago Civic Opera closed its doors for the season some weeks ago, the San Carlo company presented popular operas at popular prices for a week and went its way, and only scattered performances by amateur or semi-professional organizations remain, still opera lovers of Chicago may read with anticipatory joy Louis Eckstein's prospectus of the coming summer season of opera at Ravinia Park.

A goodly season it promises to be in length and strength. The length from the opening night, June 27, to the final Labor Day performance on September 7, figures just ten weeks and three days. The strength is manifold. Each season one wonders how the Ravinia performances could possibly be improved upon, and each season by some private alchemy Mr. Eckstein manages to do just that. An organization run with no thought of pecuniary gain, Ravinia is almost unique among opera companies.

The best available artists are culled from the rosters of the Chicago and Metropolitan opera companies, with the result that artistic performances are assured. The Chicago Symphony orchestra finds summer relaxation from the winter symphony routine in reading opera scores under Gennaro Papi and Louis Hasselmans. Lest they forget, Eric DeLamarter conducts weekly symphony and children's concerts. A great company has been assembled to present the thirty-seven operas promised.

FINDING Orchestra Hall entirely too small to accommodate all those who wished to hear John McCormack in his recital of last Wednesday night, a final overflow concert has been announced for next Sunday afternoon. This will take the form of a popular request program. Judging from the number and type of the songs requested, just anything at all will do so long as John is the one to tilt back his head and do it. Requests range from Handel to I Love You Truly, and from Il Mio Tesoro, from Don Giovanni, to Mother Machree. Letters have come as individual requests and as organizations. One hopes that some time John will yield to his own confessed suppressed desire to sing an entire program of Eric Wolff songs. As he is aided and abetted in that desire by Fritz Kreisler, what a grand impossible idea it would be to have Fritz officiate now at the piano and now on the violin!

HENRY HADLEY'S appearance in the dual guise of composer-conductor of his own Resurgam made something of an event of the Apollo Musical Club's concert at Orchestra Hall on Monday evening. There were other contributory elements to its fine performance, the text by Louise Ayres Garnett (whom Evanston claims along with Vice President Dawes as one of its celebrities), the well trained body of the Apollo singers, and the members of the Chicago Symphony orchestra, who so well obey Mr. Hadley's slightest wish in playing his score.

The first half of the program was devoted to Psalm XIII, with the Liszt setting. Edgar Nelson conducted, and at its conclusion called attention of the chorus and audience to the presence of the convalescent Harrison Wild, who has been forced through illness this winter to yield the baton to Mr. Nelson.

A MONUMENTAL program presented in a monumental way was the gift of Dr. Stock and his men for the Easter symphony pair of concerts. With only three sets of parts in America, Chicago is fortunate in having had exclusive rights to the Gliere Symphony called Ilia Mourometz. This has had four performances in seven years, and remains one of the great works in the repertoire. Ask John McCormack and Frieda Hempel, who listened to the epic program music of Gliere for the first time last Friday.

Perhaps Easter recital goers were best served by Mme. Schumann-Heink, who is still well beloved in the city she once called home. But two pianists in adjoining theatres offered continued proof by the large number of their hearers that this has been a great year for pianists. Mieczyslaw Munz broadcasted personality plus fine playing from the darkened stage of the Playhouse, while next door Clarence Eidam, pianist and pedagogue of the Cosmopolitan School of Music, showed that he, too, could play big music in a big way.

CLAIRE DUX left Chicago on Monday for a summer and fall of work and recreation in Germany and adjacent countries. One of her invitations is from the Soviet Government of Russia to sing to the working people in country, village and city, with a private car at her disposal for the engagement. An interpreter is also included.

Dr. Wilhelm Middleschulte will conduct a master class in organ, principally the works of Bach, during the months of May and June in Berlin. The engagement is under the auspices of the Prussian department of science, art and popular education.

Mme. Sturkow Ryder gave her annual recital of American compositions last Saturday afternoon at her studio in the Cable building. Dorothy Greathouse was soloist, singing a new song of Mme. Sturkow Ryder's, A Cycle of Lilies.

THE National Peasant Orchestra, a group of Polish farmer musicians, was officially received by the city of Chicago at a reception in Mayor Dever's office last week. This is the first visit of this unique organization to the United States since its formation in 1880 by Karol Namyslowski, composer, and father of the present conductor.

D. A. CLIPPINGER announces the twenty-third annual prize competition offered by the Chicago Madrigal Club. For the setting of the poem, In the Merry Month of May, the W. W. Kimball Company will pay a cash award of $100. The composer must be a resident of the United States and the setting in madrigal form for a chorus of voices singing a cappella. The composition receiving the prize becomes the property of the Chicago Madrigal Club.

Recitalists Throng Chicago

Mme. Schumann-Heink and John McCormack Head Vocalists; Instrumental Programs.

Chicago, April 16.—Mme. Ernestine Schumann-Heink and John McCormack headed the long list of recitalists here last week. Clara Clemens introduced some novel Scandinavian works at the fourth of her series of song recitals in Kimball Hall last Tuesday, and three pianists, a violinist, a baritone, and a soprano completed the week's roster. They were Mieczyslaw Munz, Clarence Eidam, Emmy Brady, Charles Skopp, Julius Bledsoe and Miriam C. Kornmann.

According to Edward Moore of the Tribune, Mme. Schumann-Heink "never showed herself more in the possession of the singer's art" than at her appearance in Orchestra Hall yesterday. Karleton Hackett of the Post wrote that she sang with "fine spirit" although she "was not quite in such good voice as the last time she sang here." In the opinion of Maurice Rosenfeld of the News, in the Heilstrahlender Tag and in an aria from Max Bruch's Odysseus "not only resonance, but also power and richness of vocal timbre called back the many great qualities of this fine artist."

Glenn Dillard Gunn (Herald Examiner) commented of her voice that "its luster is quite worn away . . . There remains, however, a consummate mastery of the art of projecting mood through melody." Mr. Hackett lauded Florence Hardman, assisting violinist, and Katherine Hoffmann, accompanist, was mentioned favorably in the reviews.

* * *

John McCormack's recital in Orchestral Hall Wednesday evening was as usual the subject of laudatory comment in the press. As Maurice Rosenfeld expressed it, "Sustained, smooth singing, a style denoting simplicity and reverence and a diction which is one of the chief distinctions of this singer were the outstanding artistic characteristics."

This reviewer found Mr. McCormack "well disposed" and thought his voice "came forth with purity, limpidity and clarity." Other writers were equally enthusiastic. Mr. Hackett considered that Lauri Kennedy's violoncello soli showed "appreciation for the music, tone of warmth and good technique." According to Mr. Rosenfeld, Edwin Schneider played the piano accompaniments with "sympathetic style and musicianly art."

* * *

The playing at the piano recital given by Mr. Munz at the playhouse yesterday was "of a restrained style, poetic, smooth, and refined," in the opinion of Maurice Rosenfeld. Mr. Moore observed that he "is agile of hand and brain, playing cleanly and energetically, and with a personal point of view that makes him interesting." According to Mr. Gunn, under Mr. Munz's hands the F minor Nocturne of Chopin became "a lovely thing of tenuous tone, muffled resonance, shimmering passages." Mr. Hackett asserted that he proved "an interesting pianist. He has imagination and is not afraid to express his individual viewpoint."

* * *

The other piano recital yesterday was given by Mr. Eidam in the Studebaker. Mr. Hackett stated that his reading of Beethoven "was straightforward, with appreciation for the varying moods and a genuineness that gave it character" and commended his "poetic feeling and clear thinking" as well as the richness of variety of shading in his tone. Mr. Gunn accredited him with "ample technical facility, much power, an excellent understanding of style, a direct and forceful delivery of his message."

The "enthusiasm and fire" which Mr. Eidam put into the Schumann Symphonic Etudes were lauded by Edward Moore, and Mr. Rosenfeld wrote that, in the finale of the work, he disclosed "a dashing brilliant style and a tone of considerable power."

* * *

Charles Skopp, violinist, was heard in the Paganini Concerto and Bach's Sonata in G minor in Kimball Hall yesterday. In Mr. Hackett's words, "he had understanding of the music, drew a mellow tone from his violin, and showed an excellent technique. The melodic line was well defined and the ornamentations were cleanly added."

His playing of the Bach, according to Edward Moore, showed talent but insufficient training. Mr. Rosenfeld liked his "good, round tone" and Mr. Gunn asserted that Mr. Skopp "has facility, is not always flawless in his intonation, has a good, vigorous tone and plays with an almost irresponsible freedom."

* * *

In his first Chicago recital at Kimball Hall last Thursday, Julius Bledsoe, Negro baritone, made an excellent impression on his audience.

Mr. Rosenfeld observed that "his voice is a robust, high baritone, which has attained besides considerable power a smooth legato and it is skillfully used in the rendition of music of both the romantic and dramatic kind." His distinct enunciation also was commended by this writer. Mr. Moore spoke of the "extraordinary richness an beauty" of his voice but did not think he has yet attained efficient enunciation. Mr. Hackett said the singer displayed "instinctive feeling for the music of his race and a voice of unusual quality." He admired the resonance, variety of tone coloring, the genuine feeling and "interpretative force" in his singing, but noted "a tendency to exaggeration which marred certain phrases."

* * *

A joint recital was given by Miriam C. Kornmann, soprano, and Emmy Brady, pianist, in the Young American Artists' Series at Fine Arts Recital Hall Thursday. According to Mr. Rosenfeld both disclosed talents "quite above the usual order." Mr. Kornmann's voice has "volume and carrying power" and Miss Brady showed "a brilliant technique, a gift for resonant tone and a graphic style in interpretation."

Mr. Hackett thought the singer disclosed a full, warm tone and ample volume—"She sang," he said "with appreciation for the music and in a straightforward manner." Miss Brady, he wrote, "played forcefully, if not always surely." In Mr. Moore's opinion, Miss Kornmann has a voice "of power and promising nature, hampered by a breathy and unbrilliant quality." Her clear enunciation and good musicianship received his praise.

Cincinnati Invites I. S. C. M.

At the meeting on April 1 of the American section of the International Society for Contemporary Music it was announced that the society will be invited to hold its 1926 music festival in Cincinnati, O. Mr. and Mrs. Charles P. Taft of that city have volunteered to provide a fund to defray the expenses of the festival, including those of bringing the European delegates to this country.

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The Opinion of the Press

The Brooklyn, N. Y., Eagle
March 16th

" . . . His Siegfried was admirably done—here is a role to which he is fitted by his youth and appearance, as well as by the fresh lyric quality of his voice."

New York Sun
March 16th

"He successfully caught the radiant exuberance of this amazing youth. He sang the music with freshness and a full fluid tone that caught more than a hint of romanticism and lyric beauty."

New York Telegram-Mail
March 16th

"He acquitted himelf with no small credit. He sang with confidence and success."

Philadelphia Record

" . . . His delightfully youthful, buoyant appearance enhanced his singing and acting and seemed to create in him the ideal combination of a character. Laubenthal received almost as many curtain calls as a reigning prima donna and seemed delighted at the warmth of his reception."

Philadelphia Evening Public Ledger

" . . . The honors of the performance were caried off by Rudolf Laubenthal as the hero, Siegfried. . . . He was ideal, the finest Siegfried that has appeared here in a great many years. . . . an unusually fine performance."

New York Post
March 16th

"Laubenthal sang and acted with rare charm."

Mr. Laubenthal has been engaged for the Spring Music Festival in San Francisco, Calif., in April and for the May Festival at Danbury, Connecticut.

—

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Mme. Jeritza's Recital Draws Throng on Coast

Alfred Hertz Ends Season of the San Francisco Symphony Orchestra.

San Francisco, April 13.—Before an audience of seven thousand persons Maria Jeritza, soprano of the Metropolitan Opera Company, sang in recital here at the Civic Auditorium on Sunday afternoon. Maximilian Rose, violinist, was heard on the same program.

Mr. Elliott, reviewer of the Herald, was most enthusiastic of all the chroniclers concerning Mme. Jeritza's concert. He wrote, "Two or three times in a life-time, if you are lucky, you may hear a singer who has everything, who brings to his or her music at once voice, intelligence, feeling, and those subtle but enormously important gifts of personality which by their presence or absence make unquestionable greatness or incurable mediocrity—Maria Jeritza is one of the few who has everything."

Of much the same opinion was the Chronicle writer, Ray Brown. His review said in part, "The powerful emotional quality of Jeritza's voice, with its vibrancy of tone, great beauty of phrasing, and clarity of enunciation, stamps her as an artist of first rank, and her naive smile and unusual beauty give her a combination of charm which is irresistible."

"The arias were well done, especially the Wagnerian," wrote Mr. Mason in the Examiner, but he considered that "in none of them could the singer's art be called superlatively good." He pointed out that Mme. Jeritza's personality was popular with the audience, and praised the "temperament" of Mr. Rose.

The San Francisco Symphony Orchestra gave its last concert of the season last Friday afternoon. The program was made up of Brahms' Third Symphony, Tam o'Shanter of Goossens, Svendsen's Zorahayda, and the Meistersinger Prelude. In the entr'acte the audience gave Alfred Hertz an ovation, and the stage was banked with flowers. Mr. Woodman of the Call-Post felt that "the entire program was given in Hertz' customary style with splendid response by the orchestra."

Mr. Mason, in the Examiner, said "the fine performance of the Brahms' Third Symphony reminded us how far Alfred Hertz has brought the orchestra and the city along the road of musical development and that is a matter of hearty congratulation."

According to Mr. Brown in the Chronicle, "The Goossens novelty was in whimsical vein. Svendsen's legend Zorahayda brought the audience into another mood with its appealing love and religious themes and its pleasing part for the first violin." The Herald reviewer felt that "this last program was not, aside from emotional considerations, a very strong one to finish the season with. Except for the Symphony it contained nothing of remarkable force or freshness."

M. J. C.

Efrem Zimbalist Is Heard in Cleveland

Assists on Sokoloff Program; Ravel Novelty and Brahms' Fourth Symphony Played.

Cleveland, April 17.—Mendelssohn's E minor Concerto was the composition played by Efrem Zimbalist in his appearances as soloist at last week's pair of symphony concerts. The orchestra, under the direction of Nikolai Sokoloff, also played the Brahms Fourth Symphony, which has not been heard here in several years, and Ravel's Daphnis et Chloe, which had its first Cleveland performance.

Wilson G. Smith of the Press wrote that Mr. Zimbalist's playing was "not only polished and refined, but he displayed a greater breadth of conception and abandon in style than on any previous occasion. . . . It was the finest exhibition of artistic virtuosity that Zimbalist has ever given us." According to Eleanor Clarage (Times), he played with "consummate" skill. "He is straightforward, unaffected, and vastly ingratiating in everything he does. . . . He is complete master of his instrument and performs in a refreshingly effortless way."

The reviewer of the News, Archie Bell, found it "big, virile music that comes from a bow in his hand, touching the strings; a beautiful tone, first-class technique and playing that has many of the other qualities of virtuosity."

The Ravel music, in Mr. Bell's opinion, "is highly colored and almost spectacular." Eleanor Clarage thought these ballet excerpts "most interesting from the standpoint of orchestration; but their honeyed cadences were just a bit cloying after the sensible and sturdy strains of Mendelssohn and Brahms." Mr. Smith was impressed with "its marked melodic character and colorful orchestration."

Five Orchestras to Visit New York During 1925-26

NEW YORK will be visited during next season by five out-of-town orchestras. The Philadelphia Orchestra and the Boston Symphony, under Leopold Stokowski and Serge Koussevitzky respectively, will continue their annual series of ten New York concerts each.

Three organizations will be heard by Gothamites in single concerts. Nikolai Sokoloff will again return with his Cleveland Orchestra, making one appearance in the concert course of the Wolfsohn Musical Bureau. The Cincinnati Symphony under Fritz Reiner and the Detroit Orchestra under Ossip Gabrilowitsch will also be heard.

Hartford Symphony in Debut

Hartford, Conn., April 10.—Under the leadership of Louis Eaton the newly organized Hartford Symphony Orchestra made its debut on March 22. The program consisted of Massenet's Phedre Overture, Schubert's Unfinished Symphony, and works by Hadley, MacDowell, and others.

Philadelphians Give Last Gotham Program of Season

A "memorable concluding concert of a brilliant series" was played by the Philadelphia Orchestra, Leopold Stokowski conducting, in Carnegie Hall last Tuesday. Thus did Pitts Sanborn of the Telegram-Mail characterize the tenth and final New York concert this season of the orchestra.

The program directed by Mr. Stokowski offered neither soloist nor novelty, but, to quote Olin Downes of the Times, "it was rich in material and in judicious contrast." Rimsky-Korsakoff's The Russian Easter was followed by Rachmaninoff's Isle of Death and Schubert's Unfinished Symphony, with Mr. Stokowski's orchestral transcription of Bach's Passacaglia serving as "the fitting capstone of a most brilliant season" (Olin Downes). W. J. Henderson of the Sun agreed that "the program was compact, well arranged and rich in contrast."

The Post reviewer also thought the Passacaglia "a stirring composition with a most magnificent climax." Deems Taylor (World) found it a "masterly piece of instrumentation," and added that "the program as a whole was admirably built and beautifully played."

Fleta

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Three Pianists Appear in Boston

Bachaus, Shattuck, and Rovinsky Heard; Two Baritones Sing; Mme. Farrar's Carmen.

Boston, April 14.—Three pianists who appeared here in recital last week were William Bachaus, Arthur Shattuck, and Hyman Rovinsky. Other recitalists were William Ryder and Huntingdon Rice, baritones. The musical features of the week included Geraldine Farrar's production of a modernized version of Carmen, and the performance of Hora Novissima by the Handel and Haydn Society.

The program which Mr. Bachaus played in Jordan Hall Thursday evening included Bach, Schumann, Mendelssohn, Scriabin, Brahms and Chopin. According to the Transcript, the Bach Fantasia became "a flight of the poetical imagination; warmth and color were there, phrases and periods and larger divisions well modulated, growing cumulatively and compellingly into an imposing structure, yet never departing from the poetical view of that structure." To the Schumann the pianist brought "excellent tone, delicacy of nuance, highly poetic feeling, all resulting in a delectable performance."

This reviewer asserted that he is "a master of dexterity and of complexity, but of poetry as well." On the other hand, Stuart Mason (Christian Science Monitor) thought that "he has undoubted technical skill. As an interpreter, he is matter of fact. . . . It is a good, wholesome style of playing and a clear and sane, if unimaginative, viewpoint of music."

* * *

Seventeenth century music was featured at Arthur Shattuck's piano recital in Jordan Hall Saturday afternoon. The Globe writer thought his "cleancut, smooth tone well adapted to the early music. He played these pieces intelligently, neither meltingly nor bombastically." The Monitor reported that "a fine interplay of moods, an artful emphasis of every modulating phrase, and clearest pedaling made the Chopin a real achievement." This writer, however, remarked on his tendency to play "too forcefully at times."

To quote the Transcript, "Mr. Shattuck's virtuosity has long since established itself. So also his skill, his sensibility, as a discerning expository musician."

Hyman Rovinsky, who played in the same hall on Friday, was praised by Mr. Mason for his "evident interest in novel music" and for his "unaffected but always musical playing" although at times it seemed monotonous. This defect, said this writer, was probably due to the character of his music. Philip Hale of the Herald stated that Mr. Rovinsky "has some excellent qualities; a beautiful touch in lyric measures; strength, which he at times abuses so that sound becomes noise; facility, dash and fire." Mr. Hale found also traces of "rhythmic unsteadiness" and "sentimentality."

* * *

The song recital given in this hall by William Ryder Wednesday night included old Italian songs and arias, as well as others in French, German, and English. Mr. Mason asserted that the most marked characteristic of his voice is its "musical quality. It is that of a singer who surrenders himself to his music and whose technical control of his voice is so complete that all problems of that nature are solved without conscious effort. . . . His interpretations are carefully considered, although they may seem the spontaneous creations of the moment."

The Herald reviewer wrote that his voice has "excellent quality" in its medium and upper medium reaches, "especially when he delivers himself freely." His tones often lost their vitality when he sang softly, added this chronicler, but otherwise, "technically and musically both, Mr. Ryder sings well, with an unusual neatness of attack and smoothness of legato, with phrasing very elegant." According to this writer, his powers of interpretation are not, as yet, on an equal level with his vocalism.

The reviewer in the Monitor wrote that Huntingdon Rice, who was heard in the auditorium of the Leland Powers School Friday night, possesses a voice "of velvety smoothness, of a soft, luscious quality as difficult to describe and as unusual as it is charming. A gentle, mellow richness, clearly resonant, encompasses nearly the entire range of his voice." This commentator noted that Mr. Rice also enunciates clearly but that "not all the tones are sufficiently even in texture. Breath control is far from perfect." He did not think, however, that these defects marred "the effectiveness of Mr. Rice's fine voice."

* * *

Miss Farrar presented her shortened and modernized version of Carmen in Symphony Hall Saturday afternoon. Her company included Neira Riegger, Emma Noe, Luigi Pasinati, Joseph Royer, and Marcel Vision. Carlo Peroni conducted the small orchestra.

On the whole, the reviewers found the "operatic fantasie" colorful and entertaining but not of serious musical importance. The Globe writer said that, as a tabloid opera, the version "is almost wholly admirable." He found Miss Farrar's acting more noteworthy than her singing and thought that the cast "effectively seconded her efforts." The performance to him was "a coherent whole, unsurpassed in its kind."

The Transcript writer thought Miss Farrar "sang in good voice and with expression, though her tone fell short of brilliance and her phrasing was nothing extraordinary." Miss Noe disclosed "considerable power and a very delicate quality of soprano." Both this singer and Miss Riegger were commended for the refreshing quality of their voices in the Monitor. Evelyn Gerstein of the Herald agreed with the Transcript writer that Miss Farrar's conception of the role was "pictorial, objective" and "lacked subtlety."

The dancers, Ruth Laird, Mildred Leisy, Gladys Meredith, and Star Woodman, received commendation.

* * *

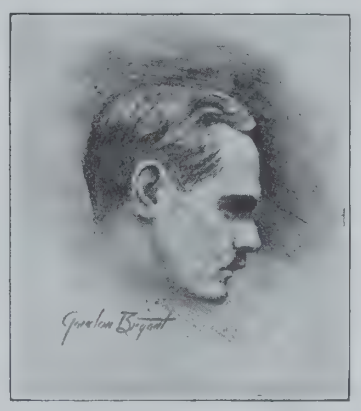
The soloists at the production of Hora Novissima by the Handel and Haydn Society, Emil Mollenhauer conductor, were Emily Stokes Hagar, Emma Roberts, George Meader, and Fred Patton. The Boston Festival Orchestra participated and John H. Crowley was the organist.

The Transcript reported that the soloists "sang with more telling effect when their part lay against a background of chorus than when singing alone" and that Mr. Patton's voice "proved peculiarly appropriate" to his music. He was also lauded by Mr. Mason. This writer did not find the performance "unqualifiedly excellent" and the Herald reviewer thought it below the usual standard of the Society.

Play for Busoni Memorial

A Ferruccio Busoni memorial concert was given by five pianists in Aeolian Hall, New York, on the afternoon of April 13, with the object of raising funds to place a bronze bust of the late Italian pianist and composer in the concert hall of the Liceo Musicale of Bologna, where Busoni was a director.

Those who appeared were Maria Carreras, who arranged the concert, Ernest Schelling, Ernest Hutcheson, Ossip Gabrilowitsch, and William Bachaus. Mme. Carreras played Chopin's B flat minor Sonata and Mr. Bachaus a Chopin group. Messrs. Hutcheson and Schelling co-operated in Saint-Saens' Variations on a theme of Beethoven, for two pianos, and Mr. Gabrilowitsch was heard in Busoni's transcription of Bach's Chromatic Fantasy and Fugue. An automatic piano played a record by Busoni of his transcription of Bach's Chaconne.



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Women Vocal Teachers Form Guild

Organization a Secret Since December; Mme. Ziegler, President, Announces Motives at Banquet.

Following the decision of The American Academy of Singing Teachers to restrict its membership to men teachers, women vocal instructors of New York have organized The Guild of Vocal Teachers. Although the Guild was incorporated last December, public announcement of its existence and purpose was withheld until Wednesday evening of last week at a dinner given in the Hotel Bellclaire.

Mme. Anna E. Ziegler, president of the organization, in presenting the twelve objectives purposed to accomplish, voiced the Guild's indorsement of the code of ethics adopted by The American Academy of Singing Teachers last fall and announced that it was the Guild's desire and intention to co-operate with the Academy in all its endeavors to advance the standards of vocal instruction in this country and promote the welfare of those engaged in the profession, both students and teachers.

As announced by Mme. Ziegler, the objects of the Guild are:

1. In general to advance the Art of Music and particularly the Art of Singing in all of its allied branches and interests.

2. To promote a higher standard of vocal instruction for singing and speaking.

3. To promote the welfare and standing of vocal teachers and vocal students.

4. To safeguard the public against employment of those incompetent to teach because of insufficient knowledge of music and the use of the voice.

5. To promote friendship and good fellowship among bona fide teachers of singing and to advance their interests.

6. To provide a central organization with a permanent home in New York city.

7. To let the work of the vocal teachers, as shown by their pupils, constitute part of the examinations. These examinations to be formulated by people who engage singers and by professional critics.

8. To provide a stage on which pupils may be presented.

9. To assist worthy singers for a career and provide a loan fund for students.

10. To give the American composers frequent opportunities, sponsored by the Guild to present their songs.

11. To compete with no existing association, but rather to exist as an altruistic society for well organized helpfulness.

12. No one is eligible for active membership but the teacher who shows good results in students' actual work and who can prove the possession of some musical knowledge.

After Mme. Ziegler's explanation of the Guild's purpose and plans brief addresses were made by Dr. Frank Damrosch, Alfred Human, Frank Gilmore, secretary of the Actors' Equity Association; F. W. Riesberg, Mrs. Ora McCord Wheatcroft, Oscar Saenger, president of the American Academy of Singing Teachers; Vincenzo Miserendino, the sculptor, and Havrah Hubbard. Among the eighty-six present were many persons prominent in New York's music circles.

The Guild of Vocal Teachers was incorporated under the laws of the state of New York December 23, 1924. There were thirty charter members. Today there are over a hundred.

Besides Mme. Anna E. Ziegler, who is president and treasurer, the officers include Mme. Florence Turner-Maley, vice president; Mrs. Warren R. Hedden, secretary; Mme. Henrietta Speke-Seeley, recording secretary, and Mme. Harriet Behnee, chairman of the membership committee.

Maria Mueller in Freischuetz

Because of the illness of both Curt Taucher and Rudolph Laubenthal, German tenors, Der Freischuetz was substituted for the scheduled Die Meistersinger at the New York Metropolitan Opera on the evening of April 11. The cast was familiar except for Maria Mueller, as Agathe, and Thalia Sabanieva, as Aennchen. The Herald Tribune reported, "Most prepossessing in appearance, and in excellent voice, Mme. Mueller was also convincing from the dramatic point of view and deserved the unusual warmth of the demonstrations" which the audience accorded her.

IN THE PUBLIC EYE

Photo by Apeda

CARYL BENSEL

NUTLEY, N. J., is going to have a Time Table Shop.

It took Nutley quite some days to realize just what a Time Table Shop was, but now that it knows it is again congratulating the indefatigable Mrs. C. W. Wildrick, the creator of this unique shop. Mrs. Wildrick is better known to concert audiences as Caryl Bensel, soprano.

For nearly a century the broken down old cottage had stood in the lot opposite the railroad station. It might have remained there for another hundred years if Miss Bensel hadn't suddenly thought of renovating it and turning it into a Time Table Shop. And once the idea arose, it was not long before things began to happen in Nutley. The house was transferred to a new foundation and is now being painted and spruced up generally.

The announcement of the opening of the shop resembled nothing more than the train schedule. On it was printed:

THE TIME TABLE SHOP
*MAIN LINE, Real Estate
Branches
$ Antiques
& Gifts of the "different" sort
% Exhibits
" Specials
* Will run daily. Sundays by appointment
$ Will run daily, except Sundays
% Will run every fortnight
" Will run at the discretion of the hostess

Even after careful perusal of the circular we were left in some doubt as to the exact nature of the shop.

"I hope to make the Time Table Shop an artistic center," explained Miss Bensel. "I intend to allow young artists—local, and otherwise—to use it without charge for exhibiting their work. William Eville of Nutley will be the first to hold an exhibition. Then another phase of our work here will be to help a great many women sell the articles which they make in their own homes. At any time when there is anything of special interest going on here I will serve—not sell—tea to my friends."

"What I make out of the shop financially will go toward creating a fund to help young musicians with their education."

Miss Bensel admitted that her hobby "is to build things—careers, houses, anything which needs a little vision."

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On The Music Highway

THE Dayton Westminster Choir itinerary for April thus far has included appearances in Richmond, Ind., Chicago, Grand Rapids, Battle Creek, Mich., Lansing, Mich., Detroit, Cleveland, and South Bend. They will also fill engagements in Muncie, Ind., tomorrow, in Kokomo, Ind., Thursday, and in West LaFayette, Ind., on Friday. Their entire program was broadcasted last Tuesday night.

The La Scala Grand Opera Company, of which Dr. Francesco Pelosi is the general manager, will present Josephine Lucchese as Violetta in Verdi's La Traviata in Philadelphia on May 4. Demetrio Onofrei will sing Alfredo, and Carlo Peroni will conduct.

Georges Enesco is sailing for Europe the last of this month. He will return next fall to make his fourth tour of this country.

The junior class of Hollins College, Roanoke, Va., presented Herma Menth, pianist, April 6 in a program of Bach-Busoni, Chopin, Friedman, Scriabin, Dohnanyi, Godowsky, Schubert-Godowsky, and Mendelssohn-Liszt. This constituted Miss Menth's third appearance in that city.

The Women's University Glee Club will give at its fourth concert on Friday evening a program of modern American compositions and folk songs, assisted by Loraine Wyman.

At the production of Aida by the Bridgeport Choral Society today, Frederick Millar will sing the part of the High Priest.

The Easter audience at the ninth free noon concert of the Sunday Symphonic Society, Josiah Zuro, conductor, in the Criterion Theatre, New York, heard Wagner's Good Friday music from Parsifal. Michael Rosenker, soloist, received press commendation for his playing in the Tschaikowsky Concerto. Mr. Zuro also led the orchestra in the Tannhaeuser Overture, and Haydn's London Symphony in D.

Esther Dale, American soprano, has just been announced as the soloist of the first Sunday concert of the New York Philharmonic in New York next season, with Mr. Mengelberg as conductor.

Tina Lerner, pianist, has recently completed a series of six historical lecture recitals in the hall of the John Crouse College of Fine Arts, Syracuse University. Her programs dealt with Old Masters, Romantic School. Chopin, Schumann, Brahms, Liszt, and the Modern School.

Paul Franck, young French organist and grandnephew of Cesar Franck, was heard in a short recital in New York a few weeks ago as a prelude to Glenn Frank's lecture, New Discontents For Old. Mr. Franck was a pupil of Saint-Saens.

The Amateur Musical Club of Peoria, Ill., presented Maria Ivogun in concert on March 26.

Frieda Hempel left New York week before last for a six weeks' tour of the Pacific Coast. Her opening concert was given in El Paso on Easter Monday. She is booked to sing also in Phoenix, Arizona, and Long Beach, California, immediately thereafter. Miss Hempel will sing twice in Los Angeles first as Jenny Lind in the Philharmonic Auditorium, later as herself in the Biltmore Morning Musicales for the benefit of the Southwest Museum Fund.

After San Diego and Santa Barbara, she will go to San Francisco for her concert at the Auditorium on April 30. Seattle, Portland, Spokane, Vancouver and Butte are among the cities of the Northwest that will hear her. Practically all the appearances are Jenny Lind Concerts. En route dates are scheduled in Minnesota and Wisconsin on the return trip and Miss Hempel will not reach New York until May 30.

After his Paris concerts, Alexander Borovsky will make an extended tour, playing twelve concerts in the Balkans, eight in Germany, twelve in Scandinavia, and five in London. He will return to this country for his third season in January, 1926.

A concert of Choral Music was given recently by the Yonkers High School Glee Clubs, conducted by Arthur F. A. Witte. The assisting artists were Harry T. Burleigh, baritone, Rose Rubinowitz, violinist, and Peter DeMeo, violinist.

Tamaki Miura will sing arias from Boheme and Madama Butterfly and a group of Japanese songs with orchestra at the Evanston, Ill., Music Festival May 27. Saturday she sang in a performance of Madama Butterfly in Detroit, last evening she appeared in recital at Pittsburgh, and Saturday she again sings Madama Butterfly in Buffalo.

One of the latest engagements for next season closed for Francis Macmillen will be a recital in Marietta, Ohio, the violinist's birthplace.

Royal Dadmun, baritone, at his song recital in Aeolian Hall, New York, April 28 will include a new version of Kipling's Fuzzy Wuzzy on his program.

Contracts have been signed for the appearance of Germaine Schnitzer, pianist, at the Springfield (Mass.) festival. The artist will appear at the afternoon program on May 9 and play Liszt's E flat major Concerto. She will also play a group of solos.

The Glee and Choral Clubs of the College of New Rochelle will give a concert in Town Hall, New York, Sunday afternoon for the benefit of the building fund of the college. The choruses and solos are under the direction of Nicola A. Montani. The soloists are Clare O'Brien, pianist; Katherine Rice, violinist.

A busy month of engagements for Ethyl Hayden began on April 13 with her appearance in recital in Washington, Pa. On the 16th and 17th she sang the Brahms Requiem in Boston with the Harvard Glee Club; on April 20 her Carnegie Hall recital in New York. The Contemporary Club of Bridgeport have engaged her for the 23rd, while on the 28th the Brooklyn Apollo Club have engaged her for their concert.

Just before starting on her tour with the Minneapolis Symphony Orchestra Marie Tiffany of the Metropolitan Opera Company sang at one of the Brunswick Hours of Music from WJZ and affiliated stations, thus introducing herself to the many audiences which she will meet on tour.

Sascha Jacobsen, violinist, will shortly sail for Europe to make his Berlin debut on May 14 and his London debut on June 8.

William Bachaus sails early in May and will return to America next season for his longest concert year in this country. He has been engaged by the Curtis Institute of Music in Philadelphia, but will be free for concert engagements in this country from November 22 to May 15, except for about four weeks, beginning December 10. Mr. Bachaus has been re-engaged for another series of concerts in Havana in December.

Charles Naegele, young American pianist, has just completed his first season in this country, in the course of which he gave two New York recitals and two Boston recitals and has made more than twenty appearances, including a number of private engagements. His latest appearance took place on April 6 at the New York studio of Mrs. Joseph B. Thomas. An audience, including Mr. and Mrs. Walter Damrosch, Mr. and Mrs. Ernest Schelling, Olga Samaroff, Prince and Princess Troubetzky and Lord and Lady of Bathurst, heard Mr. Naegele.

After making her San Francisco debut in the spring festival under Alfred Hertz, Mme. Charles Cahier will return to New York just in time to catch the Rotterdam for Holland on May 2. Three performances of Bach's St. Matthew's Passion under Mengelberg in Amsterdam will open her spring and fall season in Europe.

Already twenty-five recitals have been booked for Mme. Cahier in this country for next season, exclusive of her four subscription recitals in New York, appearances with the Friends of Music and other orchestral engagements.

Grace Leslie will be heard in the performance of Sir Arthur Sullivan's The Golden Legend when the work is given at Keene, N. H., on May 21. The contralto will also sing there in concert on May 22.

Hilda Lichtenfeld will be heard in a piano recital at Rumford Hall, New York, Saturday evening.

Cecil Arden of the Metropolitan Opera Company was heard in recital in McComb, Miss., on April 20, and is singing in Hattiesburg, Miss., today.

Nina Morgana, soprano of the Metropolitan Opera Company, sang in Salem, Mass., on April 16 with the Salem Oratorio Society and will sing Sunday afternoon in Medford, Mass. Mme. Morgana will appear in Town Hall, New York, in a benefit concert for the International Foreign Language Association on April 29.

Karin Branzell of the Metropolitan Opera Company will make concert appearances next season under the direction of Concert Management Arthur Judson. Mme. Branzell's first New York recital will be in Aeolian Hall on January 8, 1926.

The spring concert of the Glen Ridge Women's Community Chorus, of which Mrs. Fay Simmons Davis is director, will be given in the Glen Ridge Congregational Church on May 7. The assisting soloists will be Frederic Baer, baritone, and Mr. and Mrs. Paolo Gruppe, violinist and violoncellist.

The chorus is made up of one hundred women, many of whom have a difficult time getting away from their household duties for morning rehearsals. Mrs. Davis, organist of the Congregational Church and director of the Glen Ridge Community Vespers, was the leading spirit in the organization of the Chorus in October, 1921. The spring concert will be the seventh public appearance of the Women's Community Chorus since its inception.

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FOREIGN MUSIC ACTIVITIES

American Tenor Sings at La Scala

Aroldo Lindi Is Praised in Aida; Dirk Foch Leads Milan Orchestra.

Milan.

In the most recent performances of Aida at La Scala, the Milan public had the opportunity to become better acquainted with the singing of Aroldo Lindi (whose real name is Lindau) in the role of Radames.

La Scala audiences have greeted him with unusual applause, their approval confirming that of the Parma public, which, severe as it is in its judgment of singers, favored Signor Lindi unstintedly when he sang in Aida there during the recent carnival.

He possesses a strong and rugged voice of dramatic intensity, with good tone and plenty of verve. He mounts the scale easily and with perfect intonation, and his breath control is unusual. His diction has frequently been praised in reviews for its consistent clarity and correctness of accent.

In the romanza of the first act of Aida and in the duet of the third act, as well as in the final scene his qualities as an artist and singer have consistently been displayed at their best in each performance. In the concluding phrase of the third act (Sacerdote, io resto a te) the tone and power with which he sustains the climactic note have won great applause from the audiences of La Scala.

It is generally considered that Signor Lindi is more satisfactory in the role than either of his predecessors has been this season. Reviewers are marking this tenor for a good future.

Dirk Foch Gives Concert

A reception of only moderate warmth was given Dirk Foch, who directed the program of the Concert Corporation at the Salone Gallignani on March 27. Foch was for a time director of the St. Louis Symphony Orchestra and of the City Symphony in New York during its brief career. At present he is conducting regularly in Vienna the concerts of the Konzertverein, succeeding in this position the late Loewe.

The program of his recent concert here included Brahms' First Symphony, Haydn's D major Cello Concerto, with Gilberto Crepas as soloist, Debussy's Prelude a l'Apres-midi d'un Faune, Ugo Wolf's Serenata Italiana, and the Overture to Tannhaeuser. The reviewers found more or less merit in the work of Dirk Foch, although they expressed the opinion that rarely did he command his forces to any great display of warmth.

The soloist is first cellist of the orchestra. His talents are marked, but his performance on this occasion was marred and made uncertain by nervousness. Signor Crepas, who also teaches at the Conservatory, was warmly applauded by the audience, and recalled a number of times.

Puccini's Manon Applauded

Another first performance of the season at La Scala was that of Puccini's Manon Lescaut on March 14. The enthusiasm of the audience during the performance was by no means unbounded, although at the end Toscanini won his customary tributes for the clearness with which he presented every page of the orchestral score, bringing out all the instrumental details and making the chorus and orchestra sing and play with a rare rhythmic life and tonal richness.

Among the leading singers of the presentation were the baritone Baldini (as Lescaut), and the basso Autori (as Geronte). The voice of the protagonist, Signora Zamboni, its tone quality, intonation, and range, were not too well adapted to her part, which is of the utmost difficulty for singers nowadays. For this reason the temptress Manon did not seduce her public very completely. The tenor Menescalchi did not have sufficient warmth and breadth of voice for the passionate singing of the Chevalier des Grieux. The scene of the prayer in the third act was not a great success.

The performance nevertheless was effective on the whole. Once more the mise-en-scene of Marchioro was admired.

FEDERICO CANDIDA.

Costanzi Produces Mefistofele

Rome.—Mefistofele was presented for the first time this season at the Teatro Costanzi on March 12. The title role was sung by the basso Nazzareno de Angelis. The tenor Merli pleased the reviewers, although not as much as he did in Aida. Signora Spani was the Margherita, and Edoardo Vitale conducted.

Vitale Directs Sgambati Requiem

Rome. — With Edoardo Vitale as conductor, Sgambati's Requiem was given at the Pantheon on March 12 in memory of King Umberto. The orchestra of the Costanzi shared the major part of the honors of the occasion with Maestro Vitale. The baritone Ghirardini was soloist.

Busoni Choral Concerto Played

Wiesbaden.—Busoni's Concerto for piano, orchestra, and chorus of male voices was given here recently with Edward Weiss as soloist.

The Musical Digest Foreign Correspondents:
J. B. BAUER, Damenstiftstrasse, 16-3 MUNICH, Germany.
VICTOR BELAIEV, Novinsky Boulevard 117, lodg 4, MOSCOW, Russia.
FEDERICO CANDIDA, 12 via Palermo, MILANO, Italy.
ARTHUR KURSCHNER, 48 Hauptstrasse, BERLIN, Germany.
PAUL LEWINSON, 21 Maresfield Gardens, LONDON, N. W. 3, England.
PAUL STEFAN, Hamerlingplatz, VIENNA 8, Austria.
IRVING SCHWERKE, 22 Rue Copernic, PARIS, France.

Borodin's Prince Igor In German Premiere

Mannheim.

Although it is thirty-five years old Alexander Borodin's opera, Prince Igor, has just had its German first performance here.

According to the reviews this Russian work is not a masterpiece which is apt ever to seize the interest of the entire world. Herr F. Droop spoke of it as "an interesting stage piece. . . . If one were to search for some standard of its value, one might think of Wagner's Rienzi or refer to Borodin as a Russian Meyerbeer. Still Prince Igor lags far behind both these illustrations in genuine quality.

"One can hardly call Prince Igor a Russian opera on the basis of its music. Except a few choral passages and dances the work has the pulse and style of Italian music. Borodin succeeded best of all in the heroic moments of his opera, otherwise the broad symphonic stream of music flows past the text untouched by the psychological implications of the story, and at its best achieves an individual beauty as absolute music.

"In its better passages the score is illustrative of the style of the Russian Five, with its harmonic richness, the fire of the melodies, the wildness of the dances, and the broad beauty of the choruses. The humorous effects are somewhat strained and intellectual. These parts such as the duet of the two beggars, at times help to enrich the bright colors of the operatic portrait, but it is always felt that they are lacking in spontaneity, and are rather concocted than inspired."

A. K.

London Trio Plays D'Indy Work

London.—A Trio in B flat by Vincent d'Indy was the opening number at a concert given recently in Wigmore Hall by the London Trio. Other numbers on the program were Bach's Chaconne and his Prelude in E, and Mendelssohn's Sonata in D. Three groups of songs were sung by the assisting artist, Princess Catherine Yourievsky. The members of the Trio are Amina Goodwin, pianist, and Messrs. Pecskai and Whitehouse, violinist and cellist.

New Prokofieff Opera Is Given in Cologne

Cologne.

One of the most important novelties of the present German season has been Prokofieff's new opera, The Love of The Three Oranges, which recently had its premiere here. The work at its first performance far surpassed the expectations which the thirty-five-year-old composer aroused when first word of his new piece was heard.

The book and the score are both written with a strong hand. Prokofieff took his plot from Gozzi and borrowed from his world a few figures like Truffaldino and Pantalon, but he has, as Klaus Pringsheim emphasized in his article, "his own way of mastering this material. . . . He has wit, intellect, and humor and the inexorable non-sentimentality required to eliminate pure romance from a romantic fairy-tale.

"Prokofieff avoids studiously any device which may give his opera the name Romantic. There are no songs and no bel canto singing in the score. There is only a single love scene, and this is interrupted almost as soon as started. The culminating point of the whole story the composer ignores with sublime disregard. Instead of portraying the theft of the oranges on the scene, he has the hero disappear in the wings to return next moment with the fateful fruit.

"But the wealth of musical ideas in the score, the lavish instrumental color, the rhythmic ingenuity retain interest in the hearer throughout the four acts of the opera. Everything exaggerated, bizarre, and irrational in the stage action is explained musically. The action is not slavishly imitated in the accompaniment, but the ideas which it suggests are developed with musical form and logic, and have their own character. Throughout one detects the hand of the master of orchestral composition."

Prof. Weissmann's enthusiasm was equally unchecked. "The bizarre and grotesque fantasy," he reported, "is beautifully passed off by the really merry and catchy music of Prokofieff. He uses the whole apparatus of the art of today, but his clever rhythms and unfailing judgment in respect to orchestral color make his music continually attractive. Whether Prokofieff is able to write lyric music which goes directly to the heart is open to doubt, but at any rate he knows his province, and remains within it with rare judgment."

A. K.

New Sonatas Composed by Ysaye

Paris.—Eugene Ysaye has recently completed a set of six sonatas for solo violin.

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EUROPEAN NEWS AND VIEWS

Radio Issue Revived in London

Small Audience Hears Mme. Tetrazzini After Broadcasting; Further Opera Trust Details.

London.

The chief excitement in London's musical world during the last week in March was a little flutter in wireless circles. On the 27th Mme. Tetrazzini, who had broadcasted previously, gave a concert at the Albert Hall. The next day the Daily Telegraph reviewer commenced his notice of this affair as follows:

"The 'positively only appearance in London this season of Mme. Tetrazzini' brought a fair audience at the Albert Hall. It will be said, perhaps, that the empty stalls are due to the recent broadcast concert in which Mme. Tetrazzini played the chief part. This may be so. But we are rather inclined to believe that, human nature being what it is, success in broadcasting should lead to increased numbers in the concert room."

It will be remembered that the broadcast concert in question had claimed for it by the press the best of technical conditions.

Managers Decry Broadcasting

In any case the Telegraph writer showed a prophetic knowledge when he intimated that there would be complaints after the Albert Hall affair, for the next day there appeared in all the leading papers of London a letter from Messrs. Lionel Powell and Holt, one of England's largest managerial firms, and the agents of Mme. Tetrazzini. It said in part:

"Our views on the effect of broadcasting, so far as celebrity artists are concerned, are sufficiently well known not to warrant repetition, but last night's Tetrazzini concert in the Royal Albert Hall provided all the justification necessary for our attitude.

"For many years now Mme. Tetrazzini has appeared solely under our management in London, and she has never sung to anything but crowded houses. On her last visit, two years ago, she filled the hall to capacity—and this three times within a few weeks. Last night, following her broadcasting performance ten days ago, she sang to an audience representing only one-third of the smallest of her London audiences during the past sixteen years! The result of the concert was a heavy financial loss to ourselves.

Declare Artists Suffer

"We have no complaint to make on this score. Impresarios have to face losses as they welcome successes—with equanimity. But, in the interests of celebrity artists themselves, we have all along taken the position that it is contrary to their interests to broadcast and thus ruin their value as concert attractions. Mme. Tetrazzini broadcast against our express wishes, and in the face of our deliberate opinion that it would seriously affect her subsequent concerts. She now knows whether she was well or ill advised.

"Whether last night's extraordinary lack of support for one of the world's most famous singers was due to faulty broadcast transmission, bad reception on poor instruments, or to any other causes, the fact remains that the broadcasting of Mme. Tetrazzini's voice was a disaster."

Nevertheless, the reviews of the concert itself were favorable. The Telegraph's comment is a fair sample; it noted the "instant appeal" of the soprano's voice and manner and added: "Whether the secret lies all in the wonderful evenness of the voice or the pliability of an organ which can perform almost any feat, or possibly in the sanguine personality Mme. Tetrazzini shows in her platform manner—who can say? These are all excellences, and any one of them commands admiration."

More About Piccaver

Further reviews of the recent Piccaver concert are now at hand. The Morning Post observed: "He has in him that part of Caruso which seems nowadays the most difficult to reincarnate. Voice—huge, round, and mobile—is his to use as he wills." The Times writer said: "His voice is of exceptionally beautiful quality." The Daily Chronicle thought "Mr. Piccaver has the robust kind of tenor voice with an almost baritone flavor that is so rare and so agreeable when found in perfection." Other notices were no less favorable, and numbered among them several more comparisons with Caruso.

There can be reported now the putting into operation of the plan for a National Opera Trust, which shall guarantee operatic performances, which a previous article described in detail. The first appeal for support makes it clear—what had not appeared before—that the new organization is to foster opera performances of educational and artistic value other than those given by the B. N. O. C. where it seems desirable, although it has chosen the existing National company as the first object of its ministrations.

Opera Trust Announcement

The announcement runs in part: "We have founded the National Opera Trust in the belief, and with the determination, that in a country which holds a place in the forefront of musical nations, opera should form a basis of popular musical art.

"The published reports of the British National Opera Company show clearly that there exists a remarkable volume of support for opera sung in the native language. They show also that the cost of presenting grand opera on a full scale is so great as to render some form of subsidy essential. The need has been long since recognized abroad, where opera always receives State or municipal support. Our intention is to furnish this support by collecting a capital fund sufficient to yield the necessary subsidy [of £25,000 per annum].

"The Trust Fund is not irrevocably committed to any particular undertaking, and subsidies can only be made on terms precluding their distribution in any way as profits. The intention is that the British National Opera Company shall be the first medium of expression of the objects of the trust, and we look forward to the time when we shall be in a position to extend the scope of our subsidies."

The trustees are headed by the Marquis of Londonderry, and prominent musicians associated with him include Sir Hugh Allen, Sir Landon Ronald, and Mr. John B. McEwen.

P. L.

Otto Klemperer, German conductor, has been announced as guest leader of the New York Symphony Orchestra during the second half of next season.

Goossens Leads Large Orchestra

Liverpool.—An orchestra of nearly 200 men was conducted by Eugene Goossens recently in a concert for the benefit of the Musicians' Union. Nearly a capacity audience was present in Philharmonic Hall to hear the program, which consisted of Tschaikowsky's Fourth Symphony, the Tannhaeuser Overture, and Liszt's Preludes.

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THE STUDIO EASY CHAIR

EMMA A. DAMBMANN, contralto and vocal teacher, founder and former president of the Southland Singers, has received excellent reports of one of her pupils, Gladys Thomas, who is now on concert tour and who was especially favorably received in Austin, Tex.

Leon Sampaix, pianist and teacher, played in Indianapolis April 16 under the auspices of the City Walther League.

The Letz Quartet were guests of honor at the last meeting on March 21 of the Clarence Adler Club at Mr. Adler's New York studio. After they had played Debussy's String Quartet in G minor and Schubert's The Death and The Maiden, several of Mr. Adler's pupils were heard. Those who appeared on the program were Maurice Lieberman, Helen Dietrich, Norman Masloff, Blanche Salomon, Minnie Huber, Pauline Ruvinsky and Harry Anik.

Frederick Schlieder will conduct his third annual summer intensive course in the recognition and exercise of the creative and interpretive principles of musical art in New York from June 1 to 20 and in Paris from July 1 to August 21. There will be two beginners' courses as well as an advanced cultural course.

The College of Music of the University of South Dakota presented Neil Boardman, violinist, in recital last month. He was assisted by Margaret Boardman, soprano, and by Howard Bostian and Genevieve Truran, accompanists.

Marcel Dupre, French organist, is conducting master classes in Paris this summer. M. Dupre's lessons in improvisation will be based on his new book, The Art of Improvisation, which has been published by Leduc and will shortly be available. Preceding his master classes the organist is to make a concert tour of England, Switzerland and France.

A summer course in Class Piano Methods will be given at the Bush Conservatory by Helen Curtis, director of class piano instruction in the Kansas City public schools. Her course at the summer school is a part of the Public School Music department, which also offers courses in class instruction in violin under C. J. Espenshade and woodwind instruments by Elmo Roesler.

Gota Ljungberg, one of Madame Cahier's pupils and prima donna at the Royal Opera House in Stockholm, has also this year been invited to sing at the Covent Garden in London during the spring season. The roles in which Mme. Ljungberg will appear are: Elsa, Elizabeth, Sieglinde, Eva, Tosca, Maliella in The Jewels of the Madonna and Electra.

Mme. Charles Cahier, Contralto, Will Return to Conduct a Special Master Class at the Curtis Institute of Music in Philadelphia Next Season, Beginning November 1.

Special attention will be given to the courses in Music this year at the summer session of the Carnegie Institute of Technology, in Pittsburgh. The Department of Music in the College of Fine Arts, according to an announcement, will give intensive six weeks' courses from June 29 to August 7. The work has been outlined to aid teachers, supervisors, and professional musicians along practical lines that are often neglected.

Attendance upon chorus will be required of all registered music students excepting those who play in the orchestra. Likewise, all students of musical instruments will be required to attend orchestra rehearsals, at least to observe, if not to actually play.

The course in Technique of Orchestral instruments, a feature of past years, will be repeated. Other subjects will include Orchestration, Methods, Principals of Music Education, Chorus Conducting, Rote Songs, Appreciation, History of Music, Harmony, Counterpoint, and Dalcroze Eurythmics. Individual lessons will be given in Voice, Organ, Piano, Violin, Violoncello, and all of the instruments of the symphony orchestra.

The Old Tennis Court in the Palace of Fontainebleau, which the French Government is converting into a concert hall for the benefit of the students of the Fontainebleau School of Music, has been intimately connected with many historic personages and at least one event of historic importance.

Since the French Revolution, the court has played no part in history or sport, but it is now being completely altered and renovated so that on June 25 it may be opened to the American students as a thoroughly equipped concert hall containing between four and five hundred seats. In it there will be a new three manual organ to be used for concert performances, as well as teaching. During the summer in this new hall the students will assemble frequently to hear a series of concerts given by the greatest musicians in France and also to hold those of their own meetings that require a spacious auditorium.

Emma Roedter, president of the Bach Society of Cincinnati, entertained this organization at her home on March 29 for their annual celebration of the birthday of Bach. A program of ensemble and solo selections from Bach was given. Miss Roedter owns one of the most complete libraries of Bach compositions extant in America.

May Create Department of Music at Princeton

Princeton, N. J., April 15.—Replying to a petition by undergraduates and two members of the faculty, Dr. John G. Hibben, president of Princeton University, announced today that the university had for some time had under consideration the establishment of a department of music.

Dr. Hibben said that the continued advocacy of such a project by Dr. Alexander Russell, director of music and university organist, had much to do with consideration given the project, and that the petition would be placed before the board of trustees.

Dr. Hibben inferred that it is a question of funds which has prevented inclusion of music study on the university curriculum.

Donald Clave Stuart, professor of dramatic literature, and Louis Cons, associate profesor of modern languages, were the members of the faculty who subscribed to the petition. Among the undergraduate signers were R. M. Crawford, president of the Princeton Triangle Club and of the University Musical Club; E. C. Stout, Jr., L. Mack and G. D. Mattison, members of the senior council; L. T. Merchant, chairman of the Daily Princetonan board of drectors, and Gordon H. Groth, president of the university orchestra. Leaders in student musical, dramatic and journalistic activities also signed the petition.

Mme. Carreras, pianist, is returning this summer to St. Louis for her second Master Class, which will last five consecutive weeks—from April 23 to May 23, inclusive. She has also been engaged to hold a similar Master Class at the Cincinnati Conservatory of Music from June 20 to August 1.

Gertrude Otto, contralto, who is studying in New York with Estelle Liebling, has been engaged as soloist for the Morrow Memorial Methodist church at Maplewood, N. J.

The faculty of the summer school of the Cleveland Institute of Music will include Beryl Rubinstein, Victor de Gomez, Andre de Ribaupierre, John Peirce, Charlotte DeMuth Williams, Anita Frank, Roger Huntington Sessions, Edwin Arthur Kraft, Ruth M. Edwards, Walter Scott, Dorothy Price and Theresa Hunter. The six weeks' session of the school will open on June 22.

The child artist students of Anna Tomlinson Boyd were heard in recital March 21 in the Lyon & Healy recital series in Lyon & Healy Hall, Chicago.

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The edition is impeccable in respect to the work of Dr. Carl and of the publishers themselves, who have not sacrificed clarity of printing to compactness of material.

Herbert Forrest Odell's Method for the Mandolin, published by the Oliver Ditson Company, Boston, approaches the study of that instrument, properly enough, with all the seriousness and care which one is accustomed to find in texts of the more pretentious musical instruments.

The Method is in four books, with the material selected, arranged and graded by Mr. Odell with not only a very obvious knowledge of the mandolin, but also of best way in which its mastery may be taught. For some pages there is more printed material in the book than there are exercises. The author explains carefully and with the aid of diagrams the fundamental facts of music necessary for the playing of the mandolin, the structure of the instrument, directions as to the holding of the instrument in the various positions, the tremolo, expression, use of the pick, and then works through the various scales to more intricate technical exercises and musical selections.

Five airs and dances of the eighteenth century have been arranged for piano solo by Angela Diller. They are entitled March of the Musketeers, Sir Pantaloon, Danse, Exaudet's Minuet and The March of the Three Kings. The pieces have every qualification for use in the teaching of the elementary pupil of the piano. They are easy, well edited, melodious and thoroughly musical. This is a Schirmer issue.

More difficult, although not beyond the powers of the intermediate piano pupil is H. Balfour Gardiner's Melcombe, a companion piece to his Jesmond and Shenadoah. This also is a Schirmer publication.

Gives $300,000 to Choir School

An Easter gift of $300,000 was received last week by the Choir School of St. Thomas' Episcopal Church, New York. The donor was Charles Steele, member of the firm of J. P. Morgan and senior warden of the church. The school is training thirty boys under the direction of T. Tertius Noble, choir director of the church.

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METROPOLITAN OPERA ON TOUR

In the Auditorium—Atlanta, Ga.

TONIGHT

Falstaff—with Mmes. Alda, Bori, and Telva; and Messrs. Scotti, Tokatyan, and Tibbett; Mr. Serafin conducting.

WEDNESDAY

Juive—with Mmes. Ponselle and Mario; and Messrs. Martinelli, Erroile, and Rothier; Mr. Hasselmans conducting.

THURSDAY

Lohengrin—with Mmes. Rethberg and Claussen; and Messrs. Taucher, Bohnen, and Whitehill; Mr. Bamboschek conducting.

FRIDAY

Mefistofele—with Mmes. Alda, Peraita, and Telva; and Messrs. Lauri-Volpi and Chaliapin; Mr. Serafin conducting.

SATURDAY

Tales of Hoffmann (matinee)—with Mmes. Hunter and Bori; and Messrs. Johnson and de Luca; Mr. Hasselmans conducting.

Tosca (evening)—with Mme. Easton and Messrs. Martinelli and Scotti; Mr. Papi conducting.

MONDAY

In the Auditorium—Cleveland, Ohio

Africana—with Mmes. Ponselle and Mario; and Messrs. Lauri-Volpi, Danise, and Mardones; Mr. Serafin conducting.

N. Y. Philharmonic Gave 103 Concerts During 1924-1925

With the presentation of Bach's St. Matthew's Passion a week ago today, the New York Philharmonic Orchestra brought to a close its eighty-third season. During this season the orchestra gave 103 concerts, an increase of three over the previous year.

Seventy-three subscription concerts were given in New York City and six in Brooklyn. The orchestra played two membership concerts at the Waldorf-Astoria, five special concerts and seventeen on tour. Members of the orchestra also participated in the ten Philharmonic Children's Concerts, directed by Ernest Schelling, in Aeolian Hall on Saturday mornings and afternoons.

The five special concerts included two performances of Bach's St. Matthew's Passion with the Schola Cantorum, directed by Mr. Mengelberg; one concert in the Artists Series of the Music Schools Settlement, conducted by Henry Hadley, and two concerts outside the subscription series, led by Igor Stravinsky and Wilhelm Furtwaengler.

Willem Mengelberg conducted forty-one concerts, Willem van Hoogstraten thirty-nine, Wilhelm Furtwaengler ten, Henry Hadley eight, Igor Stravinsky three, and two concerts were conducted by both Willem van Hoogstraten and Henry Hadley.

Organize to Aid Aged Musicians

Albert Morris Bagby, founder of the Waldorf-Astoria (New York) Musicales, recently announced a plan destined to provide old age pensions for musicians who are left in want. The Music Lovers' Foundation, which is the name of the new organization, has deposited a substantial sum with the Bankers' Trust Company.

The Foundation is appealing to music schools, societies and clubs to participate and to concert-goers to donate "the price of a single ticket." The fund is intended as "an expression of the friendly bond between artist and audience, the men and women who seek the best, and the men and women who provide the best, in the high realm of musical art."

SASCHA JACOBSEN

Russian-American Violinist Will Make His Berlin Debut on May 14 and His London First Appearance on June 8. He Will Tour Again in the United States Next Season.

Sings in Boxer's Benefit

A song recital in aid of the Peter Maher Fund, for the benefit of the retired boxer of that name, was given by Cecilia Guider, soprano, in Town Hall on the evening of April 13. She was assisted by Rose Pizzutiello, pianist, and accompanied by Harry Oliver Hirt.

"She possesses a large compass, and the quality of her timbre was always agreeable," reported the Times. "She sang with feeling and expression and her diction was clearly understood." The Herald Tribune reviewer said, "She sang Italian, Irish, and other songs with a voice of moderate volume, but artistry in phrasing and expressive skill."

Alma Gluck Sues for Tax Refund

Alma Gluck filed suit last Thursday in Federal Court against Charles W. Anderson, Collector of Internal Revenue, in an effort to recover $5,000 which she asserts she paid, under protest, in excess of her income tax for 1917.

According to Miss Gluck, in addition to the $5,569 income tax which she paid in 1917, she was later forced to pay an assessment of $6,792 which was based on record royalties she received from a New Jersey talking machine company and which should not have been paid as the records were made before 1917. She also objects to paying tax on $80,000 received as royalties from the Victor Talking Machine Company which she claims were not received in 1917.

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LONDON: 22, ESSEX STREET, W. C. 2

OUTSTANDING among the multitudinous ranks of recent novels is Margaret Kennedy's The Constant Nymph (published by Doubleday, Page and Company, New York). Several of the leading characters in the story are musicians, and they move in a world of music.

The Constant Nymph has been proclaimed by many book reviewers as a novel of extraordinary qualities. Among the mass of stories which are turned out from week to week it is doubtless distinctive and quite worth reading.

From the standpoint of the musician the book is unusually intelligent of its kind. It is customary among novelists when they are writing about musicians to regard them as exotic creatures whose art excuses every absurdity in their nature. Miss Kennedy does much differently.

In the first place she talks about music as though she knows something about it, not as though it were a kind of magic about which a person has a right to be ignorant and credulous.

In the second place, the creation of music is not considered in The Constant Nymph a leading motif in the story. One does not find characters living and dying for music, thinking about nothing else, and deciding all their actions on principles determined by their music and their careers.

Miss Kennedy's story deals with characters, and incidentally one of the interesting things about them is that they are musical. That is part of their humanity, but there is much more besides.

The telling of the tale is interesting and intelligent. The author would have done well to exclude a great deal of her personal analysis of the characters and their motives and to let their actions speak for themselves. The tale would have been accelerated by such economy, and much that is credible by courtesy would have been spontaneously convincing.

The March issue of Bulletin of the Franco-American Musical Society, encased in a cover of morbid purple, has the usual preoccupation of that periodical with information, with criticism relegated to a secondary place. There is a short appreciation of Gabriel Faure with a biographical sketch by Jeanne de Mare, and then there is a complete chronological list of the late French composer's works, a list which has value for reference.

Frank Patterson's article on American Music is a somewhat discouraged summary of the situation among American composers. Sigmund Klein and Charles E. Ives in two articles give data about quarter-tone music, and speculate theoretically concerning its possibilities.

SUMMY'S CORNER
"A Textbook for Teachers, Students and Music Lovers"
Harmonic Material and Its Uses
by ADOLF WEIDIG
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An excerpt from the book: "The student who has done the work outlined in this book faithfully and understandingly, will have advanced considerably toward the desired goal, "musicianship," where he can convincingly say that he has "learned to listen." Not the eye, but the ear is the presiding and deciding judge: "not the **name**, but the **sound** is the thing."
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429 So. Wabash Ave., Chicago, Ill.

Sophie Braslau Heard in Only N. Y. Recital

Sophie Braslau was heartily applauded at her only New York recital of the season in Carnegie Hall Thursday evening. Louise Lindner was the accompanist.

According to the Herald Tribune, Miss Braslau's voice "had its wonted depth and resonance, its capacity for full and ringing tones, though it did not seem to attain its full fluency until the second group." This reviewer added that the contralto, in the Russian numbers, "sang with her normal absence of effort in producing tones of remarkable volume and took ample advantage of the expressive opportunities offered by the Moussorgsky song."

Olin Downes wrote in the Times that her voice "is inherently a very fine contralto. It is an organ capable of varied and emotional expression; of good range; naturally of a dark, rich color—a voice rare in these days. . . . Experience has given Miss Braslau confidence and authority of manner. She can make very largely the effect that she pleases, but her style and interpretation last night left a good deal to be desired. When her tone was not pushed or an artificial, hollow sonority given the lowest register the voice took on its naturally noble quality." W. J. Henderson wrote in much the same vein in the Sun.

The chronicler in the Post commented that she was in good voice and displayed "the resonant quality of her deep tones, the flexibility of her higher notes and a dramatic personality that pleased a large and enthusiastic audience." Deems Taylor of the World felt it a "pity" that the concert was not up to Miss Braslau's standard, as she has "one of the most expressive and beautiful voices to be heard today."

Pitts Sanborn (Telegram-Mail) wrote that in Rubinstein's Night and the Londonderry Air, Miss Braslau's upper scale "had a security and fullness of support which showed a gratifying technical advance. Indeed, of such pure, rich resonance and perfect poise was the apical note of the former that if its possessor will henceforth utter only tones like unto that she will probably still find herself one day a true reincarnation of the fading legend of bel canto." In Moussorgsky's Berceuse, he declared there were "finely graduated dynamics, skillful use of color and polished phrasing." Mr. Sanborn spoke of the uneven quality of her singing and regretted the way in which, in his opinion, she forced her voice in Beethoven's Ah Perfido.

WANTED a pianist and teacher for advanced piano students in a School on the Pacific Coast, salary depending upon reputation of teacher. Please write stating experience, age, salary expected, give telephone number. Be prepared for personal interview in New York on April 27th. Communications should be addressed to MUSIC SCHOOL, c-o Musical Digest, 243 West 39th Street, New York City.

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With DOROTHY GISH
PRESENTATIONS BY ROTHAFEL
Capitol Grand Orchestra
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Photo by Mishkin

MICHAEL BOHNEN,

Basso of the New York Metropolitan, Added This Season a Brilliant Interpretation of Mefistofele in Faust to His Many Familiar Roles.

Gennaro Papi's Mother Dies

Word of the death of Signora Margherita Papi, mother of Maestro Gennaro Papi of the Metropolitan Opera Company, was received by Giulio Gatti-Casazza Wednesday afternoon. The cable from the conductor's brother, Giuseppe, who is chorus master of the San Carlo in Naples, reached the office of the General Manager while Mr. Papi was conducting Boris Godunoff, but was withheld from him until after the performance.

Signora Papi, who was seventy-six years old, died suddenly. According to Mr. Papi she was in excellent health and was anticipating his annual visit to Naples this summer.

Wanamaker Concert Season Ends

A Good Friday program brought to a close the season of free organ concerts in the New York Wanamaker Auditorium. Dr. Alexander Russell played Arkadelt's Ave Maria, the March Funebre et Chant-Seraphique of Guilmant, and Oreste Ravenoell's Christus Resurrexit. Esther Gustafson appeared in religious dance interpretations and F. Woodman Babbitt gave a reading of Longfellow's King Robert of Sicily, assisted at the piano by Malcolm Clegg-Maynier, who played Rosetter Cole's setting of the poem.

In the opinion of Paul Morris of the Evening World "from a purely vocal standpoint, her recital was a great success." He added that "as far as mere voice goes, there are few singers who can compete with her. She has tones of trumpet like brilliance at her disposal. And she can refine her tone to a thread, keeping its vibrant quality and beauty. She has never used her voice with more skill than last evening."

Theatres under direction of Hugo Riesenfeld
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With
MAE MARSH
FAMOUS RIALTO ORCHESTRA
Riesenfeld's Classical Jazz

Lines o' News AND Chatter

Plenty of Metropolitan Opera House choice seats now. Visitors, who are strangers in New York, will be passing by the place and concluding, by the look of it, that it is a storage warehouse.

* * *

Well, that's one specimen of New York architecture.

* * *

So far as Thomas R. McDermott is concerned, the town is "closed up" until the opera starts again next fall. Mr. McDermott is the gallery god who buys tickets for every performance. When there's no opera he never crosses the Hudson river from his New Jersey home.

* * *

Yes, there's another thing. The opera house box-office staff won't be asked any foolish questions . . . until the advance sale opens in September.

* * *

After the Elman String Quartet concert there was a gathering in the Elman Riverside Drive apartment, with the customary endless variety of edibles.

* * *

So likewise at the Braslau home after Miss Sophie had sung her Carnegie Hall recital.

* * *

"From the land of the sheltering palms," writes Cecil Arden on a postcard which was mailed from Tampa, Florida.

* * *

Lines-o'-Newser got a head on view of Bob Tarrant, and . . . yes, the New Orleans fashion plate of local managers wore, trailing from the top pocket of his coat, a crepe de chine handkerchief.

* * *

Milton Aborn's part in the Schubert production of The Mikado was beautifully done. Some of the singing, and considerable of the acting (names to follow in the next issue) did not quite match.

* * *

Ganna Walska's reported intention to sue all the newspapers which print stories about her singing and the mayor of Nice may scare the critics into giving her good notices.

* * *

George Engles is sailing on the 26th for Europe, to stop a bit with Paderewski in his Switzerland home, play a game of skittles with Conductor Otto Klemperer, and let Europe generally know that the New York Symphony and one G. Engles are still on the map.

* * *

Olin Downes, one of the fairest and ablest music reviewers New York ever knew (and who writes for the Times) has a just cause for suing his city editor for libel. When Olin, rushing from Paris for Prague last summer, was dumped unceremoniously from an aeroplane, Lawrence Gilman, of the Herald Tribune, made inquiries about his confrere's condition. "Oh, he didn't meet with that kind of an accident," remarked the unsympathetic city editor. "No music critic would have nerve enough to go up in a plane, so he couldn't have fallen with one. He was just run into by an airship."

* * *

The reception which Mr. and Mrs. Richard Hageman were to have given last night in their New York home for Mme. Fannie Bloomfield Zeisler had to be cancelled because of the illness of Mrs. Hageman's brother.

Ecoutez. Lucrezia Bori is to sing and play Thais at Ravinia Park this summer.

But that isn't the reason Ed Moore, critic of the Chicago Tribune, is taking Mrs. Moore on a trip to Europe.

* * *

Everybody's going to Europe ceptin' Lines-o'-Newser. John Charles Thomas is to sail, next Saturday, with Mrs. Thomas. The American baritone will have printed on his calling cards: J C. T., leading baritone, Theatre de la Monnaie, Brussels. Which is so much for so much.

* * *

But John may have to sing when Bill Brophy starts his next autumn series of Brunswick Hour of Music on the radio, "I Hear You Calling Me."

* * *

All the while Guy Golterman keeps on working on that St. Louis opera scheme of his . . . and never saying a word.

* * *

Opera wars are not to be confined, it seems, to any one city. Los Angeles is to have one, of a week's duration, next autumn.

* * *

None of the participants, however, will be Metropolitan principals. Boss Gatti has refused permission to those who wished to sing for both armies.

* * *

Have you noticed how many once-serious singers are getting into light opera? And musical comedy? Margaret Namara, f'instance, and Tom Burke, and Jerome Uhl, not to single out specially Mary Ellis, Myrtle Schaff, Sudworth Fraser and (probably) others we don't know about.

* * *

As we write, Serious Sol Hurok is putting under his arms a few desks and such and removing from Aeolian Hall down to the Manhattan Opera House, where the Hurok New York headquarters will be until further notice.

* * *

There is to be very shortly, a rush of conductors to the head (we should say to New York). Walter Rothwell, Alfred Hertz, Fritz Reiner, and Rudolph Ganz are scheduled arrivals—minus their respective symphony orchestras—in the next week or so. Nikolai Sokoloff is already here.

* * *

There were many visitors at the home of Percy Grainger in White Plains Easter afternoon . . . where a collection of photograph studies by Frederick Edward Morse were on exhibition.

* * *

Ethel Leginska again is nowhere to be found in the United States. She left for Europe last Wednesday. Other music persons of note who have recently departed these shores are Anna Case, Alfred Cortot, Mr. and Mrs. Albert Coates, Wanda Landowska, Nina Tarasova, Claire Dux, Mmes. Curt Taucher and Rudolf Laubenthal, and Mr. and Mrs. Willem Mengelberg.

* * *

And then when the Olympic left New York Friday it carried with it Maria Jeritza, Georges Enesco, Mrs. Robert Garden, the mother of Mary Garden, and George Gershwin.

* * *

A reception and supper in honor of Mr. and Mrs. Benjamin Gigli at the home of Dr. John A. Harriss in New York last Tuesday preceded the departure of the tenor and his family for Europe on the S.S. France Saturday.

MUD

Impartiality
Fairness
The Facts

The Musical Digest

The Portland
Prospect
See Page 5

VOL. VII. NO. 28 (Published Weekly) NEW YORK, TUESDAY, APRIL 28, 1925 (Copyright, 1925, by MUSICAL DIGEST, Inc.) 15 CENTS A COPY

John McCormack will close his current season early next month when he appears as soloist at the Cincinnati May Festival. On May 9 he will sail for Europe. He will give two London recitals in Albert Hall, London.

Bulletins of News

Because of the warmth of his reception in his recital of Shakespeare songs in Town Hall on Thursday evening, John Coates, English tenor, will appear in a second recital in New York on May 7. His second American program will be miscellaneous in character, and will be sung in Aeolian Hall.

Paris, April 24.—Andre Caplet, composer and critic, died here today at the age of forty-six. A former director of the Boston Grand Opera Company, Mr. Caplet had directed orchestras at Covent Garden in London and at the Odeon in Paris and was the first conductor of Debussy's Martyr de Saint Sebastien. For many years he studied in his native city of Havre with Henry Wollett, and in 1898 won the first prize for harmony at the Paris Conservatory. In 1901 he won the Prix de Rome.

Rochester, April 25.—The Rochester Philharmonic Orchestra will be conducted by Willem Mengelberg next season on January 14 at a special concert in the Eastman Theatre. Mr. Mengelberg's visit here as guest conductor of the orchestra will take place while Eugene Goossens is in New York as conductor of the New York Symphony Orchestra.

After his Carnegie Hall recital Sunday afternoon, Mischa Elman began preparations to leave for San Francisco tomorrow, where he will be married to Helen Frances Katten on May 10. Following the wedding they will come East, stopping at Ann Arbor, Mich., where Mr. Elman will be soloist with the Chicago Symphony Orchestra at the May Festival at the University of Michigan. They plan to spend the summer in Europe.

Douglas Moore of Cleveland, O., and Leopold D. Mannes of New York were announced yesterday as the winners of the Pulitzer musical scholarship entitling them to $1,500 with which to take advantages of European education. The works of Mr. Moore and Mr. Mannes were of such great merit that the jury, composed of members of the teaching staff of the Department of Music in Columbia University and the teaching staff of the Institute of Musical Art, decided to award two scholarships, instead of the customary one.

Deems Taylor, composer and music reviewer of the New York World, will next season give up much of the routine of daily concert reviewing, it is reported. It is said that he will continue to be connected with the World's music department in an advisory capacity, contributing Sunday articles and occasional reviews. It is understood that Mr. Taylor will use much of his time in the composition of a symphonic work and an opera, the former to be given its premiere by the New York Symphony Orchestra, the latter by the Metropolitan Opera Company.

Los Angeles Association Chooses Artists and Operas

THE repertory and artists engaged for the two weeks' season next autumn have been announced by the Los Angeles Grand Opera Association, of which Judge Benjamin F. Bledsoe is president. The season will, according to present plans, begin about September 29.

Thus far, six operas have been scheduled for presentation. Butterfly, Tosca, Navarraise, Cavalleria Rusticana, Rigoletto, and Lakme are among those that will be heard. The artists who have been engaged include Rosa Raisa, Maria Kurenko, Ulysses Lappas, Charles Hackett, Vicente Ballester, Giacomo Rimini, Kathryn Meisle, Edouard Cotreuil, and Giuseppe La Puma, with others to be announced soon.

As announced early last month, Richard Hageman will conduct the operatic offering, with Willy Tyroler, formerly of the Metropolitan Opera Company, as assistant. Desire Defrere will be stage manager.

Los Angeles will have two opera seasons this fall, for Gaetano Merola also will take his company to that city for a series of performances after those in San Francisco.

MAY 4 1925
UNIVERSITY OF ILLINOIS

200,000 Sign Petition For Summer Concerts

Hylan Remains Silent in Goldman Band Controversy.

A petition signed by more than 200,000 voters of New York City has been sent to Mayor Hylan, requesting that the Goldman Band Concerts be continued in the Mall in Central Park this summer. William Bradford Roulstone, counsel to the Parks Conservation Association, apprised the Mayor of the fact in a letter he made public Saturday. Mayor Hylan has said nothing in reply to the resolutions adopted at the recent protest mass meeting in Carnegie Hall.

The Mayor was warned by Mr. Roulstone that each day thousands more are adding their names to the petition and that a mandamus suit might be the outcome of the controversy. In part, the letter from Mr. Roulstone to the Mayor read:

"Sir—A committee of citizens called and held a mass meeting in Carnegie Hall, April 17. The 2,500 citizens present unanimously adopted resolutions in effect requesting you to permit the Goldman concerts, the most popular thing in the city, to continue this summer in Central Park. These resolutions were handed you. They informed you that the Messrs. Guggenheim were holding open their offer to donate again sixty concerts for 1925. No new terms were demanded. For one week now you have refused to grant this reasonable request of the public. The public is entitled to know why you refuse. . . . The public believes it to be your duty, under your oath of office, to permit these concerts to go on in the Park during 1925 as before."

Announce Details of Wagner and Mozart Festival in Munich

Will Give Seven Wagner Operas and Five of Mozart in Thirty-two Performances.

EASE VISITORS' RULES

Munich, April 15.—Definite dates for the operas which will be given during the Wagner and Mozart Festival to be held here from August 1 to September 9 have been decided upon. The conductors will be Richard Strauss, Hans Knappertsbusch, Robert Heger, and Karl Boehm.

The following Wagner operas will be heard at the Prince-Regent Theatre: Meistersinger, Aug. 1; Rheingold, Aug. 5; Walkuere, Aug. 7; Siegfried, Aug. 9; Goetterdaemmerung, Aug. 11; Tristan, Aug. 13; Parsifal, Aug. 15; Meistersinger, Aug. 18; Parsifal, Aug 20; Tristan, Aug. 23; Parsifal, Aug. 25, Meistersinger, Aug. 27; Tristan, Aug. 29; Parsifal, Aug. 30; Rheingold, Sept. 1; Walkuere, Sept. 2; Siegfried, Sept. 4; Goetterdaemmerung, Sept. 6; Parsifal, Sept. 8; and Meistersinger, Sept. 9. The operas will all be presented at four o'clock in the afternoon with the exception of Rheingold, which will take place at six.

At the Residence-Theatre, the Mozart operas to be presented are: Zauberfloete, Aug. 2; Figaros Hochzeit, Aug. 5; Die Entfuehrung aus dem Serail, Aug. 8; Don Giovanni, Aug. 14; Zauberfloete, Aug. 16; Cosi Fan Tutte, Aug. 21; Don Giovanni, Aug. 22; Die Entfuehrung, Aug. 24; Figaros Hochzeit, Aug. 26; Cosi Fan Tutte, Aug. 28; Zauberfloete, Sept. 3; and Don Giovanni, Sept. 5.

Among the singers who will be heard are Laurenz Hofer, Heinrich Rehkemper, Dr. Emily Schipper, Richard Tauber, Hermann Wiedemann, Desider Zador, Rosette Anday, Gertrud Kappel, Felicie Mihacsek, Maria Olszewska, and Elisabeth Schumann. The orchestra will be that of the Bavarian State Theatre.

Foreign visitors to the Festival Plays will need only the German visa on their passports. Former regulations which required special permits to enter Bavaria and a personal call at Police Headquarters have been cancelled. After May 1, when sale opens, orders for seats can be sent to the general agency, Amtliches Bayerisches Reisebureau, 16 Promenadeplatz, Munich, or to the Tageskasse Derstaatstheater, Max Josephs-Platz, Munich. The prices at the Prince-Regent Theatre are all twenty gold marks, those of the Residence range from thirty-five to six gold marks.

Announce Festival Guest Singers

Guest artists who will be heard at Bayreuth and at Baden-Baden in the festivals there during the coming July and August include Lucille Chalfont, Raymonde Delaunois, Helen Kanders, and Marie Rappold; and Edward Lankow, George Meader, and Joseph Schwarz, according to an announcement by Jules Daiber, American representative of these festivals.

Gershwin and Taylor to Write Special Music

Invited by N. Y. Symphony to Prepare New Compositions for Premieres Next Season.

Deems Taylor and George Gershwin have been commissioned by the New York Symphony Society to write orchestrlal works for presentation by the orchestra next season under Walter Damrosch's baton.

Mr. Gershwin plans to write his work, a New York Concerto, while he is in London. He will play the piano part with the New York Symphony in Carnegie Hall December 3 and 4, and at tour concerts in Washington, Baltimore, and Philadelphia. Mr. Taylor has not as yet decided upon the nature of his composition, but it will be a suite in four movements.

The orchestra's list of soloists as announced for next year includes Roland Hayes, Reinald Werrenrath, Florence Easton, Harold Bauer, Lawrence Tibbett, Pablo Casals, Emilio de Gogorza, Albert Spalding, Yolanda Mero, Jacques Thibaud, George Barrere, Walter Gieseking, Mischa Mischakoff, Frieda Hempel, Josef Hofmann, Sigrid Onegin, George Gershwin, and Paul Kochanski.

Four opera programs will be presented at the Sunday concerts. The more important selections of Wagner's first opera, Rienzi, will be given. This music has not been heard in New York since the old days of German opera at the Metropolitan. Wagner's last work, Parsifal, is also scheduled for presentation in concert form. The program will begin with the Transformation music and will include the entire scene in the Hall of the Holy Grail. Soloists, a boys' chorus and a men's chorus of four hundred will supplement the orchestra at this concert. The third opera program will be Beethoven's Fidelio, given with soloists, orchestra and a chorus of 300.

At Christmas, on December 27, the mediaeval miracle play, The Children at Bethlehem, with Pierne's music, will be performed. Already plans have been made for a large children's chorus. The play will be given with full costumes and scenery.

Walter Damrosch plans to devote one concert to Modern Music, Pleasant and Unpleasant. He will explain his views on this subject, illustrating with excerpts at the piano. This program will also include the first appearance in America of Walter Gieseking, who will play Nights in Spanish Gardens, by De Falla, and Chamber Music No. 2, by Hindesmith. At another concert Paul Kochanski will play a new violin concerto by Prokofieff.

The New York season of the orchestra will open October 30, with Walter Damrosch. He will continue as conductor until January 4, when Eugene Goossens will fill the post of guest conductor for two weeks. During the second half of the season Otto Klemperer will act as guest conductor. The season will include twelve Thursday afternoon and twelve Friday evening concerts, twenty Sunday afternoon concerts, six Saturday afternoon concerts for young people, five Saturday morning concerts for children, and six Saturday afternoon concerts in Brooklyn.

GEORGE GERSHWIN

American Composer Who Has Been Requested by the New York Symphony Orchestra to Prepare a New Work for Piano and Orchestra in the Premiere of Which He Will Be Soloist Next Season.

Chaliapin Sues Chicago Opera

Chicago, April 20.—Feodor Chaliapin, basso last season with the Chicago Civic Opera Company today filed suit for $25,000 damages against the company. His lawyers said the suit was the result of an injunction obtained by the company against the appearance of Chaliapin in a concert in Washington previous to his appearance there with the opera company.

The injunction was later changed to allow Chaliapin to appear in concert if his appearance were not advertised.

Attorneys also explained that the opera company contracted with Chaliapin to appear in thirty performances last season at $3,500 a performance and that only twenty-four performances were given, the company having also entered into a contract with Chaliapin's manager giving the latter the power to excuse the opera company from filling the thirty dates. Chaliapin claims he knew nothing of this contract and that his manager had no right to enter into it, his lawyers said.

Bohnen Sings In Last Aida

A capacity audience heard the season's last performance of Aida at the Metropolitan Opera House, New York, on April 17. The cast was a familiar one, except that Michael Bohnen sang the role of Amonasro in which he was heard but once last year. The Telegram-Mail found him "imposingly barbaric" and the Sun reported that he "earned his full share of the evening's glory." Tullio Serafin conducted.

Cleveland Concerts Offer Varied Novelties

Eichheim Is Guest Leader of His Oriental Sketches; New York Trio Heard.

Cleveland, April 20.—The concert of the Cleveland Orchestra which introduced a novelty in the form of Eichheim's Oriental Sketches conducted by the composer and the appearance of the New York Trio shared the attention of the concert-going public here last week.

The New York Trio, composed of Clarence Adler, pianist, Cornelius van Vliet, cello, and Louis Edlin, violin, gave its first Cleveland concert in Wade Park Manor last Tuesday in the closing concert of the Chamber Music Society's series.

According to James H. Rogers (Plain Dealer) they proved "a rarely accomplished group of players." Mr. Edlin, known here as former concertmaster of the Cleveland orchestra, "now, as of yore, plays with verve, with unfailing skill, with refinement and with sensitive grasp of musical values." Mr. Rogers also found his associates performers "of notable gifts." He wrote that "Mr. van Vliet draws a tone of singularly ingratiating quality from his fine instrument; and Mr. Adler at all times plays with expertness, clarity and discrimination."

In this reviewer's opinion, their "individual excellences were merged in an admirable ensemble. The balance of tone was well proportioned; phrasing and shading were pliant, artfully worked out; and there was spirit in the more animated passages as well as expressiveness in songful periods." Eleanor Clarage of the Times found "an almost automatic precision about their work; a uniformity that was amazing in its perfection."

In addition to Schubert's Trio in B flat and Smetana's in G minor, the ensemble played Three Nocturnes dedicated to them by Ernest Bloch. Miss Clarage liked their "rare and exotic charm" and thought them "brilliantly conceived and arranged."

* * *

Wilson G. Smith wrote in the Press that he found the Oriental Sketches "exotic music with the glamour of the Orient in all its hideous cacophony and discordant twanging of crude and almost aboriginal instruments." Mr Smith thought they "disclosed a fine musicianship, both in structural development and exotic colored orchestration." The work was received with some reserve by Archie Bell of the News.

The orchestra was led by Nikolai Sokoloff through Vaughan Williams' London Symphony and Goldmark's Sakuntala Overture.

Gabrilowitsch Soloist in Closing Concert

Plays Tschaikowsky Concerto and Conducts Heldenleben in Detroit; Gallo Opera.

Detroit, April 21.—Ossip Gabrilowitsch did double duty at the final pair of concerts played last week by the Detroit Symphony Orchestra. He conducted the orchestra in Strauss' Ein Heldenleben and d'Indy's Istar Variations and appeared as soloist in Tschaikowsky's First Piano Concerto.

Ralph Holmes wrote in the Times that the pianist gave "a completely satisfying interpretation, opalescent in its shadings, smooth in its texture always—for Gabrilowitsch never turns music into noise—and mounting splendidly to its climaxes." His "superb artistry" called forth the admiration of Charlotte M. Tarsney of the Free Press who also spoke of Victor Kolar's "masterly reading" of the orchestral part. The chronicler in the News asserted that he not only excelled himself but "seemed inspired," putting into his part "all his fine musicianship."

* * *

Josephine Lucchese, who was obliged to cancel some recent engagements because of illness, had sufficiently recovered to appear here with the San Carlo Opera Company in Lucia and Rigoletto. After her "mad scene" in the former opera the applause nearly stopped the performance. Miss Tarsney wrote that there was no trace of her recent illness in Miss Lucchese's performance and that she was "in remarkably beautiful voice." Her work as Gilda in Rigoletto was commended by the reviewers with equal enthusiasm.

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Waning Boston Season Marked by Recitals

Boston, April 23.—Two youthful artists were heard here last week. Sammy Kramer, twelve year old violinist, and Grace Cronin, child pianist, both gave recitals Wednesday evening in Symphony and Jordan Halls respectively. The only other recitalists were Granville Stewart, tenor, Charles Touchette, pianist, and Godfrey Wetterlow, violinist.

Sammy Kramer was accompanied by Joseph Adler in the Handel A major Sonata, Joachim's Variations in E minor, Wieniawski's Concerto in D minor, and Vieuxtemps' Ballade et Polonaise. The Globe writer thought he showed "a prodigious technique" and added that "he has a good sense of rhythm, phrases well, seems to understand that a piece of music is an organic whole. . . . Talent he certainly has, but how much only time will tell."

The Herald reviewer felt certain that he has "unusual talent." He commented that in quiet passages "he plays with a sweet tone, moderately strong, with musical phrasing and taste." Both these writers doubted the advisability of his early concert appearances from the point of view of his artistic development. The chronicler of the Transcript thought the concert "an unqualified success" and lauded his technique and musicianship.

* * *

Young Miss Cronin played Chopin's B minor Concerto, Scarlatti's Sonata in A major and his Pastorale, the Allegro from Schumann's Faschingswank aus Wein, and others. According to the Transcript, "her technique already looms large and is in many ways perfect. Intricate passage work does not baffle her, but flows along with feeling of ease. Pedalling is clear, clean, neat. Tone is good. The fullest sonority has of course not yet been attained. As to musicianship, molding and proportioning of large stretches of music was often well done."

The Globe highly praised her technique, phrasing, and shading, but found her interpretations lacking in feeling or understanding. Evelyn Gerstein of the Herald said she had "amazing virility, a certain elan, a touch that is firm and at times quite beautiful. Her technique is large and pliant, although not always accurate." Miss Gerstein, however, observed that the child has not yet learned the art of nuance.

* * *

Granville Stewart was assisted by William Lawrence, pianist, at his Steinert Hall recital Tuesday evening. Philip Hale (Herald) asserted that the tenor "has a voice of fine quality, one that lends itself easily to declamatory measures without undue effort, sympathetic in the interpretation of the gentler emotions. . . . He has, it is plain, a musical nature." Mr. Stewart often phrased well and showed understanding of his songs, according to Mr. Hale.

The singer gave proof of "a well timbred, smooth, even voice," wrote the Transcript commentator, "clouded only in the lower tones. Often he used this voice with discretion and intelligence. Occasionally he treated it as a showy instrument."

* * *

Messrs. Touchette and Wetterlow were heard in a joint recital in Jordan Hall the same evening. To quote the Transcript, Mr. Wetterlow "is a violinist of solid average technical ability. His tone was usually good, but it can be spoken of in no superlatives. His bowing was flexible;" and "Mr. Touchette's tone, too, was often noticeable for its beauty." This reviewer added that it was "in their ensemble playing, their keeping together and supplementing and complementing each other that the two players did their best work."

METROPOLITAN OPERA ON TOUR

In the Auditorium—Cleveland, Ohio

TONIGHT

Faust—with Mmes. Alda and Dalossy; and Messrs. Tokatyan, de Luca, and Chaliapin; Mr. Hasselmans conducting.

WEDNESDAY

Trovatore—with Mmes. Ponselle and Gordon; and Messrs. Martinelli and Danise; Mr. Papi conducting.

THURSDAY

Falstaff—with Mmes. Bori, Mario, and Telva; and Messrs. Tokatyan, Scotti, and Tibbett; Mr. Serafin conducting.

FRIDAY

Pagliacci and Coq d'Or—the former with Mme. Rethberg and Messrs. Martinelli and Danise, Mr. Papi conducting; the latter with Mmes. Sabanieva and Galli, and Messrs. Diaz, Didur, Bonfiglio, and Kosloff; Mr. Bamboschek conducting.

SATURDAY

Parsifal (matinee)—with Mmes. Easton and Telva; and Messrs. Taucher, Whitehill, Bohnen, and Didur; Mr. Serafin conducting.

Traviata (evening)—with Mme. Bori and Messrs. Lauri-Volpi and de Luca; Mr. Bamboschek conducting.

SUNDAY

Gala Concert—with Mmes. Rethberg, Mario, and Gordon; and Messrs. Lauri-Volpi, Tokatyan, Tibbett, Picco, Rothier, and Gustafson; Messrs. Serafin, Papi, Hasselmans, Bamboschek, and Setti conducting.

Music Convention in Washington

Washington, April 21.—A convention for world fellowship through music assembled here Thursday, with international amity through music as its goal. A reception to the diplomatic corps and State delegates by the convention committee, presentation of the Bach Choir of Bethlehem, Pa., at the White House and the rendition by the choir and the Philadelphia Symphony Orchestra of Bach's Mass in B minor in the Washington Auditorium were principal features of the first day's program.

Mayor Proclaims Music Week

Mayor Hylan of New York gave official sanction to the sixth annual observation of Music Week from May 3 to 9 in a proclamation on April 20. This called attention to the fact that Music Week will open with exercises in the churches, schools and theatres on Sunday, May 3. On the afternoon of that day there will be a community sing in Central Park.

Harpist Passes Away

Mme. Kitty Berger, harpist, died of heart disease in the Presbyterian Hospital, New York, on Wednesday. She had been ill several weeks. Mme. Berger was fifty-four years old, and known in private life as Mrs. Paul Pancritius. She was born in Austria. New York heard her in recital last April.

Brahms' Requiem Sung in Boston

Koussevitzky Conducts Harvard and Radcliffe Singers; Ethyl Hayden and Saslawsky Soloists.

Boston, April 22.—Brahms' Requiem was sung in Symphony Hall last Thursday and Friday evenings by the combined forces of the Harvard Glee Club and the Radcliffe Choral Society, conducted by Mr. Koussevitzky. An orchestra recruited from the Boston Symphony assisted, and the soloists were Ethyl Hayden, soprano, and Boris Saslawsky, baritone.

The Globe writer asserted that the conductor's "splendidly dramatic interpretation of the music was one of his most notable achievements in Boston. Mr. Koussevitzky was in control of a fine musical instrument, upon which he played superbly." This reviewer wrote that "the volume and quality of tone from the chorus last night, the precision in attacks, the well modeled climaxes, the clearness with which the many strands of the tonal texture were indicated by the separate voices were worthy of the best professional choruses." Miss Hayden's "beautiful voice and intelligent singing" and Mr. Saslawsky's "sombre tones and imaginative interpretations" were commended by this writer.

It was called a "notable occasion" by Mr. Smith, (Post) who thought the chorus, "as sure and unconstrained as it was expressive and tonally beautiful," bore witness to the success of Dr. Davison's training. The chorus, Dr. Davison, and Mr. Koussevitzky received the praise of the Transcript reviewer. He wrote that Miss Hayden invested her brief part with "a clear, resonant and beautiful tone, admirably controlled," and that the baritone "lacked somewhat the resonant quality" necessary to make his work stand out against the chorus.

The Herald chronicler observed that Dr. Davison "richly deserved" the tribute given him as the chorus sang "with fine accuracy." He also commented that the conductor was "not content to let Brahms speak for himself."

The novelty on the program of last week's pair of Symphony concerts, conducted by Serge Koussevitzky, was The Garden of Fand, by Arnold Bax. Sergei Rachmaninoff played his Second Concerto with the orchestra, and Strauss' Ein Heldenleben had its first performance by the orchestra since 1910.

Stuart Mason wrote in the Christian Science Monitor that Mr. Rachmaninoff's interpretation of his work was "fairly overwhelming," although it was playing which "astonished by its virtuosity rather than playing which stirred the deeper emotions." According to Warren Storey Smith, of the Post, he played with "surpassing eloquence," and Philip Hale (Herald) agreed that the performance was "superb." Other reviewers agreed.

The Garden of Fand, to quote Mr. Mason, is "fanciful, imaginative music. . . . The very brilliance of the orchestration somewhat defeats the composer's purpose, for the wealth of color ends by becoming slightly monotonous; yet as a whole the composition delights by reason of the delicacy of its workmanship, and the surety with which the composer's altogether poetical conception is realized." H. T. Parker, of the Transcript, commented that, beneath its sheen and fantasy, "it remains a well-knit, well-favored, self-contained music." According to Philip Hale, Mr. Bax tells his story in music that is beautiful, not "fussily descriptive." The writer in the Globe thought the work unimportant and unimpressive.

Mr. Smith wrote that the Strauss tone poem again seemed music "of epic dimensions and of true epic quality." In the opinion of the Globe writer it is "essentially mediocre." This same difference of opinion was found among the other writers, although they were agreed that the performance was excellent. Koussevitzky had made some rearrangement of the seating of his men, but no tonal difference was reported.

On Sunday the orchestra under Mr. Koussevitzky gave a concert for the Pension Fund. Ein Heldenleben was again played, with Mr. Burgin playing the solo violin part, and the rest of the program was made up of three Wagner excerpts — the Waldweben from Siegfried, the Good Friday Spell from Parsifal, and the Overture to Tannhaeuser.

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Bruno Zirato, Business Manager

The Musical Digest will seek unswervingly to serve only the best interests of music. It wi l build up; it will support steadfastly musical progress and just reform; it is pledged to the cause of whatever is musically meritorious in both composition and interpretation, regardless of nationality; it will stand firm for justice; it will belong to no musical "party" or "movement," but remain independent.

A Constructive Influence

It would be difficult to find a more constructive influence upon a community than that exerted by a full-fledged symphony orchestra. Even an orchestra which is not of the rank of the twelve foremost organizations in this country does its share.

While chamber music is admitted to be the highest form of music, it is that dispensed by a symphony aggregation which goes farther and does more . . . because of its superior flexibility, the vast array of literature available, and the variety of tonal color and other instrumental effects possible to a symphony orchestra of the highest character.

In such a country as the United States, where materialism has gone on to such ends, there are needed for stabilization of the social fabric all the cultural influences that can be commanded. And particularly has there been, during the past decade, such need—a need never more apparent than now.

A nation courts danger when it concerns itself with purely material things, to the exclusion of food for the spiritual side of human nature and for its aesthetic side also. During the past few years the people have prospered as never before, and they have indulged themselves, too, in ways that augur no good for their future.

Music of the better sort seems to have exerted a beneficial effect upon mankind. It soothes, just as it uplifts. Those who have come to be acquainted with fine music well interpreted have found in it a source of enjoyment, and a stimulation to fine thoughts and aspirations. There are instances, and many of them, where a superior concert has helped to save the day for both man and woman.

New York, Boston, Philadelphia, Cincinnati, Cleveland, Detroit, Minneapolis, St. Louis, Los Angeles, and San Francisco are the cities which maintain the twelve foremost symphony orchestras of this country. Through them there are served, in some measure, scores of other communities which cannot support such organizations. Thus are numerous splendid messages carried to many thousands of people, at a cost to the organizations of something like one and one-quarter millions of dollars annually. A few public spirited citizens guaranty this deficit. What deed!

The future of these orchestras is threatened by demands for increased salaries on the part of the musicians who play in them. Those demands have gone on, every few years, until the limit has about been reached.

It is a matter for serious consideration by those men, and the officers of the unions to which most of them belong. Those who have never read the fable of the goose and the golden eggs should lose no time in doing so . . . and in giving the moral some thought.

With the death of Charles Shul (popularly known as Schultz) the New York music scene has lost a colorful character. He was frankly a claquer and was most active at the Metropolitan, although concert audiences often heard his "iron" hands beating.

Rochester's Philharmonic Orchestra is holding to its traditions—brief though they may be—in engaging distinguished conductors as guests. Mengelberg is the latest to consent to wave a stick over its members.

. . . TEMPO RUBATO . . .

MODERN composers, who are paying inordinate attention to grotesque and comic music, are in a way begging the question of style. The contemporary idioms are queer and incomprehensible to the traditional ear. Their extraordinary antics have made listeners brought up to diatonic and mildy chromatic styles laugh even when the modern composers by their own lights have been serious. This is true of Varese and Ruggles now as it was of Schoenberg and Stravinsky and Ornstein a dozen years ago.

So long as a new composer who is being laughed at continues to be serious in his own way, one can suspect that perhaps he really is as grave as he pretends to be, and that some time everyone will understand and sympathize with his gravity.

Many of the moderns, however, tend to capitalize the potentialities for humor which their music has while it is little understood, and use precisely their serious devices to create comedy. In this case one can suspect that they themselves are not sure of their style, and are groping for a technique.

Thus when Casella, for example, writes a banal Valse Sentimentale in polytonal terms, the interest of his music is likely to run to no higher level than that of the type of music which he is caricaturing in the first place. The material is banal, and the fact that the composer intended it to be so for the sake of his portrait is not very important. The result is likely to be parlor comedy.

PARLOR comedy is all very well—in the parlor. The moderns have a way of bringing it into the market place. Among the very few American compositions which the authorities of the International Society for Contemporary Music have considered representative and worth performance at their coming festival in Prague is Gruenberg's Daniel Jazz.

The judgment seems to me in this case entirely wrong. Daniel Jazz is a bit of horseplay whose appeal is based entirely upon the verses which it accompanies, and on a few felicitous elements in the music which remind the listener of his humorous attitude towards the Salvation Army, if he has one.

The same sort of thing may be said of Stravinsky's Ragtime and even his Renard. Yet one can see plainly at work in this composer a general contemporary tendency to realize the limitations of pure comedy and caricature in music. This tendency, a sort of modern renascence of "classicism," is crystallizing itself in a great mass of music which not only avoids the attempt to make capital of its "grotesque" qualities, but aims to rest entirely on musical interest in itself, and dodges every programmatic connotation.

COMPOSERS in search of a style often make use of the interest of exotic modes. The search of modern musicians for new scales is relentless, although Mozart probably never thought of such a thing.

Often this dependence on the fascination of what is strange is an indication that a composer is searching for a manner of speaking. Perfect illustration of this fact is offered by American composers who undertake to write opears. In most instances their subject matter has been foreign, and often it has gone as far astray as the Orient.

Now that the Metropolitan has "commissioned" an American composer to write an opera, the question is raised as to what would be fitting matter and manner for an American music-drama. It is odd that this question should be as puzzling as it actually is.

The most important reason why it is puzzling is that an American operatic composer at present must be a pioneer. He has practically no traditions upon which he may base his style. Doubtless an American blood-and-thunder opera with a chorus of New England farmers would have difficulty in convincing an audience. To a certain extent its unpersuasiveness may be dependent on the fact that American farmers are not, in the popular mind, a singing stock.

An Italian peasant chorus, on the other hand, is quite all right, although one may argue justly that Italians, too, are not in real life accustomed to sing in a group while their neighbors murder or make love to each other. The fact is that the Italian opera chorus has established itself as a stage habit. It has a fixed and unmistakable place in the play ensemble just as has the scenery. Having accepted the Italian opera idea as a whole, one no more questions the existence of the chorus than one calls attention to the pasteboard in a tree.

THE American opera of today or of the future cannot rely on a familiar operatic convention because there is none that is native and solidly established. An audience that will tolerate an Italian peasant chorus because it has grown used to it in a certain type of opera in a certain language is likely to laugh at a chorus of New England farmers. It has never seen one like it, and will therefore judge it by its own realistic capabilities.

It stands to reason that the Americant composer who wishes to produce a convincing opera must step carefully. Comic or exotic or very romantic motifs are likely to be the easiest to handle, for a colorful and fantastic mood is easiest established and maintained.

There is no reason for believing that it is necessary for the American composer to follow implicitly a single foreign stylistic model. The man who will begin an American school will write something as original in its way as Tannhaeuser and Pelleas when they were composed.

One thing is certain. It will not do to lay too much emphasis on the music and too little on the play. If anything the balance ought even to lean the other way. That has been the tendency in all modern schools of opera. It will have to be in the American, too, especially since Americans have an extensive theatre tradition by whose standard they are bound to measure even the operatic native drama.

ALEXANDER FRIED.

The Portland Prospect

Theodore Spiering Tells of His Plans for Next Season as Conductor of the Oregon City's Symphony Orchestra

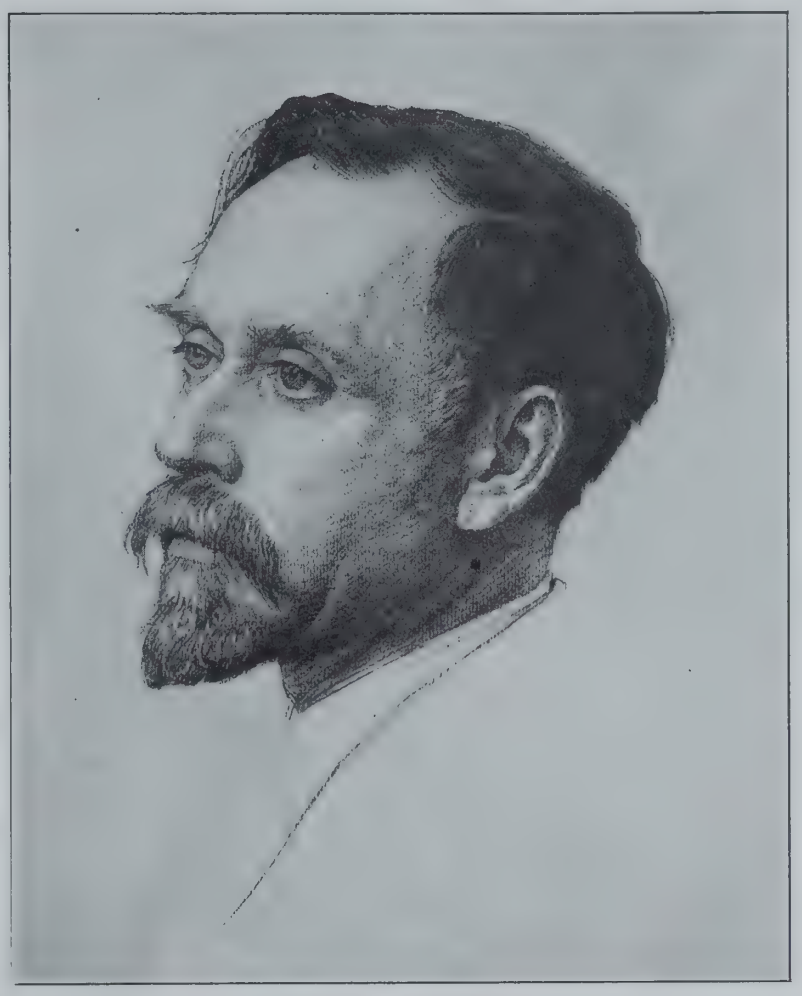
by KAY KENNEDY

"THE Northwestern part of this country is undoubtedly ready for a symphony orchestra of the first rank. There is a large and appreciative musical audience waiting to support such an organization—and it is an audience of much greater cultural development than some Easterners are wont to believe."

Theodore Spiering, conductor, composer, and violinist, has recently accepted the engagement as regular conductor of the Portland (Oregon) Symphony Orchestra for next season and already he is busy planning his work. As we sat in his large, pleasant New York studio, he expressed his faith in the orchestral development of America.

"During my recent visit to Portland as guest conductor, I was particularly impressed with the genuine desire evidenced by the concert-going public to keep abreast of all new artistic developments.

"Portland has a populaton of over 300,000—adequate to support a large orchestra. What is more important, the desire for cultural expansion is sufficiently pronounced so that the upbuilding of a first class institution can be accomplished in the near future. A fortunate circumstance is that Portland possesses a municipal auditorium acoustically adapted to symphony concerts. At the concert which I conducted, there was an attendance of close to 3,000—the capacity of the hall. Considering the population of the city, such an attendance indicates a high percentage of musical interest."



THEODORE SPIERING

According to present plans, the orchestral series in Portland will consist of eight subscripton concerts, four or five children's concerts and possibly some popular concerts.

Mr. Spiering picked up a volume which was lying on the table beside him, incidentally remarking that it was a splendid new Handel Biography, by Hugo Leichtentritt, which he had recently received. Weighing it absentmindedly in one hand, he seemed to deliberate.

"The importance of the various attempts in smaller cities to organize and foster symphony orchestras—even though frequently on a very small scale—should not be minimized. These attempts should receive every encouragement for they are kindling new fires of enthusiasm and are paving the way for a cultural development that is sweeping the entire country.

"This increase of orchestral organizations," Mr. Spiering continued, "offers possibilities of great interest and importance to young American musicians—the long sought for opportunity for the player, the composer and the conductor. It exposes, however, the insufficient preparatory orchestral training of many of these musicians. There should be more schools offering special courses for such training, not only for string players but for those of all other orchestral instruments. A noteworthy and successful beginning has been made in this direction by the Civic Orchestra in Chicago under the guidance of Messrs. Frederick Stock and Eric De Lamarter. The orchestra in New York conducted by Chalmers Clifton and sponsored by Mrs. Harriman is still another such institution. I feel that the creation of an orchestral training school for the Northwest would prove of immense practical value in a general scheme of musical development.

"In this country the young student often regards orchestral training as a hindrance to his career, not knowing that some of the greatest artists of the past rose to fame from orchestral ranks.

"Do you know," he confided, "that the orchestral literature of today requires a great virtuosity on the part of the players. I have known of instances when first players in the orchestra have been better performers than the soloists whom they were accompanying."

Mr. Spiering's words were checked as the forgotten volume fell from his hands to the floor with a thump. He smiled and replaced it on the table.

Most of Mr. Spiering's conducting has been done in Europe—in Germany in particular. Referring to his earlier career Mr. Spiering stated that although brought up in a conservative musical atmosphere, he is nevertheless keenly interested in modern and ultra-modern tendencies. Undoubtedly Mr. Spiering's work with the Portland orchestra will mirror these different influences as well as his unusual artistic receptivity and versatility.

His experience as a conductor enables him fully to comprehend the problems facing him in the building up of an orchestra.

"One phase of my prospective work in Portland pleases me particularly," he went on, "I shall have plenty of opportunity for careful and detailed rehearsals. In New York, for instance, conductors are so rushed with the crowding of concerts, that they are often forced to make repetitions in their programs. I hope to be able to offer Portland varied yet carefully prepared programs that will help to foster the musical interest, already well established there.

"At first my programs will be made up largely of standard works," Mr. Spiering explained in the same quiet, serious tones. "The classics serve as a firm foundation for any orchestral program. However, this does not signify that important new works will not be represented. I shall, of course, include a number of American compositions. I think that it is one of the first obligations of a conductor to encourage contemporary composers. At this point I should like to say, that it requires more thought and consideration to plan the programs for a community in which the opportunity to hear orchestral concerts is limited, than in the orchestral centers of the East for instance, where repetition and experiment are frequent occurrences."

"You see," Mr. Spiering said with a smile, "a conductor, to be adequate in his task must needs be at once a high priest of the old gods and a prophet of the new; at once a prophet and a seer; a follower after the essentially fine and a leader pointing others towards it. If we truly believe music—in fact any of the arts—to be the enduring substance of life—a conductor has an exalted and spiritual mission to fill."

Shavitch Re-Engaged in Syracuse

Syracuse, April 23.—With an audience which crowded Keith's Theatre to capacity, the Syracuse Symphony Orchestra closed its season yesterday in a concert that included Tschaikowsky's Fifth Symphony and the Folovetskian Dances from Borodin's Prince Igor. It has been announced that Vladimir Shavitch will return to conduct the Orchestra next season.

Kathryn Meisle, contralto, was soloist at the final concert, and a chorus of 100 voices assisted in the Borodin number.

Virginia Ruggiero to Play

Virginia Ruggiero, pianist, will give a recital under the auspices of the Washington Heights Musical Club in New York this evening. Beethoven, Debussy, Moszkowski, MacDowell, and Chopin will comprise her program.

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LEVITZKI

"FOR him the piano sang with a tone of unearthly beauty. It rivalled the choirs of the orchestra in its seeming variety of color. He discovered the humor as well as the sentiment, the poetry as well as the strength and vigor of the work. In short, a master played a masterpiece. Wherefore he deserved the tributes of breathless silence and tumultuous applause which his listeners of yesterday accorded him."

GLENN DILLARD GUNN *in Chicago Herald and Examiner of February 16, 1925.*

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PIERRE KEY'S OBSERVATIONS

IMPARTIALITY is a sterling quality. Those who possess it occasionally find their courses disturbed, because a sincerely expressed opinion or action now and again is misconstrued. But it has ever been that way in life. The best of intentions not infrequently are regarded as representative of something quite different.

Daily newspaper music reviewers particularly in the large cities, find themselves the subject of criticism by those about whom articles are written. Such criticism may, and does, have its just bestowal; for the music reviewer, like the artist or organization or composer, may slip Nothing in this world is quite perfect, and the critics (poor souls) cannot escape offending.

In New York, where the corps comprises some of the ablest and most conscientious chroniclers to be found in all the world, there occurs several times every season some incident which draws forth upon some of these chroniclers' heads the wrath of some musician, and the musician's friends

AS A MEMBER of New York's corps of music reviewers I know rather well how they work, and what manner of men the ablest of them are. For twelve years I worked side by side with them. So their mistakes are perhaps a little clearer to me than to others, as are the causes for those mistakes.

When any one of the New York daily newspaper music chroniclers fails to do his full duty it is displeasing. Since the role of the professional judge is a serious one it is my belief that it should be treated with the importance it deserves. And every job should be done with the consciousness of its responsibility—to everyone concerned.

Whatever may be lacking in the recording of an opinion by those New York newspaper music reviewers one thing is certain: it is free from bias. These men are sincere, and they are honest. They do not grind in their columns anybody's personal axe. Personalities, and personal differences between persons who are not concerned in a review, are not permitted to enter into it or to influence a review. That is a matter which should be borne in mind—by quite a number of people.

MISCHA ELMAN'S String Quartet has caused something of a stir. It deserves to have done so. Its third concert took place the other evening, and it sent a keenly discriminating throng away from New York's Town Hall in a happy frame of mind.

The Elman organization offers something which most string quartets don't possess. It is an essential vitality of tone and style possible only where the first violinist commands such qualities as does Mr. Elman.

Its Wednesday night concert revealed a more marked cohesiveness amongst the members than did the two concerts preceding; a greater degree of elasticity, and color too. Even so, the program was not prepared as the Quartet would have liked. Most of the rehearsing was devoted to the Brahms, which left the Haydn and the Mozart to shift more for themselves.

All the same the quartets by those last mentioned masters were beautifully played. What mattered if there was not a finish corresponding to the sandpapered fineness of our best known and most illustrious string quartets? Who cared for any slips? You heard something, and you got something. That was what counted most.

I understand that Mr. Elman wants to devote, next season, as much of his time to his String Quartet as he can. That no doubt will depend on how much of a demand there is for it. He would prefer, I am told, to devote himself exclusively to quartet playing. Perhaps, yet I doubt if he will. One thing is certain, Mischa Elman as a soloist will find himself improved through being a string quartet first violinist and leader. Incidentally, the other three members of the Elman organization, who deserve to be singled out and praised, are: Edward Bachman, violin; Nicholas Moldavan, viola; Horace Britt, cello.

I HAVE received the following interesting story from Monsieur Simon of the Judson staff:

"Before sailing for Albania to write his opera with Arthur Train, Ernest Schelling gave a party in his New York home in honor of another voyager—Willem Mengelberg, conductor of the New York Philharmonic Orchestra. The party was not 'one of those things.' It was a musical Lambs' Gambol, consisting of a joint recital by three noted prodigies of the piano, an illustrated biography of Mr. Mengelberg and a lecture on modern music by Mr. Schelling. The last two items resembled in some degree Mr. Schelling's Celebrated Children's Concerts, although some mammas might have had to explain a word here or there to les jeunes filles.

"The prodigies were Masters Ernest Hutcheson, Harold Bauer and Ernest Schelling, who played, probably for the last time in public, the works which they had performed at their youthful debuts. Master Hutcheson rippled off Glittering Spray by Eisenhauer or Reisenauer or some such composer; Master Bauer played his own version of The Happy Farmer (that's the piece that goes 'Da-dum, da-dum, da-dum, dum, dum, dum, dum' in the left hand) and a polka of his own manufacture; and Master Schelling played La Gazelle. Before the roasts, Masters Hutcheson and Bauer played The Last Rose of Summer, arranged for four hands in the familiar Schmuhlbrecht transcription. Everyone including the guests of honor, Bill Daly, Charles Hanson Towne and Sam Bottenheim, agreed that the boys had a great future.

"Mr. Schelling then narrated the saga of Willem Mengelberg, illustrated by lantern slides especially made for this occasion. Some of the slides slid faster than others, which may have been intentional, but all rights, including the Netherlandish, were knocked down immediatly after the lecture to an unidentified patron of the arts. This was the only casualty of the evening.

"In conclusion, Howard Brockway intoned Mr. Schelling's gibberish on modern music, with incidental ensemble work by Messrs. Brockway, Schelling, Heifetz, Kochanski, Guidi, Lange, Hekking and Daly. Jascha Heifetz played a monochord solo (a monochord is a step-ladder fiddle, bowed with tongs), Dr. George Draper played a Chopin Nocturne and several encores on a musical saw, and early in the morning Mischa Levitzki played his Waltz.

"Mr. Schelling's lecture on modern music probably will be printed in full soon. It ranges from Sacre Printemps to Intergrowls, which latter piece is scored for piano, typewriter, gravel, ratchets, coal bucket, wheel rattle, cymbals, tambourines, balloons and crockery. Mr. Schelling's crockery solo formed a stirring climax to this amazing work, first performed, according to Mr. Schelling, by the Philadelphia Malevolent Sewing Circle."

NOW COMES Rudolph Ganz, of the St. Louis Symphony, with what he calls "The Conductor's Chat With His Audience." It is a four page folder, which begins by telling that John McCormack submitted a questionnaire not long ago to his immense audience, seeking from its members an expression regarding "the welcome or unwelcome presence of classical airs and lesser known art songs" on the tenor's programs.

Mr. Ganz then proceeds to state that during the last four St. Louis Symphony seasons fifty different orchestra compositions have had first presentations, with twenty new names added to the long list offered since Mr. Ganz assumed his conductorship post.

Thereafter the Chat submits nine questions, followed by an expression of appreciation for patronage conferred and an au revoir until the autumn of 1925. The questions are of sufficient general interest to warrant reproduction here, and are as follows:

1. Is an annual Wagner program welcome to you?
2. Also one by Tschaikowsky?
3. Are you anxious to hear more Mozart and Haydn, two masters who are becoming more "fashionable" again?
4. How about a Mendelssohn symphony?
5. Would you dread a program of entirely modern (only mildly so) music?
6. Do you realize that a great number of most popularly known instrumentalists and singers decline to appear at a pair of concerts for purely financial reasons, and that, even if they were willing to accept one fee for two concerts, this fee could hardly be met with even sold-out houses?
7. Do you realize that our list of symphony soloists in the past years has always most favorably compared with those of other orchestras (including Philadelphia and Boston)?
8. Do you remember how practically every soloist presented by us (however unknown he or she may have been to you before the concerts) was received with much enthusiasm by you and the rest of the audience?
9. And, last but not least—will you urge your friends to come and hear us, and thus help to make the Odeon too small for our audiences, so that the dream of our own Symphony Hall may come true, and that the fame of our good city as a great musical center may extend over the entire southwest and the neighboring States, giving St. Louis the place in the Nation's cultural mission which it is bound to occupy some day?

DETROIT is coming on musically at a great rate. And much of its progress is due to the activities of the Detroit Symphony Orchestra. The presence of Ossip Gabrilowitsch has proved an asset difficult to estimate. His enthusiasm and personality, quite apart from his skill in making and interpreting programs, have been factors. Manager William E. Walter has contributed his share too, and his departure from his post this week will be keenly regretted by President William H. Murphy and his associates, and Mr. Gabrilowitsch also.

The current season of the Detroit Symphony is declared officially to have been the most successful in the history of that organization. The auction sale of the twenty-five boxes for the sixteen Thursday evening concerts for 1925-26 fetched $29,050, $1,150 more than the income for the season just closed. The 1924-25 deficit is fully covered by the twenty-two hundred guarantors, who pledged subscriptions ranging from $1 each to $50,000 . . . and all, it should be emphasized, without a public campaign of any kind.

The demand for seat reservations for the coming year is very encouraging. With conditions as they are, Manager D. Edward Porter will begin his duties under propitious circumstances.

AN AMERICAN baritone has just sailed for Europe to fulfill a two years' engagement at La Monnaie Theatre, Brussels, to appear there in leading baritone roles. He is John Charles Thomas, an artist whose rise in his career is as remarkable as is the impress he has made on the critics and the public of this country.

I remember well hearing Mr. Thomas when he sang at New York's Winter Garden. His voice and his style and his personality moved me to remark at the time: "If this young American has it in him he can do big things."

A couple of years later I heard Mr. Thomas in Apple Blossoms, when he strengthened the previous impression he made upon me. There ensued thereafter a further lapse; and once more I listened to this baritone . . . in a recital of serious songs in New York's Aeolian Hall.

Ever since John Charles Thomas has gone on—vocally and artistically. He is signally gifted in all ways a singer should be. The power of losing himself in a song, and communicating to his audience what he himself feels belongs to Mr. Thomas. Now he will essay opera, and some time next August Brussels opera patrons will hear and see this American in Herodiade.

The future of this singer can be pretty much what he chooses to make it. Whether he elects to stick to opera is to be determined. He would seem to have there a great opportunity. And yet—I somehow have the notion that eventually he will be discovered confining himself principally to the recital platform, singing to great audiences and reaping therefrom all manner of benefits.

CLEVELAND is started now on its second season of opera with the Metropolitan. A year ago new attendance records were established. That prompted those sponsoring the project to increase the number of performances for this season.

In order to make the two ends meet the receipts must reach the tremendous total, for the ten scheduled representations of opera and one concert, of $250,000. That means $25,000 a performance, of which $21,000 has to go to the Metropolitan.

It is to be questioned whether such an amount can be afforded by any community. In the old days $10,000 was regarded as about the limit. If Cleveland can pay such freight it is indeed a most resourceful community.

THE CRITICAL SCALES

The Palestrina Choir

The Palestrina Choir of ninety mixed voices gave a recital in Town Hall, New York, April 19, under the auspices of the Calvert Associates to commemorate both the fourth centenary of Palestrina and the tenth anniversary of the organization. The concert was designed to illustrate the development of liturgical music from the time of Palestrina to the present.

W. J. Henderson wrote in the Sun that the program, under the direction of Nicola A. Montani, "demonstrated clearly the admirable results that may be obtained from the careful training of a chorus not over rich in distinctive vocal material." Mr. Henderson added that the Palestrina numbers were sung "with fine balance of parts, with a style distinguished for sonority of tone, clarity of thematic outline and excellent phrasing and rhythm."

The Post reviewer wrote that the program was sung "with real beauty, the tone quality of the choir being splendid at its best and never falling below a high standard." Mr. Montani, to quote this writer, "proved himself a most excellent conductor and the choir showed unmistakable signs of thorough training. The Times commended the singing, and the writer in the Herald Tribune observed that the chorus "showed thorough knowledge of what it sang; there was confidence and precision in its execution, response to Mr. Montani's wishes in tempo and shading."

The soloists were Catherine Sherwood Montani, soprano; Mayme Dwyer, contralto; John Weber, tenor; John Ambrogi, tenor; John Boland, basso; Albert J. Dooner and Dr. Melchiorre Mauro-Cottone, organists. The concert was opened with a short address by Michael Williams, editor of the Commonweal.

Edward Rechlin

Works by Bach and his contemporaries, Seegar, Walther, Buxtehude, and Bach's eldest son, Wilhelm Friedmann, made up the program played by Edward Rechlin, organist, at his annual New York recital in Aeolian Hall last Tuesday evening.

Herbert F. Peyser wrote in the Telegram-Mail that "a notable distinction characterized all his playing. . . . Unfailing accuracy of rhythm as well as scrupulous taste in registration were at all times evident in his performances, together with a dignified and vital style." His performance of W. F. Bach's larghetto from the D major Concerto (which Mr. Peyser attributes to Vivaldi) was, in this writer's opinion, "exceptionally beautiful."

The Sun chronicler asserted that he played "with a lofty conception of style and his management of stops, manuals, and pedals gave cause for much warm praise." F. D. Perkins of the Herald Tribune commented that Mr. Rechlin "again showed his mastery of his instrument and of this school of organ music." His playing was marked on the whole by "dignity and expressive ability," added Mr. Perkins, "rather than display, but he exhibited technical brilliance."

Miss Gertrude Bonime

Gertrude Bonime made her concert debut in a piano recital in Aeolian Hall, New York, last Tuesday afternoon. According to the Post, "her interpretation was skillful and displayed considerable variety and shading of tone with good technique."

The writer in the Herald Tribune commented that Miss Bonime "seemed a player of technical skill and digital fleetness, sailing fluently, though with no unusual meed of expression through the Beethoven Sonata. . . . The opening Promenade seemed rather unduly sympathetic, but in general the playing was skillful and satisfactory in expression." She had a sudden lapse of memory in the last part of the Sonata, but was more sure of herself in the Chopin.

Miss Bonime played "with a touch at once sensitive and delicate," wrote the Sun reviewer. "Her legato was crisp although not to the detriment of a smooth flowing tone, and there was intelligence and genuine musicianship in most of her work. Her Chopin for a young artist was exceptionally good and revealed a nature and technique keenly alive to a wide range of mood and color." This writer found her "out of her depth" in the Beethoven. According to the Telegram-Mail chronicler she revealed "a fair technical equipment, but hardly that artistic maturity which justifies the ordeal of a recital in New York." Her "musical taste" was lauded in the Times.

Paul Robeson

Paul Robeson, negro baritone, was assisted by Lawrence Brown in his recital of Negro music at the Greenwich Village, New York, Theatre April 19. Mr. Brown played his accompaniments and joined in those spirituals which called for two voices.

The Times reported that Mr. Robeson proved a singer "of genuine power. The voice is ample for his needs, mellow and soft, but it is his intense earnestness which grips his hearers. His negro spirituals have the ring of the revivalist, they hold in them a world of religious experience." The reviewer of the Post considered Mr. Robeson's voice "luscious, mellow" and that he sings spirituals "as few interpreters of these beautiful and moving folk-songs have sung them in New York."

In the World, the commentator remarked on the "variety of mood and musical treatment" contained in the short program. According to the Herald Tribune, Mr. Robeson "proved an effective singer, with a bass-baritone voice of pleasing quality, capable of a wide range of coloring and inflection without forcing or distortion, and interpretative skill enhanced by the eloquence and variety of his facial expression."

Leo Reconi

In addition to early Italian, English, American, German and Russian songs, Leo Reconi, Polish baritone, sang four operatic arias at his Town Hall (New York) recital on April 17. The excerpts were from Pagliacci, Un Ballo in Maschera, La Favorita, and L'Africana. Mr. Reconi was accompanied by Giuseppe Bamboschek.

The Sun chronicler commented that the singer displayed a voice of "considerable volume and range and well adapted to the character of many of his offerings." The "marked depth and resonance" of his voice received the approbation of the Herald Tribune reviewer. This writer noted, however, that, at times, he was "hampered by hardness of tone with a surface sometimes rough, and high notes giving an impression of strain."

Other newspapers did not carry analytical reports of the concert.

Harvard Glee Club

The fifth annual spring concert of the Harvard Glee Club took place in Carnegie Hall, New York, on April 18. Dr. A. T. Davison conducted. Olin Downes of the Times wrote that "the performance of the chorus maintained the excellent standards long since established by this glee club with the exception, at moments, of diction that was not as crisp and distinct as might have been. . . . The performances as a whole were vivid, musicianly, of a quality worthy of the music."

The Post commentator remarked that the singers were "in excellent voice, responding with superb technique and volume to the conductor's baton." In the opinion of the Sun writer, they "fully sustained the high standards of this talented choral organization."

Mendell Dancers

The Rose Mendell Dancers appeared at Town Hall, New York, on April 20 in a program of modern dances, followed by Greek exercises and dances from Japan, Russia, the East Indies, Italy and Spain.

To quote the writer in the Sun, many of the pupils "revealed considerable talent, and the Greek exercises were executed with excellent simplicity and good taste." F. D. Perkins of the Herald Tribune wrote that "vigor marked dancing which indicated considerable proficiency in the art among the participants though the impression seemed one of proficient pupils rather than fully fledged artists."

Other newspapers did not report the concert in detail.

Miss Kitty Cheatham

After an absence of several seasons, Kitty Cheatham reappeared at Carnegie Hall, New York, April 19 assisted by a small orchestra under the direction of John Warren Erb and Herbert Grant, Scotch bagpipe player.

The Times writer remarked that Miss Cheatham's talent is so well known that "it is almost superfluous to comment upon it." According to the chronicler in the Sun, "she sang with light pleasing voice and took some top notes as clearly as any heard in the hall this season." He also wrote that Miss Cheatham "danced, marched, whistled, and trilled with grace, aplomb, ease and facility—just as the demands of her excellently chosen program required."

In the words of the Herald Tribune reviewer, she brought "animation, enthusiasm and marked expressive ability in diction and gesture to make, with a voice of pleasing quality and a costume well suited to the optimistic atmosphere of the concert, a highly effective and well applauded entertainment." The Telegram-Mail review stated that "no one has ever approached Mme. Cheatham in her particular line and probably no one ever could." Of very much the same opinion was the Post observer who found her recital "unique."

Vladimir Drozdoff

Vladimir Drozdoff, a Russian pianist "of intelligence and power" (Times), made his New York debut in Town Hall last Tuesday evening. "Strength and style, not without lighter interludes and moments of sentiment, marked his playing," continued the writer in the Times.

The Herald Tribune commentator noted that "confidence, thorough technical mastery and marked energy were characteristics of his playing, with a tendency to storminess in the Scriabin number, ample expressive power in a performance which did not make for variety of coloring, but yet seemed very effective."

W. J. Henderson of the Sun said that Mr. Drozdoff played with "a powerful hand." He found his performance stormy and uneven. In the opinion of Pitts Sanborn (Telegram-Mail), the pianist proved to be "eminently serious" in a performance "marked by curious inequalities of touch and execution."

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Recitals and Choruses in Chicago

McCormack, Chaliapin and Esther Dale Appear; Four Singing Organizations Give Annual Concerts.

Chicago, April 21. — The music honors of the past week were divided almost equally between soloists and ensemble organizations. The large number of concerts given was no indication that the musical season is nearly at an end.

John McCormack gave a recital in Orchestra Hall Sunday with the assistance of Lauri Kennedy, cellist, Walter P. Zimmerman, organist, and Edwin Schneider, accompanist. To quote Maurice Rosenfeld of the News, he sang "with an unusually fervent spirit; with remarkable mastery of vocal technique; with that wonderfully clear articulation; and with that rare artistic perfection and completeness that have made him a world celebrity." Other chroniclers enthusiastically agreed that he was in his best form.

* * *

At the same time, Feodor Chaliapin was giving a song recital in the Auditorium. Glenn Dillard Gunn of the Herald Examiner wrote that his voice is "a marvel of beauty and expressiveness and his personality one of the mighty ones of the world of song." The Post reviewer commented that his dramatic singing has not affected the "fineness of texture" of his voice and that he is "a master of tone color and capable of expressing the finest shades of meaning without losing the singing poise." The other reviews were similar.

Mr. Chaliapin was assisted by Abraham L. Sopkin, violinist, and Max Rabinowitch, pianist.

According to Mr. Rosenfeld, Esther Dale, soprano, who also appeared here in recital Sunday, "has a voice of admirable quality, and there is also apparent considerable power and a clever manner in its use." Mr. Gunn remarked that she sang Brahms, Strauss, and Albeniz "with beautiful tone and style, with clear and expressive emphasis of the text, with accurate evaluation in their musical and poetic significance, with deep and sincere feeling. The voice is a warm rather delicate mezzo-soprano, with the right color for every mood."

Eugene Stinson wrote in the Journal that Miss Dale showed "an excellent taste for songs and a most effective delivery of them. For uniqueness, she has brought something impressionistic, something almost exotic, into her singing." He also spoke of the "felicity with which her art has developed into something natural and distinctive" and expressed admiration for both her fine diction and her "analytical scrupulousness" which gives "directness and force" to her songs. Mr. Devries of the American was also highly laudatory.

Miss Dale brought out the meaning of the texts with understanding, wrote the Post commentator, "though with somewhat too didactic a quality. Her voice lacked variety of color and was rather heavy." According to Mr. Moore she proved to be "a rather astonishing interpreter of songs, possessed of a soprano voice not quite as astonishing."

* * *

Heniot Levy's annual recital at the Playhouse on Sunday was "notable," according to Mr. Gunn, for some fine Chopin playing and for the introduction of Godowsky's transcription of Bach's D minor Sonata for violin.

In the Post it was reported that he played the Bach-Godowsky number "with breadth of conception and with the spirit that has fought itself loose from the old dry-as-dust Bach tradition and dares make it sound like music. There was the structural sense, clear melodic line and variety in the tone colorings to follow the changing moods." Mr. Levy received commendation in other papers.

* * *

A baritone, Howard Preston, was heard in Kimball Hall Thursday night. In his performance, to quote Mr. Rosenfeld, there were "graphic interpretative style, a resonant, warm voice for the musical expression, and English texts which enunciated clearly for the most part." Edward Moore reported that "he has a voice with quality, range, and color in it, his training has evidently been first class, and he would seem to have the outlook of a musician."

He has a voice "of rich quality, ample range and volume, and under good control" as well as "the instinct for singing," wrote Karleton Hackett in the Post. Mr. Hackett also thought he sang with "imaginative feeling and interpretative force."

* * *

The penultimate pair of concerts were given by the Chicago Symphony Orchestra last week under the baton of Frederick Stock. The semi-novelty was Strauss's Thus Spake Zarathustra, which has not been played here for some time, and the rest of the program consisted of Bach's Fourth Suite in D major, Elgar's In the South Overture, two excerpts from a dance suite by Moszkowski, and Alven's Midsummer Wake.

The last of the children's concerts was conducted by Mr. Stock Thursday with Yetta Wexler as soloist in the Mendelssohn Capriccio. She again received commendation.

* * *

The Dayton Westminster Choir, John Finley Williamson conductor, sang in Orchestra Hall last Tuesday. Maurice Rosenfeld commented that their tone quality "is always adjusted to fit the texts of the songs and that accent and rhythm are definite and clearly put forth." Mr. Hackett wrote that they "had a solid body to the tone; the parts were in good balance, and they sang with precision." Mr. Gunn lauded both the choir and the conductor.

* * *

Calvin Lampert conducted the last of the Mendelssohn Club's concerts for the current season before a large audience in Orchestra Hall on Thursday. Alice Gentle, soprano, and Edith Richelsen Brown, contralto, were the soloists. Miss Gentle, to quote Mr. Gunn, sang "with lovely voice and art." He also commended Miss Brown. Mr. Rosenfeld observed that Miss Gentle "put into her music a vocal power and a clear, high range which showed this artist to have developed into a genuine dramatic soprano."

Her solo was sung "brilliantly and dramatically," wrote Mr. Moore and Mr. Hackett said that her tone "had the true ring to it, resonant and courageous." The contralto's tone "was warm in quality and with a sympathy which expressed the meaning of the text."

* * *

The Apollo Club gave Henry Hadley's Resurgam last Monday night with the composer conducting. The soloists were Theo Karle, tenor, Helen Hewitt, soprano, Bernard Ferguson, baritone, and Leah Pratt, contralto.

Mr. Hadley proved himself a conductor of "quality," according to Karle-

(Continued on page 13)

Press Comments on the Recent Italian Concert Tour of

PIETRO YON

FAMOUS ORGAN VIRTUOSO AND COMPOSER

"Maestro Yon is today the greatest and most skillful master of the organ of the entire world."—*Pays d'Aoste, Aoste.*

"He truly knows how to give *new life* to the art of organ playing. Had it not been forbidden out of respect for the sacred edifice, the public would have *jumped to its feet and screamed wildly in a wave of enthusiasm.*

"He can rest *undisturbed* as the *king of modern organists.*"—*L'Eco di Bergamo, Bergamo.*

"*Program making* is one of the hardest tasks of an artist. Usually he drifts with *monotonous virtuosity* or *classic deadweight.*

"*These shortcomings were overcome by Pietro Yon's masterful program.*

"Yon knew how to force his large and selective audience into an *enthusiasm not easily reached* at displays of organ artistry.

"We must acknowledge that the recitalist possesses besides a technique developed to the utmost conceivable, a sense of interpretative balance, and *a taste so refined* as to *command full recognition as master of masters by the most critical audience.*"—*Provincia di Vicenza, Vicenza.*

"Pietro Yon handles with almost *defiant bravery* the most difficult and complicated of instruments, reaping *undisputed laurels.*

"He pursues his art with a *genuine passion,* the burning flame of his yet young life."—*L'Unita Cattolica, Firenze.*

"The first organ concert of this season will go down in the minds of the Vicentini as *a revelation as to what the technique of an exceptional organ virtuoso can be.*

"The public came away *literally dazed* by the amazing, speedy technique, not only as regards agility of the hands and feet, but as to *mental elasticity* in *handling registration* and *phrasing.*

"Considering also that Maestro Yon plays his concert from memory, it fully justifies the sense of marvel which overwhelmed the large and distinguished audience."—*Corriere Vicentino, Vicenza.*

"*The enormous crowd which overflowed the edifice was thrilled with admiration and ecstasy at the marvelous touch of the virtuoso* and many times could not withhold its enthusiasm from breaking into open manifestation of approval."—*L'Avvenire d'Italia, Bologna.*

"Pietro Yon had *endless applause.* This artist truly deserves to be known by all who have faith in the art of music (pedagogues in technique, admirers in nobility of sentiment) who know how to find in music not only a caressing melody or technical variety, but also, a little of that *peace* which flows out of *good music* into our being, *conquers the heart,* and *sets* the *spirit at rest.*"—*Il Momento, Torino.*

"Pietro Yon, one of the *most famous musicians of the world,* worked the Vicenza public into a *frenzy of enthusiasm* by his *colossal organ* concert. The enormous crowd *applauded frantically.*

"The young Piemontese organist has turned all his energies to popularize a form of aristocratic art which is difficult to divulge. But under his *masterful and genial touch the organ music vests itself in festal garments;* the severe contrapuntal lines *become animate* at the *decisive rhythm*—the expression accurate in every detail, *infuses life and sentiment* to the cold metallic mass and the organ truly assumes the figure of a *gigantic orchestra.*

"With his perfect knowledge of orchestration he finds (even in the classical Bach) *new ways of interpretation quite different from the traditional with which he captivates the public* and reaches even the uninitiated with the persuasive voice of all things truly great."—*Corriere del Mattino, Verona.*

"The *indisputable success* of this splendid performer has *fully convinced us;* showing such genuine technique and finished expression as to *withstand brilliantly the most critical comparisons.*"—*Il Gagliardo, Bergamo.*

"The sound of the organ spread through the wide naves of the Basilica, in such a *new and positive* way as to swiftly conquer the large audience."—*L'Italia, Milano.*

"The master handling of stops and manuals that *Yon* displayed in a delightful and unequaled manner, *forced the public that jammed the cathedral, into enthusiasm.*

"Both public and authorities applauded the great recitalist. *Often, amid great acclamation, encores were requested.*"—*Gazzettino, Venezia.*

Mr. Yon unquestionably fully possesses all the gifts which an artist can have."—*La Sentinella del Canavese, Ivrea.*

"Maestro Pietro Yon for his *marvelous technique and art* must be ranked as one of the *very first organists of today.* Many of the large cities of the world have enjoyed his artistry and the ecclesiastical authorities, conscious of his *eminent worth,* have selected him *(exclusively) honorary organist of St. Peter in Rome.*

"Maestro Yon, desirous to show his gratitude at this high distinction, played at the foremost basilica of the world on *St. Peter's Day,* making a deep impression on the vast audience during the festivities.

"Pietro Yon was received with *great courtesy by the Holy Father and by Cardinal Merry del Val.*"—*L'Osservatore Romano, Vatican Organ, Rome.*

"I would wish to express at length my joy at being present at your organ recital which for me (an old attendant at such events) proved a *great revelation.*"

(Signed) MSGR. GINO BORGHEZIO,
Vatican Librarian,
Music Critic and Historian, Rome.

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MANAGEMENT: THE INSTITUTE OF CONCERT VIRTUOSI, 853 Carnegie Hall, New York City

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AS GREAT IN CON

G I

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For Spring Co

© Mishkin

"Beniamino Gigli, world famous tenor, thrilled and delighted a large Sunday audience at the Capitol Theatre yesterday. He was given an ovation the like of which has seldom, if ever, been equalled in Hartford. The great tenor "stopped the show." He was so enthusiastically received that he responded to curtain calls by the dozen.

Gigli is a great artist. In some ways he has even exceeded Caruso. There is a refinement, a delicacy of feeling and an artistry which is fully up to Caruso standards. His voice was clear and fresh from beginning to end. He sang with the vim and vigor of youth. In tone production, in voice placement, and in purity in all registers, he is far ahead of any other operatic tenor of the day. All in all, Gigli sang as only this artist can."

—HARTFORD TIMES.

"Beniamino Gigli of the lovely voice, the naive manner and the happy smile sang at the Capitol Theatre yesterday to a large and delighted audience that lost the final notes of every number by tumultuous applause. He sang in lovely unforced tone throughout."

—HARTFORD COURANT.

"Gigli is the world's greatest tenor."—HARTFORD COURANT.

"Occasionally a demonstration in the concert halls merits the characterizing phrase 'wild enthusiasm,' and the applause yesterday heaped on Mr. Gigli had that frenetic touch. There were cries of 'bis,' there was cheering as well as clapping."

"That Mr. Gigli should thus arouse and inspire is not surprising. His voice is a rich tenor, mellow in quality, ample in volume, a voice that can be made eloquent with feeling."

—BOSTON POST.

"Beniamino Gigli, the famous tenor of the Metropolitan Opera House, gave a concert yesterday in Symphony Hall. He pleased his large audience to a degree beyond the power of any concert performer who has appeared here this winter. People greeted him on his entrance with long applause. After the first air they yelled. Before ever he finished his songs they burst in with their clapping. They clamored for extra pieces without limit."

"Mr. Gigli is blessed with a beautiful voice. He can deliver tones in his middle register of amazing richness and sweetness. At the end of the Verdi air he sang a high tone with a splendid ring about it."

—BOSTON HERALD.

"Gigli is without doubt the best heroic tenor of the Italian school since the days of Caruso, most of whose roles he has been singing at the Metropolitan."

—BOSTON DAILY ADVERTISER.

"During a season that has witnessed many notable demonstrations one cannot recall any to equal in magnitude that accorded Gigli. The end of every piece he sang was the signal for a prolonged outburst—not only hand clapping but shouts. The audience almost shook the roof with applause."

—BOSTON AMERICAN.

"His voice is of remarkable beauty and richness of quality."—

—BOSTON GLOBE.

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—SCRANTON TIMES.

"Beniamino Gigli made his second visit in this city yesterday afternoon at the Palace Theatre. The great tenor sang with the purity of tone that has made him such an enviable niche in the hall of fame. His strength of tone is as carefully mastered as was the great Caruso's pouring forth in full volume."

—NEW HAVEN JOURNAL.

"Beniamino Gigli of the Metropolitan Opera Company gave a concert at Carnegie Hall last night. It was the popular tenor's last appearance in New York this season. The house with many seats on the stage was sold out. The proceeds were $6,500. He used his beautiful voice lavishly and showed rare skill in phrasing and dynamics."

—NEW YORK SUN.

"An audience that packed the house from roof to stage greeted him with the season's largest and richest assortment of applause, cheers and bravos."

—NEW YORK WORLD.

"Mr. Gigli is a rare tenor. He possesses a delicious voice; he is adept in the lovely graces of bel canto; he is master of Italian diction and can unite in perfect wedding the rhetorical and the musical phrase."

—NEW YORK TELEGRAM-MAIL.

"The delight of the audience knew no bounds, and the tenor must have covered at least a mile in his familiar quick step in taking his bows. Many of his notes were lusciously beautiful. His hearers came to enjoy themselves and gave every evidence of doing so."

—NEW YORK EVENING POST.

agement:

NSTON

New York City

Hardman Piano

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"Gigli has the amplitude of voice for the most robust climax which he achieves with no loss of the caressing velvet texture. He has plenty of spirit wherever emphasis is needed, but he never shouts. He never loses the inherent lyric quality of the music even to obtain a desired flourish.

"In point of enthusiasm his recital has not been surpassed all season."

—ROCHESTER HERALD.

"The last of a long list of concerts was given in the Eastman Theatre last night by Beniamino Gigli. It was a thrilling concert and was the most satisfying of any that has been given during the winter. Another season will not be regarded as a complete success without his appearance. He has the power and resonance of the Caruso voice, and he manages his voice with the same skill that made Caruso one of the wonders of his time."

—ROCHESTER EVENING HERALD.

"Gigli is a great tenor. Hearing the power, the passion, the dramatic appeal of his opening 'Andrea Chenier' aria would convince any hearer of experience of this fact. He has a superb voice and the supreme gift of using it with variety, with beauty and with finesse; his mezza voce is real. His power of diminishing a tone and leaving the quality and intensity intact is a mark of great artistry. He sang four arias and each of them was splendidly sung."

—ROCHESTER DEMOCRAT-CHRONICLE.

On The Music Highway

GEORGE LIEBLING, pianist-composer, has been booked for a tour of twenty-five concerts for next season under the management of Arthur and Harry Culbertson of New York and Chicago.

Some of the recent appearances of Franceska Kaspar Lawson, soprano, were in Palmerton, Pa., Bolivar, Pa., Connellsville, Pa., and Hinton, W. Va. Miss Lawson is planning a New York recital for next fall.

The success of Dusolina Giannini's two Havana recitals on April 14 and 16 was such that she was immediately engaged for a third recital on the 17th.

Daniel Mayer has just signed contracts for a course next season in Topeka, Kan., with Henry Dotterweich. The course will consist of the Russian Symphonic Choir, Dusolina Giannini, Guy Maier and Lee Pattison, and the Letz Quartet.

The St. Olaf Choir, F. Melius Christiansen conductor, is broadcasting tomorrow evening through Station WCCO, Minneapolis-St. Paul.

Hans Kindler, Dutch cellist, sailed from New York on the Mauretania last Wednesday. He plans to spend most of his time at his home in Sonlis, near Paris, where he will rest and prepare programs for next season. He gives two recitals in Paris on May 22 and 24 respectively and will play in London on May 28. Mr. Kindler will return to America June 20 and will be heard in recital here during the entire season.

A recital will be given in Town Hall, New York, tonight by Clyde Burrows, baritone. Emil J. Polak will be at the piano.

The Barrere Little Symphony Orchestra, under the direction of George Barrere, will participate in a transcontinental tour next season under the management of George Engles. The itinerary will embrace the important musical centers of the Middle West and California, comprising nine weeks beginning April 5, 1926.

Mario Chamlee, American tenor of the Metropolitan Opera Company, sang at the Philomela Club in Brooklyn, on April 24. Three days previous to this he was the guest of honor, with his wife, Ruth Miller Chamlee, at the Woman Pays Club, at the Algonquin Hotel, in New York City. During May, Mr. Chamlee will sing at three of the large music festivals on the following dates: Spartanburg N. C., May 8; Ann Arbor, Mich., May 20, and at Evanston, Ill., on May 27. He will commence his operatic season at Ravinia Park, on June 27, remaining with that company for the full ten weeks. After Labor Day, Mr. and Mrs. Chamlee plan to go to Italy, returning in time for his season at the Metropolitan Opera House.

The Artists' Choir, an organization of eighty mixed voices of which Mme. Clara Novello Davies is founder and conductor, gave a recital last Sunday evening at the Manhattan Opera House, in New York, for the benefit of its scholarship fund. The assisting artists were Gladys Axman, Alma Clayburgh, Rafaelo Diaz, and Rhea Silberta, pianist.

A feature of the program was A. Walter Kramer's new cycle for women's voices, A Rococco Romance, which was presented by the choir for the first time. The program also included works by Gounod, Handel, Mendelssohn, Bishop, Sullivan, Purcell, Elgar and Ivor Novello; with American composers represented by Geoffrey O'Hara and Deems Taylor.

Efrem Zimbalist and Sara Sokolsky-Fried, pianist, were among the soloists at the concert given for the benefit of the Jewish Teachers' Seminary in Carnegie Hall on April 12.

Janet Adamson, contralto, who has sung in various parts of the country, made her first appearance in New York last evening at Aeolian Hall. She was assisted by Gordon Hampson at the piano.

Laurie Merrill has accepted an engagement with the Symphonia Orchestral Association of Norfolk, Va., to sing with their organization of ninety men, early next fall. She will do three groups of songs in the costume and language of the country she will illustrate.

Clarence Gustlin, exponent of American Opera Interp-Recitals, appeared before various State Conventions held by the National Federation of Music Clubs during the closing season. After his recital in New Mexico last autumn, he was recalled again this spring to give another opera from his repertory of ten. In North Carolina he was heard in Statesville by delegates from all parts of the State, and in Mississippi, at West Point, he played to large audiences.

Robert Imandt, young French violinist, will sail for Europe on June 4 to spend the summer in France, Germany and Switzerland. While on the other side he will look up a number of modern compositions for violin which he will use on his programs next season.

Marie Morrisey will return to the New York concert stage next season in a recital program in Aeolian Hall, Sunday afternoon, October 18. Her Chicago recital is scheduled for November 8 at the Studebaker.

Evsei Beloussoff, Russian cellist who toured this country as soloist with the Ukrainian Choir two seasons ago, and who has recently been the first cellist of the State Symphony, will give his first cello recital next season in Aeolian Hall, New York, on October 15. In addition to this recital, Mr. Beloussoff will give on December 10 a sonata recital with Ossip Gabrilowitsch, and on January 27 an evening of Bach music at which he will present works for cello alone, for cello and piano, and cello and harpsichord. Wanda Landowska will be the pianist and harpsichordist of this recital. Mr. Beloussoff is being booked for next season by Daniel Mayer.

A negro baritone, Dock Snellings, gave a program of negro spirituals and operatic airs in Aeolian Hall, New York on Friday evening. Mr. Snellings was accompanied by Harlie Wilson.

The Gaelic Musical Society of America presented an All Nations Folk-lore Festival recently at the College of the City of New York. This was one of a series of folk-lore festivals dedicated to the memory of Victor Herbert.

Paul Althouse and Arthur Middleton will tour Australia again during the coming summer and fall. The singers leave for the Antipodes in May, and as they have been booked for a Pacific Coast tour on their return to this country they will not be heard in the East until January, 1927.

The sixty-fifth birthday of the late Enrico Bossi, Italian composer and organist, who died on his way back to Italy at the completion of his first American tour, was celebrated by a memorial concert given in the Wanamaker Auditorium on the afternoon of April 18.

The program consisted solely of Bossi's works and was participated in by Samuel A. Baldwin, G. Aldo Randegger, Salvatore dell' Isola, Nicola d'Amico, Caterina Gobbi, Rosalino de Maria and Alberto Bimboni.

During May Marie Sundelius will sing in Harrisburg, Pa.; Holyoke, Mass.; Pittsburgh, Kan.; Hartford, Conn.; Troy, N. Y.; Keene, N. H., and Evanston, Ill. On May 23 she will give a concert in Brooklyn.

Music from seven foreign lands will be heard tomorrow night at Town Hall, New York, at the concert given under the auspices of the Foreign Language Information Service.

The program will include first performances of The Poet's Dream and Adolescence by Alexander Savine, who will conduct the Savine orchestra; Rossini's Una Voce Poco Fa from The Barber of Seville, sung by Nina Morgana, soprano of the Metropolitan Opera Company; numbers by Sarasate, Zsolt, Manojlovic and Smetana played by Zlatko Balokovic, violinist; a Chopin group by Ignace Hilsberg; songs by Sigurd Lie, Rung, Rosenfeldt, Lange Muller, Knudsen and Grieg sung by Mischa-Leon; a dance by Julia Hudak; and numbers by Ressiger, Kuhlen, and Lie sung by the United Norwegian Singers of New York and New Jersey, conducted by Ole Windingstad.

The Metropolitan Opera Company ended its New York activities of this season on the evening of April 19 with the twenty-fourth and last opera concert, with Julius Burger and Paul Eisler, at the piano, doing duty for the orchestra, which, with most of the company, had left for Atlanta.

Erwin Nyireghazi, Hungarian pianist, was the instrumental soloist of the evening. Clarence Whitehill sang a group of songs. Operatic arias were sung by Thalia Sabanieva, Ina Bourskaya and Laura Robertson, Raymonde Delaunois, Vicente Ballester, Pompilio Malatesta and James Wolfe.

Frances Alda is at present on tour with the Metropolitan Opera Company. She has been engaged to sing during the coming summer season at the Colon Theatre in Buenos Aires, and will sail for South America on July 4. Besides the role of Ginevra in La Cena delle Beffe, she will sing in Marta, La Boheme, Mefistofele, and Manon Lescaut.

A testimonial concert in honor of Zavel Zilberts, Russian-Hebrew composer and conductor, was given on the evening of April 12 at Carnegie Hall, New York. The Hazomir Chorus, of which he is the leader, and many cantors took part in the program, which was almost entirely composed of works written by Mr. Zilberts.

Having completed its series of eight concerts this season devoted to the chamber music of Brahms, the Elshuco Trio, consisting of William Kroll, violinist, Aurelio Giorni, pianist, and Willem Willeke, cellist, announces for next season a cycle of the chamber music of Franz Schubert.

The six programs in the series will cover the most important works of this kind of Schubert, and will be given on Friday evenings at Aeolian Hall, New York. The dates of the six programs are November 13, December 11, January 15, February 12, March 5, and April 9. The Trio will be assisted in the larger works by other musicians of note.

Messrs. Willeke and Giorni will give besides two recitals of sonatas for cello and piano by Brahms, Strauss, Beethoven, Mendelssohn, and other composers.

Sophie Braslau, contralto, will sail for Europe on the S. S. Olympic on May 9. She will make her first appearance as a recitalist in Berlin, at the Beethoven Salle, on May 25.

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Musical Chicago En Courant

Songsters Bid Farewell; Choral Societies Feature Hadley's Music in Spring Concerts.

by HAZEL H. MOORE

Chicago, April 21.

TWO renowned singers made their season's adieux to Chicago in recitals on Sunday. John McCormack's farewell took the form of a request program at Orchestra Hall, while Feodor Chaliapin's Chicago swan song swelled the benefit fund of the Chicago Nurses' Club by some $10,000 intake at the Auditorium.

At Orchestra Hall every available nook was filled and some thousand disappointed McCormack fans were turned away. The program was made up from the list of nearly 200 songs requested. Those most often requested won a place on the program, which after all was about as John would have arranged it himself. Perhaps the tenor would have encountered some difficulties had he started out to sing through the list. Besides the large proportion of Irish songs and ballads, there were Handel and Mozart, and a surprising array of requests of this nature: Prologue from Pagliacci; Aria from Forza del Destino; Aria from Mignon; Rose Marie; Three O'Clock in the Morning; etcetera. Such is the public faith in McCormack!

Quite a different public listened to the big Russian as he converted the huge Auditorium into an informal drawing room, calling his songs by number as is his wont, and telling their stories dramatically and vividly, as is also his wont.

SPRING is the season for burgeoning choral societies. Their winter's work is then deemed ready for public appraisal and applause. This last week brought four such to hearing: the Apollo Musical Club, the Bell Telephone Company Chorus (proving that the voice with the smile is worth while), the Mendelssohn Male Chorus, and the Carson Pirie Scott and Company Choral Society.

Henry Hadley, American composer, was gratifyingly featured on each of the four programs. On Monday night he conducted his own Resurgam with the Apollo club; Wednesday the Bell Telephone Company chorus sang one of his part songs; the Mendelssohn club sang one of his male choruses on Thursday, and the Carson Pirie Scott and Company Chorus sang his Ode to Music, in their concert Friday night. Pretty good representation for Hadley—and no tax on the auditors.

RUMOR has it that a scholarship is being planned to commemorate Mr. Stock's twenty years of service with the Chicago Symphony Orchestra. True, the twenty years are not technically up until next January, and rumor is not clear as to just what form the scholarship is to take. But it is known that Dr. Stock has long had a worry and a plan in the back of his head, relative to a means of perpetuation of players with the necessary European training to replace the ravages of time on the woodwind, department of, the orchestra. Towards this end the Frederick Stock scholarship will probably be applied.

A remarkable performance Stock and his men gave the Strauss Tone Poem, Thus Spake Zarathustra, at the penultimate concert of the orchestral season on Friday. Four years ago at its last performance, under the direction of Dr. Strauss himself, it was still considered something of an enigma, but time the great clarifier has revealed all, and the Friday audience cheered the revelation.

THE Polish Peasant orchestra offered nationalistic music of a different sort at Orchestra Hall on Saturday afternoon. A gaily caparisoned orchestra with their red and white coats and peacock feathers in their caps, the conductor, Stanislaw Namyslowski, just a little more gorgeously bedecked than his men; the Mazurkas and dances of their program were equally gay. They would seem to have been reasonably busy in Chicago, with nine concerts to their credit in thirteen days. An interesting organization.

Alice Gentle turned Russian for one group of songs and American for another for her share as guest artist of the Chicago Mendelssohn Club's program. One reviewer classified her as "that best of American sopranos."

AT HIS annual recital at the Playhouse on Sunday, Heniot Levy played a transcription for piano by Leopold Godowsky, of the Bach sonata in B minor. The transcription bears a dedication to Mr. Levy and Sunday was its first performance. From its success it will not be the last.

A recital of more than usual interest was that of Howard E. Preston, baritone, who sang with good voice and interpretative ability a program demanding both of those qualities. The Russian group, in particular demanded and received dramatic treatment.

Mrs. Herman DeVries' pair of inseparables, the talented youngsters Helen Derzbach and Edith Orens, who delighted the Chicago Opera patrons as Hansel and Gretel last year, have been engaged for a two weeks' run of that opera in St. Louis this July.

Another pupil of Mrs. DeVries, Pearl Schaaf, sister of Myrtle Schaaf of Rose Marie fame, has just made her debut with the San Carlo company in Detroit in the role of Siebel in Faust.

THE Apollo Musical Club has issued an appeal for help, announcing that it can no longer continue on its present basis, and will be forced to disband unless financial aids is forthcoming. It seeks $10 memberships to defray the deficit between the constantly increasing expenditures and the concert receipts. The club is one of the oldest musical organizations in Chicago, primarily formed as a male chorus immediately after the fire in '71.

The Chicago Artists' Association held their annual frolic last Tuesday night. The Gilbert and Sullivan Trial by Jury was presented under the direction of William Lester. The proceeds benefited the Junior scholarship fund of the association.

Watt Weber, tenor, who recently made a hit by his singing with the Paulist Choir, appeared on Jessie B. Hall's Young American Artists series last Thursday night.

LEOPOLD STOKOWSKI
Who, According to Reports, Will Lead His Philadelphia Orchestra in a European Concert Tour During 1926.

Chicago Choruses Sing

(Continued from page 9)

ton Hackett, and other reviewers agreed that, unlike most composers, he gave an excellent interpretation of his own work. Mr. Karle "has a very fine voice" which he uses with "a complete knowledge of its vocal resources and with a musical skill that made the score come through in unusually gripping style," wrote Mr. Rosenfeld.

* * *

Nearly 200 singers, members of the choruses of the Illinois Bell Telephone Company, gave their annual concert Wednesday under the direction of Daniel Protheroe. Jose Mojica of the Chicago Civic Opera was the soloist.

Mr. Mojica gave the Salve Dimora from Faust an "artistic interpretation, clear in tone and musical phrasing" according to Mr. Rosenfeld. Karleton Hackett observed that "his tone was pleasing, he sang with good style, and they liked him."

Indicative of the general reaction to the singing of the chorus was the following assertion by Mr. Hackett: "Daniel Protheroe has the instinctive feeling for choral effect and the practical skill to bring out the desired effect. The tone was lovely in quality and the parts in excellent balance for the true choral pianissimo. It had the rich quality that comes from a body of singers who have all been well trained."

Give Text for Swift Competition

Chicago, April 22.—The fifth annual competition in music composition has been announced by Swift & Company's Male Chorus. A prize of $100 will be given for the best musical setting by an American composer for Blest Pair of Sirens by John Milton. The judges will be Jeanne Boyd, Rudolph Reuter, and D. A. Clippinger, conductor of the chorus. Contributions must be sent to Mr. Clippinger before July 15, 1925.

American Novelty on Last Rothwell Program

Los Angeles Hears Schoenefeld Caprice, Dedicated to W. A. Clark; Choral Music Given.

Los Angeles, April 17.—Henry Schoenefeld's American Caprice, dedicated to W. A. Clark, was the novelty at the concluding pair of concerts of the Philharmonic Orchestra last week.

The work was conducted by the composer, and Walter Henry Rothwell led the orchestra through Brahms' Second Symphony, Dukas' L'Apprenti Sorcier, and the Meistersinger Prelude.

According to Ralph Greene, of the Examiner, the Caprice proved both "cheerful and scholarly" with rhythms "freely syncopated in the negro manner, with well balanced and solidly written orchestral parts." He thought that Mr. Schoenefeld showed "a fine sense of effect and a knowledge of sonorities." The writer in the Daily News considered "the theme minor and its conception scholarly."

Carl Bronson, of the Herald, wrote that the work is "an attractive piece of scoring which does not remain steadfastly upon any one theme, but follows the classification of capricious precisely. It is a play upon American themes and is scored with musicianly intelligence and unusual freedom in the utility of the full ensemble of the orchestra." Bruno David Ussher (Express) commented that the music was conventional and "not imaginative."

The final pop concert of the season also took place last week. Three Handel choruses from The Messiah were sung by the University Choral Club under Squire Coop, dean of music at the State University Southern Branch. The rest of the program, chosen by popular vote of the audience, consisted of Rimsky-Korsakoff's The Bumblebee, a Strauss Waltz, Liszt's Les Preludes, the Andante from Schubert's Unfinished Symphony, the introduction to the third act of Lohengrin, Tschaikowsky's Marche Slav, and Brahms' Academic Festival.

Mr. Greene wrote that Mr. Coop "showed musical understanding in his interpretations, and likewise thorough command of both choir and orchestra." The chorus, according to this reviewer, "had a freshness of resonance and a vigor that young voices alone can have. The members are admirably disciplined and responsive." The Express writer also lauded Mr. Coop's musicianship and added that the choir "consists of remarkable material, fresh, ringing voices."

Young Pianist Makes Debut

Sascha Helman, thirteen year old pianist, made his New York debut in Aeolian Hall April 18. In the words of the Herald Tribune reporter, he showed in general, "marked technical proficiency, considerably more confidence and smoothness in his playing than seems to be displayed by the average young musician of that age."

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An Opera Prodigy

Maria Mueller in Her Early Twenties Is a Leading Soprano of the Metropolitan.

PRODIGIES are the fashion of this day as of every other. One likes to read of a tiny child with his top in one hand and an apple core in the other playing from memory Scriabin's Seventh Piano Sonata when one is quite certain that he has hardly lived long enough to play through it more than six or seven times.

One likes to read of the innocent eyes of a six year old as they shine with joy at a chess victory over twenty bearded sages in a row. The child movie star and the baby double-bass player are both close to the hearts of the people.

Sad to relate grand opera has rarely been the scene of such wonders. It is true that there is a little boy—usually a chorister's child — who stands by to be kidnapped in Oracolo, and there are the child in Butterfly and the frolicking youngsters in Petrouchka, but they never utter a note. And Petit Yniold in Pelleas is always impersonated by an adult singer.

"Are there no prodigies in opera?" you will ask.

Yes, there are, but they are not infant prodigies; at best they are youthful prodigies.

Such an one was Maria Mueller—and still is, if you please—the young soprano who this year made her debut in leading roles at the New York Metropolitan. Four years ago she made her operatic debut in her home town in Czecho-Slovakia, Linz-am-Danube. Two years ago the Metropolitan through Artur Bodanzky, who heard her sing, had already invited her to New York, and this season she has finally made her appearance on the most important operatic stage in the world—and she has barely turned her twentieth year!

"I have never sung a minor role," she told me, when I asked her about her career, and was prepared to hear a tale of ladders with gradually mounted rungs. "My first part in opera was that of Elsa in Lohengrin, and I repeated such roles as that, as Eva, Agathe, Marguerite, Elizabeth, and Antonia when I first appeared in Prague and then in Munich and Vienna.

"At first I was not willing to come to the United States to sing. I took the advice of friends of mine who thought it best that I gain more experience, and season my art before traveling so far to make such an important debut.

"To persuade me to remain some of them told me things that I have since found out to be untrue. They told me that the United States was a country where I should find that the commercial spirit predominated, and that the art of the opera would arouse scant interest. I repeat the old remark that one must not judge America by New York, which is the only community with which I have had experience, but here certainly I have found that music has a most important place, and that the public interest in it is sincere and unstinted.

"These tales, however, are unimportant now. I have been here, and I've liked it immensely. At first the tremendous routine of the Metropolitan frightened me. They produced so much, and there was so much preparation for everything! We singers at times, and especially when we are appearing in operas in which we are new here, are called out for rehearsals almost as though we were firemen.

"Of course," explained Miss Mueller smilingly, "that is an exaggeration. I have never been called to rehearse, for example, at three in the morning, but sometimes it feels as though that is the hour when I make a dash for the Metropolitan.

"Now that I have got the run of things I am at home in this atmosphere, and I am looking forward expectantly to my work next season."

At the time of this writing Miss Mueller has left the United States. While at home she is intending to rest, and perhaps to make opera and concert appearances.

"I like concert singing," she told me. "In fact it was in recitals that I made my earliest public appearances. The war broke all that up, and I went into opera. But I shall sing in concerts again, I am sure. The future is important with me. I learn and learn all the time. The roles themselves come easy, but it is the interpretation that has to grow on you with practice and study. It is good to be a kind of prodigy. I like opera singing more than anything else in the world, and having started young, I simply have more of it than if I had only managed to get started later."

L. L.

Eastman Regrets Coates' Departure

Rochester, N. Y., April 21.—Commenting on the announcement of Albert Coates, former conductor of the Rochester Philharmonic Orchestra, in New York Saturday that he will not return to Rochester next season because of disagreements between himself and George Eastman over matters of policy, Mr. Eastman said that the matter is doubly regrettable.

Mr. Coates has been of great service, not only to the orchestra, Mr. Eastman declared, but the work of the British composer-conductor in connection with the Eastman School of Music has been notable since his connection here. Mr. Coates gave his services without stint during the formative years of the school, Mr. Eastman said, and he concluded by saying that Mr. and Mrs. Coates will be greatly missed in Rochester.

Music to Continue in Town Hall

The management of Town Hall, New York, has issued a statement denying current rumors that the building is to increase its civic activities to the exclusion of concerts.

MISS MARIA MUELLER

Foreign Notes

Paris, April 18.—Franz Lehar's Merry Widow was produced here last night for the first time in many years due to the ban on Austrian and German productions. Mary Lewis, former Ziegfeld Follies star, made her first appearance here.

Her beauty and ability as a dancer came in for unqualified praise although "however undeniably sweet may be the tone of her voice, its volume is insufficient to fill a large hall like the Apollo." The critics attributed this to natural nervousness and to her comparative unfamiliarity with the French language and one wrote that "even her faults were charming." Andre Messager, composer, added a word of praise for her performance.

Another American artist, Drusilla Taggert, daughter of Dr. Thomas Taggert, of Atlantic City, also received laudatory notice for her dancing.

Turin.—Boito's Nerone, directed by Arturo Toscanini, won a marked success at its first performance here on March 21 at the Teatro Regio. There were more than a score of curtain calls for the principals after the four acts.

London.—Eugene Goossens, English composer and conductor, has been conducting the Diaghileff Ballet Russe in Barcelona, Spain, during the past month. He will return here with the ballet in May when he will fulfill other engagements.

Mayence.—Out of the one hundred and three works submitted in the prize competition held by B. Schott's Sons for a concerto in chamber style, five winning works have been selected. These are by Paul Dessau (Berlin), Aare Merikanto (Finland), Ernst Toch (Vienna), Alexander Tcherepnin (Russia), and Hermann Wunsch (Berlin).

Because of the equality in excellence of the compositions, the 6,000 gold marks were divided among the five composers rather than following the original plan of awarding a first, second and lower prizes.

Milan.—Mme. Olga Carrara, soprano, who has returned to Italy after her South American tour, recently appeared as Valentina in Les Huguenots at Brescia. She was called to Naples by Maestro Marinuzzi, conductor of the San Carlo, to sing the leading soprano role in his opera, Jacquerie. She also sang in Aida and Tosca. Mme. Carrara is planning to sail next month for America.

Turin, Italy.—As the closing performance of the operatic season here the Teatro Regio presented Siegfried on April 6. It was directed by Gaetano Bavagnoli. The reviews had only praise for his work, but in general they found the tenor Canalda not up to his part.

An Australian singer, Signora Mizza, sang the role of Bruennhilde, and the Wotan and Mime were Cirino and Pini-Corsi. Villa, as Alberich; Signorina Amati, as Erda; Dominici as Fafner; and Signora Alberti, as the bird, completed the cast. The reviewer of La Stampa took particular exception in the performance to the length and choice of the cuts.

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Claudia Muzio Sings at Paris Opera

Appears in Aida; Orchestras Close a Season of Few Novelties; Varied Concerts.

Paris.

Claudia Muzio appeared in the role of Aida at the Paris Opera on March 30. The principals of this performance sang in Italian, the chorus in French, "and when all hands sang together," commented The Chicago Tribune, "the effect was quite Egyptian!"

The same journal remarked that Mme. Muzio's voice "seemed more beautiful than ever," and after paying homage to the singer's vocal art, said, "The chances are that she could make a role interesting if she hadn't a shred of her singing voice left, so completely does she sense and project the character in whose guise she appears." M. Pierre Maudru, writing in Comoedia devoted almost half a column to his opinion that Mme. Muzio's Italian diction is not what it should be!

"She is a magnificent singer," he added, "her mezza-voce is admirable, her musical feeling is exquisite; her facial expressions expressive and tragic; she does not forget—Mme. Muzio—that Aida, slave of the Pharaohs, is the daughter of a King, and she knows how to conserve a noble dignity."

Nina Koshetz Appears Often

Contrary to the usual custom, the first week of the Easter season in Paris was charged with musical activities. It seems that concert-givers and recitalists have decided that this year there shall be no let-up either in their work or in that of the reviewers.

Of the singers heard here this season, few enjoyed the success that Nina Koshetz has in her varied appearances. Since January 4 she has been heard nine times with the local symphony orchestras, has given four recitals, sung a number of times at the Paris Opera (in the role of Marina in Boris Godunoff), and is now one of the "head-liners" at the Champs-Elysees Music Hall.

Last week-end she was heard with the Pasdeloup Orchestra in company with Theodore Ritch, tenor, in songs from Moussorgsky's opera La Foire de Sorotchinski speaking of which M. Stan Golestan in Le Figaro said that "both singers have exquisite voices and are eloquent interpreters." M. G. de Pawlowski in Le Journal called Mme. Koshetz "an impeccable songstress," as also did Emile Vuillermoz in Candide when he wrote, "Her voice is unique. The instrument is faultless . . . here everything is right, everything is definite, and each note seems perfect from birth. Her vocal cords are really those of an Aeolian harp and the breath that plays upon them can draw nothing from them but moving tone."

Risler in Beethoven

Edouard Risler, the piano soloist heard during the second week of April with the Pasdeloup Orchestra in Beethoven's Concerto in E flat, "played that concerto," said Robert Dezarnaux in La Liberte, "with the sincerity and authority we love." The piano that M. Risler played was so badly out of tune that the writer in the Chicago Tribune, Paris Edition, "was ready to swear it had come from the studio of some voice teacher or other." In spite of this handicap, however, M. Risler played with the "admirable poise, dynamic subtlety and clarity" which distinguish his art.

The orchestra of La Societe des Concerts, which holds forth in the former Conservatoire building, has recently performed Beethoven's Ninth, Gabriel Faure's Requiem, and Cesar Franck's Beatitudes. With regard to the Beatitudes, M. Dezarnaux in La Liberte reported that he went to the Conservatory for the express purpose of hearing M. Gaubert's reading of them, "for M. Gaubert loves them and consequently conducts them well. The orchestral interpretation was superb. The most beautiful pages of the Beatitudes—of which fortunately there are many—M. Gaubert read with such fervor that not infrequently one was thrilled." M. Robert Brussel also heard the Beatitudes, and in Le Figaro wrote that "M. Gaubert brought out all their serene beauty," and that the singing of the soloists, Mme. Malnory-Marseilhac, and M. Till, "was distinguished by simplicity and purity of style and wealth of emotion."

Orchestral Season Closed

With this week (April 6-13) the Parisian orchestral season closed. Of course there will be symphonic concerts every once in a while from now on until the beginning of summer, but they are separate from the yearly course of each orchestra. Glancing over the programs of the orchestral activities that have just ended, one is astonished at the small number of new compositions performed. The Paris orchestras, heretofore so ardent in their pursuit of everything modern in music, have this year brought out comparatively little—in fact, so little that, for those who do not swear by the regular repertoires, the season has been extremely dull.

All the chroniclers have lifted their voices in lamentation of the lack of initiative the orchestras have thus far displayed. Robert Dezarnaux, moaning in La Liberte, spoke for all the critical tribe when he summarized the new music heard this season as "peu de chose." Paul Paray, conductor of the Lamoureux Orchestra, "was less concerned with playing new works than he was with giving refined and well-balanced renderings of works already celebrated." Gabriel Pierne, conductor of the Colonne Orchestra, "gave programs that were livelier and more varied. Among other things he created le Miroir de Jesus, of Andre Caplet, and brought out La Nuit and the Chants d'Auvergne of M. Canteloube—not a brilliant year, and yet not one that is lost!"

The Pasdeloup Orchestra, under M. Rhene-Baton, performed the "exquisite, little suite En Kerneo of Louis Vuillemin," which is all that Pasdeloup did worthy of remembrance. The Societe des Concerts makes no pretense at being in the modern swim and hence no one complains when its programs retain their classical and safe and sound aspects.

Interest in the music of one J. S. Bach increases steadily. Hardly a soprano who has not sung at least one song of the great John Sebastien at her Paris recital this season, not to mention the performances of Bach by the orchestras, the church choirs, and the rest. Leading in the Bach movement is La Societe J. S. Bach de Paris, which is heard in the Eglise de l'Etoile, Gustave Bret, conductor, Alexandre Cellier, organist. The Societe has already given four big Bach concerts this season. "These performances," wrote M. Adolphe Jullien in Le Journal des Debats, "are absolutely worthy of the Master of Masters to whom they would do honor."

Many Piano Recitals Given

Among the pianists who were heard during the first week of April, Charles Lesueur, according to Louis Schneider of Le Gaulois, "possesses a superb technic but it is never employed to the detriment of musicality; his tone is exquisite; he is tender and powerful." Stan Golestan, in Le Figaro reported that M. Lesueur's playing "is harmonious and charmingly delicate."

The same writer, mentioning other pianists of recent appearances, praised the playing of Adolph Borchard for "its astonishing expressive variety;" that of Marius-Francois Gaillard for its "rich nuances, subtlety, and poetry;" accused M. Michel Barajansky of "abusing the pedal;" and found that with Andre Salomon "the purest and most beautiful music reigns," and that this pianist is one of the "most gifted artists of the generation."

New Music Concert

La Societe musicale independante, which is devoted entirely to the production of new music, at its last concert brought out compositions, some of which no one seemed anxious to hear again. Paul Le Flem, writing for Comoedia, was the only writer who covered this concert in detail, and the following remarks are gleaned from his paragraphs:

"From the very beginning of the Third Quartet of Janco Binenbaum, we are thrown into the midst of a tumult of notes and rhythms. It is a merciless struggle in the course of which the listener in vain attempts to attach himself to some microscopic cellules or to some fixed point. Useless trouble! This first emotion done with, an adagio somewhat calm but cut into by spasms, gives us some respite. With the last movement, the struggle begins again with renewed violence . . . and the auditor, more discountenanced by this frenzy of notes than he is surprised by the newness of the process, applauds with all his heart the playing of the Vandelle Quartet!

"The Quartet of M. Berthet," thought this reviewer, "is of a better policed, more refined aestheticism. The instruments are treated respectfully and are not submitted to any deceptive tentatives. The result is that the sonorities do not have to suffer by running the risks of accidents and that they are clean and nicely contrasted." The best moment of the seance for M. Le Flem was the suite of songs, Le Monde de Rosee, which Claude Delvincourt composed on Japanese verses. "Everything here is airy and full of feeling. M. Delvincourt knows how to manage the voice. The harmonic scheme is rich, and the harmonies never become aggressive . . ." The Dialogue for two violins of M. Raymond Petit "consist of two charming pieces which sound very good," he said further.

Further reviews are available of the

(Continued on page 17)

GRADOVA
"One by one the young pianists smoke and smoulder past. Then, at last — say in Gradova—DARTS THE FLAME."—H. T. Parker, Boston Transcript.
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OLD-WORLD HIGHLIGHTS

Vienna Opera Presents Ballets

Stravinsky's Pulcinella and Mozart Piece Set by Kroeller; Battistini Sings in Ernani.

Vienna.

Four varied ballets on a single program were recently offered by the Opera in the Redoutensaal der Hofburg, which with its great arched ceiling and fine architecture is considered one of the most beautiful theatres in the world. The four works were settings of Stravinsky's Pulcinella Suite, Mozart's Les Petits Riens, and two less important pieces made up of music of Anton Rubinstein and Johann Strauss.

The entire program had been prepared under the supervision of Professor Kroeller, ballet director of the opera, and he not only trained the artists, but also conceived the choreography. Kroeller has been making strenuous efforts to develop the art of the ballet corps of the opera along modern lines and to enrich its traditional style with methods of the present day. For this particular performance he worked especially hard, and his efforts were not in vain.

The Mozart piece is a youthful work of the composer which he composed when he was in Paris, and it is a good illustration of what the influence of the French capital was upon his work. In Les Petits Riens he accepted fully the traditions of the French ballet, but he added to them the flavor of his own genius. The ballet is not very well known, nor was it long ago redeemed from obscurity. The original synopsis of the story of the ballet is not to be found, but a rough sketch of its libretto is at hand. From this Kroeller worked out an effective setting of his own.

Franz Schalk Conducts

Stravinsky's Pulcinella was the second number of the evening, this also with choreography the product of Kroeller's imagination. It was done with revolving scenery and in the costumes of the Italian Comedia dell'Arte. The orchestral accompaniment, directed throughout the evening by Franz Schalk, was here particularly effective.

The music itself is a resultant of the geniality of Stravinsky and the melodic spontaneity of Pergolesi, whose material the former has worked over in this score. It was heard in concert form several days previously, at that time conducted by Fritz Stiedry, director of the Volksoper. The first desk men of the Volksoper orchestra scintillated in the tasks they had to perform in Pulcinella. The Rubinstein and Strauss ballets, also directed by Kroeller, were successful, but not very distinguished.

Of Stiedry himself and of the condition of the Volksoper there is little to be said that is new. The organization is still in economic difficulties, and is bending every effort to get out of them, but the way is still not clear.

Volksoper Lives on Operetta

At present it is subsisting on the profits of an operetta by Kalman, Die Graefin Mariza. This piece ran not long ago for fourteen consecutive months, with daily performances, at another theatre. The managers of this house were compelled by their pledges after that period to undertake other productions, with the result that Die Graefin Mariza was transferred to the Volksoper. It is being produced there with success usually four times a week.

In the Staatsoper there was lately detected a breath of life when Battistini appeared in Verdi's Ernani, a work which the Italian composer wrote in 1844, nearly a half century before his final opera, Falstaff.

During the past winter Battistini has appeared in Vienna not only in six concerts, each of which filled the largest concert hall in the city, but he has had marked success on the operatic stage also. And his success seems quite justified, for despite his age his voice is as fine as ever, and his art of song recalls the heyday of bel canto.

The performance of Ernani which Battistini sang was a revival at the Staatsoper. The prices of admission were unusually high, but nevertheless a capacity audience was on hand.

The last time that the work was heard was in Mahler's time, some twenty years ago. At its revival the other day it aroused new wonder. The conductor of the occasion was Pietro Mascagni. In general the reviewers were of the opinion that Viennese conductors of the past have presented Verdi's work with at least as much ardor as did Mascagni, and with considerable more precision and accuracy to the composer's intentions.

Tales of Hoffmann Heard

A recent Vienna performance of note was that of Offenbach's Tales of Hoffmann by the students of the Hochschule fur Musik in their cosy Akademietheater. The production was remarkable in all respects, considering the circumstances. Much of the credit for the success of it must go to Josef Turnau, who directed the entire affair.

Two leading German conductors have been recent visitors to Vienna. Fritz Busch came from Dresden to conduct one concert of the Philharmonic Orchestra in place of Franz Schalk. His program included the Oberon Overture, Reger's Mozart Variations, and Brahms' Second Symphony. The other visitor was Oskar Fried, who had not been heard here for about three years. His old qualities he displayed once more, but in such a light that a fresh impression of his talents was recorded by his large audiences and by the newspaper music writers.

Quite a reception was accorded Anton von Webern when he conducted a concert of the Workers' Symphony Orchestra, which he organized. At this concert the orchestra was assisted by a small chorus.

At another concert Vienna had the opportunity to hear a kind of cross between a cembalo and a piano, played by Julia Menz, a Munich musician. The instrument has an attachment whereby its tone is made to resemble that of a cembalo, but it is capable of ordinary piano tone also. Mme. Menz played with skill and good effect a program which included classical music which was well fitted for the timbre of her instrument.

Orchestral Novelties Played

Vienna has been hearing few new works for orchestra. All the more welcome, therefore, was the concert of the Friends of Music which included several new compositions, all directed by Leopold Reichwein. The three novelties were a Concerto Grosso of Heinrich Kaminski, one of the more promising of the new generation of composers; a Piano Concerto by Ernst Krenek, played by Eduard Erdmann, and a Passacaglia for orchestra by Professor Prohaska of the Vienna Academy of Music. All three compositions were well received, but the reception of the Krenek concerto was exceptional.

Among the recitalists was Ignaz Friedman, who has now been heard in four piano recitals here. His audiences have increased in size from visit to visit. Eleanor Spencer, also a pianist, made an impression with her unusual technical abilities. Two French musicians also were heard, Marcel Ciampi, pianist, and the cellist Juliette Alvin, a pupil of Pablo Casals.

PAUL STEFAN.

First Performance of Holst Falstaff Opera

Manchester.

The Falstaff opera by Mr. Gustav Holst, whose imminent production has been holding out great interest in English musical circles, has at last been given here (April 4) by the British National Opera Company, and won the warmest of receptions. Compounded out of two or three scenes from the first and second parts of Henry IV, this work, called At the Boar's Head, makes a short piece of continuous action, the words practically wholly Shakespearean.

The "experiment" thus made by Mr. Holst, said Ernest Newman in the Sunday Times, is "very curious and for the most part successful. . . . We have had folk tunes before, in the Beggar's Opera and Polly," continued Mr. Newman, "but they were just 'numbers' in a spoken play. Here the musical tissue is continuous. We have had, as in Hugh the Drover, folk music and original music in the folk vein added to a connected dramatic text, but the text was expressly planned to take the music. Again, we have had, in the case of Pelleas et Melisande, a musician take a prose drama and set it word for word, but to music of his own invention throughout. The present case differs from all the others. Mr. Holst has taken a well-known dramatic text on the one hand, some thirty-five traditional melodies on the other, and welded the two masses into an organic whole. The word 'original' opposite a tune occurs only three times."

Interpolates Sonnet Settings

Two of these tunes are settings for sonnets interpolated into the dramatic text which Mr. Holst makes Prince Hal sing. "The difficulty" presented by these settings "Mr. Holst has overcome; he make it seem the most natural thing in the world that the Prince should sing just these words just then, and the melody he has invented for them, beautifully free in rhythm, remote in style and yet without a suspicion of archaism, seems a natural emanation from them.

"One is astonished at the general congruity between Shakespeare's words and the traditional tunes; it is only here and there that we feel they have been arbitrarily mated rather than twin-born. And just as astonishing is the way in which, again and again, one tune leads into another so naturally that anyone who did not know them would imagine two or three of the joined-up melodies to be simply parts of an original whole. And what tunes they all are! Their raciness, their lustiness, are a tonic for English blood.

Manner of Performance Important

"Whether the opera succeeds or not will depend," Mr. Newman thinks, "on the manner of performance. The performance showed its peculiar difficulties and some miscalculations. The words are manifestly of the first importance throughout. In Germany, the opera would be a sure success, because the audience would know its Shakespeare. In England, one can-

(Continued on page 17)

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FOREIGN MUSIC ACTIVITIES

Perosi Choral Music Heard

Molinari Conducts at Augusteum; Stravinsky's Histoire d'un Soldat; I Cavalieri and Parsifal.

Rome.

Two long neglected choral works of Lorenzo Perosi were performed at the Augusteum on April 5: his oratorio, The Entrance of Christ Into Jerusalem, and his poem, Transitus Animae. The concert was directed by Bernardino Molinari, and the chorus was drilled by Maestro Traversi.

The soloists in the oratorio were the baritone Inghilleri and the basso de Santos. Signora Minghini-Cattaneo was soloist in the Transitus Animae. The reviewers wrote that on the whole the two compositions represented Perosi at his very best, and singled out the Benedictus, the Hosannah, and the Curse of Jerusalem in the oratorio as having unusual dramatic and musical power.

The singers and Maestro Molinari were much applauded by the large audience which attended the concert. Umberto Giordano, the operatic composer, was among those who were present.

Perform L'Histoire d'un Soldat

A novelty by Igor Stravinsky, his L'Histoire d'un Soldat was performed on the day previous in the Teatro Odescalchi, formerly known as the Teatro dei Piccoli. This music, written for violin, clarinet, trumpet, bassoon, trombone, double-bass, and percussion instruments, was conducted by Alfredo Casella, and the consensus was that he did his work well, although the piece itself was not very favorably treated in the reviews.

The chronicler of La Tribuna reported, "From this bizarre combination of instruments came indescribable tonal combinations. One felt as though he was present at the cacophonious exercises of a comic circus band. At times L'Histoire contains the sort of music which we are accustomed to hear at the variety shows when the clowns of the performance are carrying on their most strenuous pace, and always there are present traces of the crude exaggerations of negro jazz."

L'Histoire had considerable success with its audience, although the enthusiasm which it aroused was of a special kind. The program of the concert was begun with a performance of the First Brandenburg Concerto of Johann Sebastian Bach. In this number Casella assisted at the harpsichord.

Mozart Requiem Sung

The Mozart Requiem was sung under the auspices of the Roman Philharmonic Academy at the Sala Sgambati on April 6. It was several decades, according to the best records available, since this music had previously been heard in Rome.

The reviewer of La Tribuna was impressed by the power of the Dies Irae, and by the melodic purity of the Lacrimosa. The technical skill with which Mozart worked out his ideas was considered remarkable by this writer, although he felt that in the long run the music was not quite capable of arousing an extended religious mood at the present day, after Parsifal and other works of its kind have entirely changed the outlook of the world on religious music.

Nevertheless the Requiem was considered well worth performance. The Philharmonic Academy seems to have gone about its task seriously. The chorus sang well, thanks largely to the training of Mario Rossi, and the orchestra, directed by Maestro di Donato, supported it worthily.

The tasks of the solo parts were entrusted to Tina Poggetti, Gilda Alfano, the tenor Michele Raggini, and the basso Giuseppe Flamini, who were more than adequate to the music which they had to sing. The audience applauded the performers sincerely and warmly, if not boisterously.

Costanzi Has Its Turn With Ekebu

Zandonai's new opera, I Cavalieri di Ekebu, had as great a success at the Teatro Costanzi on March 28 as it had in its world premiere at the Milan Scala three weeks previously. The members of the cast, the conductor, Edoardo Vitale, and the composer were called before the curtain thirty times by the enthusiastic audience.

The Roman public seemed overjoyed at the lyrical directness of Zandonai's style in this opera, following as it does a period in his career when he wrote in a semi-chaotic manner which displayed unblended the influence of the theatre of the modern symphonic style.

The action throughout the four acts of I Cavalieri is effectively enhanced by the score, and the music aids materially in the cumulative development of the drama. It was the ability of Zandonai to pay strict attention at once to the aesthetic principles of present-day music and of traditional Italian cantabile and to combine the two styles into one that has won him his remarkable success both in Milan and in Rome with his new opera. Some Italian musicians feel that I Cavalieri may for Zandonai be an epoch-making work, for with it he has at last won his way to the hearts of the opera-going public.

MME. NINA KOSHETZ

Russian Soprano Who Has Made Many Paris Appearances This Season, Both in Recital and With Orchestra.

The presentation of the work by the Costanzi forces was excellent, and much of the credit for it was due to the work of Maestro Vitale. The tenor Merli sang the role of Giosta Berling, and Signora Bianco-Sadun was the Commandante. Signor Dentale as Sintram, Maddalena Bugg as Anna, and Signor Parvis as Cristiano, made up the rest of the principals.

Parsifal Returned to Repertory

Wagner's Parsifal, after an absence of four years from the Costanzi repertory, was revived on April 8. It won an extraordinary success. It was directed again by Maestro Vitale.

The entire press was unanimous in approval of the singing and acting of Lina Pasini-Vitale in the role of Kundry. She had not sung at the Costanzi for several seasons before this appearance. The last time she sang Kundry there was in 1914. Isidoro Fagoaga, the protagonist, was praised by the reviewer of Il Mondo for the freshness of his voice.

Nazzareno de Angelis sang the part of Gurnemanz, and the chroniclers were of the opinion that he could not be excelled in his portrayal of this character. He is known for this impersonation at La Scala. The baritone Gherardini was found to be more than satisfactory as Amfortas.

The performance was repeated two days later, Good Friday.

F. C.

Paris Orchestras Finish; Many Recitals and Operas

(Continued from page 15)

Paris debut some time ago of the pianist Anton Bilotti. M. St. Golestan of Le Figaro considered him an outstanding artist, and said besides, "He played with happy contrast and facile technique." The reviewer of Le Gaulois, M. Lagarde used almost the same laudatory phrases, and complimented M. Bilotti on the manner in which he developed with complete subtlety of nuance a truly Beethovenian mood. The Excelsior writer praised the pianist for the "striking frankness" and spontaneity of his phrasing, and said that he attained great breadth of interpretation in works of Beethoven and Liszt without once appearing immoderate in his accentuation, qualities which denoted, in his opinion, "a supple taste and a sincere attitude."

Rigoletto in Italian

The Paris Opera on April 4 put on Rigoletto in Italian. It was a gala performance, and attracted a large and fashionable audience. M. Andre Gresse in Le Journal, after informing the public that he could console himself very easily if he never again heard Rigoletto, called attention to the fact that "the piece was interpreted by Mlle. de Hidalgo, who is Spanish, M. Smirnoff, who is Russian, Joseph Schwarz, who is German-American, and by M. Gresse, who excellently represented France."

"Remarkabe ensemble," he called the performance, "in which were affirmed the vocal mastery of Mlle. de Hidalgo and of M. Smirnoff, and the dramatic sentiment and art of M. Schwarz, baritone of the Chicago Opera." The Chicago Tribune, Paris Edition, found that M. Schwarz "unites a magnificent vocal art with a histrionic method of the first water;" that Mlle. de Hidalgo "poured forth her voice sweetly and musically;" and that M. Smirnoff's Duke was "vulgar."

At the Boar's Head

(Continued from page 16)

not count on such knowledge, and the only thing to be done is for the actors to make certain that not a line of Shakespeare's juicy rant shall be lost."

The Daily Telegraph correspondent was most favorably disposed. "Whatever its constituents," he wrote, "this music adds zest and momentum to the comic scenes; it rises to dignity and eloquence in the noble monologue of Prince Henry; it sets in relief every element of the last episode where the love passages of Falstaff and Ball are broken off by war alarms, and the Hostess' valediction touches the note heard again in Henry V when she mourns over the knight that has gone 'to Arthur's bosom.'"

The only productions of At the Boar's Head in London in the near future will take place at the Golder's Green Hippodrome, one of London's "subway circuit" theatres, on April 20 and 29.

P. L.

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THE STUDIO EASY CHAIR

EDWIN HUGHES' Summer Master Classes for pianists have been for seasons past one of the musical features of the metropolis during the vacation period, when students from all parts of the country visit New York for summer study. Mr. Hughes will hold his eighth consecutive Summer Master Class in New York City from June 29 to August 8.

The work will be divided into private and class lessons. In the latter a concise course in modern technical development will be given, including the principles of weight-playing, relaxation, and tone-production. In addition, the fundamental principles of interpretation will be elucidated and applied to all schools of piano composition, and the aesthetic and pedagogical sides of piano playing will be discussed and illustrated.

Mr. Hughes will present demonstrations of the results attained under his instruction in a series of weekly recitals by young artists from his class.

As a former assistant to Theodore Leschetizky in Vienna, and later during his years of residence in Munich, Mr. Hughes' class included students and graduates from many of the prominent European conservatories, and since his coming to New York he has numbered among his pupils graduates of the best known musical institutions in America.

During a period of less than two years past, nine individual recitals have been given in Aeolian Hall, New York, by professional pupils of Edwin Hughes. In addition Hughes pupils have appeared in the last few seasons no less than twelve times with orchestra in New York, as well as with the Detroit and Minneapolis Symphony Orchestras.

Columbia University's Music Department announces its annual concert of original compositions to be given under the direction of Prof. Seth Bingham in the McMillin Academic Theatre tomorrow evening. Faculty members will be represented by a set of variations for string quartet on a theme from John Powell's Sonata Noble. They include Daniel Gregory Mason, Seth Bingham, Bassett Hough and Berrian Shutes.

Students will also be represented by a set of variations, by Philip Harburger, David Barnett, Edward Margetson, Everett Foster and Julian De Gray. Other interesting features are a violin sonata by Williard Rhodes, a piano quartet by Edward Robinson and songs by Marion Howe, Morris Watkins, Ruth Coleman and Morris Ruger. Herbert Dittler, violinist; Margaret Northrup, soprano; Alice McComb Ripple, contralto; William Taylor, baritone, and a string quartet from the Institute of Musical Art, will assist.

The University Choral Clubs of Rutgers College and the New Jersey College for Women, Howard D. McKinney conductor, will give their second annual concert in Town Hall, New York, on May 1. The assisting artists will be Mary E. Schenck, and J. Earle Newton, pianists, and Paul Parks, baritone.

A meeting of teachers of singing, drama, all musical instruments and dancing will take place at Tarasoff's Dancing School, New York, on Thursday.

The purpose of this meeting is to discuss a plan of erecting a home and studio building on a co-operative basis to be owned by teachers, where accommodations may be secured by buying a life interest or by the usual rental system. The project planned is to offer not only studios and living apartments, but also a large auditorium for public concerts; small halls for intimate recitals or private entertainments; a gymnasium, billiard room, library, cafeteria and other inducements conducive to recreation and social intercourse.

Vladimir Rosing, for two years director of the operatic department of the Eastman School of Music in Rochester, and producing director of the Rochester American Opera Company, which is an outgrowth of that department, will relinquish his executive work in connection with that department at the close of the present school year, so that he may devote his full time to production of the operas which the Eastman School opera department will make next season in both the Eastman Theatre and in Kilbourn Hall of the Eastman School. Mr. Rosing will also be sole director of any productions which the Rochester American Opera Company may make outside Rochester.

The laying aside of responsibility for the executive conduct of the Eastman School's opera department will give Mr. Rosing opportunity for intensive conduct of his work as producer; thus far he has carried a double responsibility.

More operas are to be given next season by the Eastman School's department than have been in the past. Interest of public and support by the press in Rochester have steadily increased as public performances by the Rochester American Opera Company have demonstrated the value of this project in behalf of opera sung in English by American singers.

A public music memory contest open to all music students, school children, professional and non-professional adults, with a prize of $100 for the winner, will be a feature of the Music Week celebration being offered by William Knabe & Co., piano makers, at 3 o'clock on the afternoon of Tuesday, May 5, at Town Hall. Public schools and high schools will each be allowed to send up to twenty contestants. The music school settlements, music colleges and music teachers of the city are also invited to send representatives. The memory contest will follow the usual rules sponsored by the National Music Week Association.

EDWIN HUGHES
American Pianist and Teacher Who Will Conduct Summer Master Classes in His New York Studios During the Coming Months.

Erwin Nyireghazi, young Hungarian pianist, will play an entire concert and there will be no printed program. The member of the audience who recognizes correctly each number of the program, title of the composition and composer, and who submits the most intelligent criticism on Mr. Nyireghazi's playing, will receive the prize of $100. Printed forms will be distributed to the entire audience, and immediately after the concert the written slips will be collected.

In the case of no contestant submitting a complete correct list of the compositions played by Mr. Nyireghazi, a prize of $50 will be given to the one who names the most correct numbers and $25 each to the next two. In case there are more than one completely correct list the award of the complete prize will be made to the contestant who submits the most intelligent criticism with his list.

The College of Music String Quartet of the University of South Dakota gave a concert in the University Auditorium on March 3. The members of the Quartet are Winfred Colton, first violin, Lillian Brown, second violin, Neil Boardman, viola, and Ella Colton, cello.

Curtis Institute Names New Additions to Faculty

Mrs. Mary Louise Curtis Bok, president of the board of directors of the Curtis Institute of Music in Philadelphia, has announced several additions to the faculty of the Institute for the season 1925-26. Josef Hofmann, who has been teaching at the school since January, will have charge of the piano department of the master school next season.

Mrs. Bok announced that Wanda Landowska will be associated with Mr. Hofmann in the piano department together with William Bachaus.

Continuing with Mr. Hofmann in the piano department of the master school will be George F. Boyle, who will devote his entire time to his enlarged master classes, and David Saperton, of New York, as personal assistant to Mr. Hofmann.

The violin department of the master school will be under the personal direction of Carl Flesch, of Berlin. Richard Hartzer, of Berlin, will take up his duties in September as assistant to Mr. Flesch, with whom Frank Gittelson, Sascha Jacobinoff and Emanuel Zetlin will continue to be associated in the conduct of master violin classes.

Michel Penha, who will not be with the Philadelphia Orchestra next year, and who is reported to have signed with the San Francisco Symphony Orchestra, will be succeeded by Felix Salmond. Louis Bailly, formerly of the Flonzaley Quartet, will teach the viola.

A notable addition to the vocal department, which will continue under the personal direction of Madame Marcella Sembrich, is Emilio de Gogorza, baritone. Madame Charles Cahier has also been re-engaged for special master classes in the vocal department.

Leopold Stokowski, conductor of the Philadelphia Orchestra, will continue in charge of orchestral training at the Institute, as well as a member of the advisory council. It is reported that Thaddeus Rich, his associate in the direction of the Philadelphia Orchestra, will be his associate also in orchestral training at the Institute.

W. E. Walter, former manager of the Detroit Symphony Orchestra, will take up his duties as new executive director of the Institute in a few weeks.

Teachers' College of Columbia University, New York, has announced special summer courses in Music and Music Education for teachers and supervisors of school music touching on music appreciation, theory of music, the physics of music, and methods of instruction, both vocal and instrumental. The summer session lasts from July 6 to August 14.

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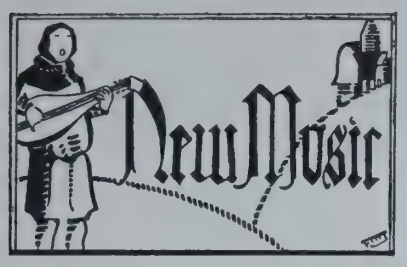


TWO transcriptions for the piano of Chinese music are among the recent issues of Carl Fischer. Harriette Cady is the arranger of the colorful Spring Song (Sian Chok) and Chinese Lullaby. The pieces have unusual charm, with a distinctive melodiousness that is genuine and spontaneous, and not simply writing according to the formula of Oriental modes.

Samuel Becker himself is the publisher (Minneapolis, Minn.) of his own four Character Sketches for the piano. The Petite Valse Caprice is catchy and melodious, and hints of the influence of Chopin, although it can hardly claim the distinction of the better works in that form of the Polish master. It is of moderate difficulty, and well adapted to the use of teachers.

The same is true of Mr. Becker's Slavonic Romance, which has a certain dark dramatic force. The Valse Allurement is fitted either for study or perhaps for concert use. It is in the traditional vein, and is not too difficult to play. The Trial is descriptive of a Russian tragedy, heavy in its accent and serious in mood.

Three new songs of the semi-popular type are published by M. Witmark and Sons. They are David Guion's Howdy Do, Mis' Springtime (issued in three ranges); Frederick W. Vanderpool's Home to My Joy and Thee (in four ranges); and Arthur A. Penn's When the Sun Goes Down (in three ranges). These ballads have an intimate appeal which certain concert artists have recognized by including them in their recital repertories, either for encore songs or for numbers in American groups.

Schirmer is publishing as a number in its Scholastic Series Eduard Poldini's Moments Musicaux for the piano. This volume contains twenty-five nameless interpretative studies for the student of intermediate technical standing. Each piece is a page or two long, and among them they illustrate every shade of light romantic mood.

The melodic and rhythmic interest of these compositions is unusual. There are a certain grace and individual touch in them all, and the virtue of these qualities is particularly that they are not forced. The work is thoroughly edited in respect to pedalling, phrasing, and dynamics, but the fingering is left to teacher and student. This is a fitting member of the busy piano teacher's pedagogical repertory.

Gigli Sings at De Curtis Concert

A large audience applauded the concert given by Ernesto de Curtis of his own compositions at Town Hall on April 16. Mr. de Curtis was assisted by Beniamino Gigli, tenor, Caterina Gobbi, soprano, Silvio Sideli, baritone, Gladys Barnett, pianist, Mario Caiati, cellist, and Diomed Avlonitis, violinist.

JOSEF ADLER
Teacher of Piano
ACCOMPANIST
137 West 86th St. New York
Phone Schuyler 3580

Ethyl Hayden Heard In New York Recital

Ethyl Hayden, soprano, was heard in recital at Carnegie Hall, New York, on April 20.

According to W. J. Henderson of the Sun, she has "a naturally warm and mellow quality in the medium and a fine ringing clarity in the upper scale which is the result of a competent management of head tone. . . . She has an admirable attack, a sufficient breath control and a nice conception of phrasing." He remarked that her intonation was improved, and that "she has style, but not a high degree of influential eloquence."

Deems Taylor of the World found that "the quality of her voice is as good as ever it was and at its natural best it is a beautiful one. In addition, Miss Hayden is beginning to show much more variety and expressiveness in her singing . . . she has yet to combine technique and interpretation." Writing in the Telegram-Mail, Pitts Sanborn commented that she is "a delightful singer" and proved "most satisfying in lyric music."

In the opinion of Olin Downes of the Times, "the voice is not of the color especially suited to dramatic expression, but is flexible, lovely rather than rich in character, and of a particular brilliance and resonance in the upper tones." The Post commentator thought her voice had improved materially, "being now flexible and, especially in the upper tones, resonant and brilliant." The writer in the Herald Tribune also lauded the "clearness and purity" of her high voice.

Will Aid Young Artists

Walter W. Naumberg last week announced a gift to musicians in memory of his father, the late Elkan Naumberg, who gave New York City its $100,000 bandstand in Central Park. The son has asked Alexander Lambert to act as Chairman with Mischa Elman and Richard Aldrich, on a committee to select young artists ready for professional careers. Mr. Naumberg will defray costs of the first public recitals of these musicians.

The plan is limited at first to pianists and violinists. Candidates will have preliminary hearings on application to the National Music League.

Society Will End Season

The closing recital of the American Orchestral Society of the season will take place in Town Hall, New York, on Thursday afternoon. The assisting artists will be Olga Samaroff and Ossip Gabrilowitsch, who will play Mozart's E flat Concerto for two pianos and orchestra.

MISS ETHYL HAYDEN
Soprano, Was Heartily Praised by New York Reviewers After Her Song Recital in Carnegie Hall Last Week.

Music School Series Concluded

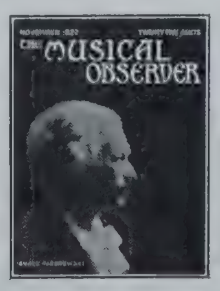
The last of the series of concerts for the benefit of the Association of Music School Settlements was given in Carnegie Hall, New York, April 19. Myra Hess, pianist, Clara Sanchez, soprano, and Carlos Sedano, violinist, played for the first half of the program. The second part was opened by the Roger Wolfe Kahn Orchestra, after a short speech by John Philip Sousa. Olga Steck, Russell Mack, Burr McIntosh, the Moscow Art Trio, and Norman Phillips also contributed to the entertainment. A song by Channing Pollock and Ted Barron, with Mr. Barron at the piano, closed the program.

Gives Intimate Song Recital

Suzanne Zimmerman, soprano, gave a recital in Chickering Hall, New York, April 18. She was accompanied by Bruno Huhn in a group of songs by Grieg and others by Parker, Buzzi-Peccia, Huhn, Cowen, Saint-Saens, Strauss, Tschaikowsky, Faure, Bizet, and Gounod. According to the Herald-Tribune, her program was "well received." The Times reviewer remarked that "in an intimate auditorium, Miss Zimmerman displayed genuine charm."

Singers' Club in Last Concert

The Singers' Club of New York, conducted by Ralph Grosvenor, gave the second and final concert of its twenty-second season in Aeolian Hall, New York, on April 16. The soloists were William Wollenhaupt, baritone, and Emma Patten Hoyt, soprano. A large audience applauded numbers by Seymour, Gaines, Schubert, Coleridge-Taylor, Bartholomew and Handel.



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FUGITIVE NOTES ON SOME CANTATAS AND THE MOTETS OF J. S. BACH, by W. G. Whittaker; published by the Oxford University Press, American Branch, New York.

Books whose subject matter is technical detail hold out a special fascination, no matter whether the subject matter is geometry, bridge-building, or the culinary art. There are times when the constant reader has revulsions against the most ingenious of fiction or the most sensible of criticism. He feels the urge to go directly to the mat with facts and figures, and to wrestle with ideas which have more than literary elegance to recommend them.

Such a book is Mr. Whittaker's. Articles and volumes in which the art of Bach are extolled in general terms of soul and spirit are frequent. Mr. Whittaker takes that for granted. He approaches Bach's choral works from a practical angle. He discusses them from the point of view of presentation, with the customary difficulties of limited resources in mind.

"They (these notes)," he says, "are merely the outcome of a study of the works themselves for actual performance, and of a collation of the leading commentators on them, Spitta, Pirro, Parry, and Schweitzer. What then is the apology for their compilation? The writer remembers his early attempts to understand the church cantatas. There were but few published in English. The original text was not issued with these, and consequently passage after passage was incomprehensible, for translators have very often strangely little respect for composers' intentions. That certain words should be associated with certain phrases and with certain notes, particularly in the recitatives, that every detail of their meaning should be commented on by the music, are things undreamt of in the philosophy of many translators."

It is such difficulties as these, and the problems of orchestral accompaniment of these chorales by organizations whose instrumental resources are limited, and from time to time the matter of cuts (or of transferences of solo parts to the chorus) when they are absolutely necessary to tide over a lack of soloists, that Mr. Whittaker discusses in his Notes.

After all this is the better way of doing service to Bach—simply to make it easier to have his music sung and heard. A considerable bibliography is included by Mr. Whittaker in his volume, and also valuable summaries of the history of church cantatas and of motets.

The text of the book itself includes minute studies of fourteen cantatas and six motets. In each article the author discusses details of interpretation, of text, and of musical and verbal significance. Musical illustrations are used on almost every page. Further information regarding the choral works of Bach is supplied in the very complete appendices. The Notes are full of indispensable information.

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Metropolitan Opera Opens Atlanta Week

Gala Crowds Turn Out for Nightly Performances; Rosa Ponselle Unable to Sing.

Atlanta, April 23.—The Metropolitan Opera Company opened its fifteenth season here Monday night before an unusually large and brilliant audience in the Auditorium with Ponchielli's La Gioconda. Because of a sudden attack of tonsilitis, Rosa Ponselle was unable to sing, and Frances Peralta substituted for her. Tullio Serafin made his first appearance here as conductor.

According to Hugh Hodgson, of the Constitution, Mme. Peralta's "beautiful soprano voice seemed to be in unusually excellent condition for her unexpected opportunity to shine with the stars of the capable cast." After conquering an initial nervousness, continued this writer, she "gained confidence and sang with her accustomed ease and beauty of tone." O. B. Keeler, of the Journal, wrote in similar vein of her performance.

Giacomo Lauri-Volpi, another newcomer to Atlanta, disclosed, to quote Ralph T. Jones, of the Constitution, a voice "of power and brilliance." Mr. Keeler commented on his "incredible beauty of tone." The histrionic and vocal talents of both Giuseppe Danise and Jose Mardones were highly praised by the chroniclers. Jeanne Gordon's "voluptuous tones and glorious presence" received Mr. Jones' commendation and Mr. Keeler made mention of her "magnificent stage presence" and "superb voice." Marion Telva also was highly praised.

According to Mr. Jones, Mr. Serafin proved "a master wielding a baton tipped with genius." No less enthusiastic over the conductor were other writers who also commended the work of the chorus and the stage production.

* * *

The opera heard on Tuesday night was Falstaff with the following cast: Mmes. Bori, Alda, Telva, and Howard and Messrs. Scotti, Tibbett, Tokatyan, Bada, Paltrinieri, and Didur. Mr. Serafin again conducted.

Another capacity audience heard the opera and, in the words of Mr. Keeler, "the season of 1925 may be regarded as launched toward a brilliantly successful terminus." The work of the members of the cast met with the enthusiastic praise of both the audience and the reviewers.

* * *

Mr. Hodgson wrote that "La Juive was presented Wednesday night in all of its dramatic glory and with an unusual amount of spirit and enthusiasm." Miss Ponselle's condition was improved, but she was still unable to appear. Florence Easton was called upon to fill her role. According to the Constitution, Atlanta regretted not having the opportunity of "enjoying Miss Ponselle's glorious voice" but added that Miss Easton "pleased the large audience with her lovely voice, her customary skill in song, her intelligence and genuine musicianship."

Giovanni Martinelli's Eleazar was the subject of unqualified praise, and Queena Mario and Leon Rothier were commented on favorably. Mr. Hodgson praised the conducting of Louis Hasselmans particularly.

EVSEI BELOUSSOFF

Russian Cellist Who Will Next Season Appear in Solo and Joint Recitals in a Tour Under the Direction of Daniel Mayer.

Peroni to Conduct Rome Band

Carlo Peroni, former conductor of the San Carlo Opera Company, has just returned from a tour which consisted of one hundred and twenty-five appearances with Geraldine Farrar's Carmen Company. Mr. Peroni has been called to Rome to succeed Maestro Vessella as conductor of the famous Rome Band and will also be superintendent of municipal music in Rome. In addition, he has been scheduled for two concerts at the Augusteum.

Music of the Movies

Zuni Indian music is being featured at New York's Capitol Theatre this week in connection with the repetition of the feature picture, Romola. Enid Watkins, soprano, is singing, and the Capitol Ballet Corps dances in an appropriate setting. The orchestra under David Mendoza is playing Gomez' Overture, Il Guarany. Maria Yurieva and Vaselaff Svoboda, Russian dancers, are appearing also.

Virzi Violin Wins Medal

The gold medal for musical instruments of the bow and string type awarded at the industrial exposition being held in Rome has been bestowed on J. & J. Virzi of New York. The prize winning instrument is a violin equipped with the Virzi tone producer.

Bartok to Come to America

Bela Bartok, Hungarian composer, will make his first American visit next season, according to an announcement of Concert Management Arthur Judson, who will direct his activities here.

Theatres under direction of Hugo Riesenfeld
RIVOLI Broadway at 49th Street
GLORIA SWANSON in
'Madame Sans Gene'
RIVOLI CONCERT ORCHESTRA
RIALTO Broadway at 42nd Street
BEBE DANIELS
in
"THE CROWDED HOUR"
FAMOUS RIALTO ORCHESTRA
Riesenfeld's Classical Jazz

CAPITOL Broadway at 51st Street
Subway to Door
World's Largest and Most Beautiful Motion Picture Theatre
Edward Bowes, Managing Director
MARION DAVIES
in
"ZANDER THE GREAT"
PRESENTATIONS BY ROTHAFEL
Capitol Grand Orchestra
Capitol Ballet Corps

Lines o' News AND Chatter

Will Rogers, stage humorist and writer, is being booked by Charles L. Wagner in a series of joint appearances with the de Reszke Singers, it is said.

He is not going to sing or play the piano or even an accordion. He'll simply talk. The quartet will supply the music.

* * *

Says H. I. Phillips, in his Sun Dial column in the New York Sun: "Being a Premier of France is like being a pitcher for the Philadelphia Athletics. It is even worse. It is like being a Central Park band leader under a Hylan administration."

* * *

But all that will not disturb Frances Nash, who is to sail soon for Europe . . . for a rest and to play, quite possibly, a pianoforte recital in Paris.

* * *

America's summer operas are now getting ready to don their feathers, with which, be it noted, there will be little fuss.

* * *

Looks as though W. A. Clark, Jr., the Los Angeles Philharmonic Orchestra's founder and president, had become a commuter between his home town and New York. He ran down to our town a few days ago, and departed last Friday.

* * *

Incidentally, he will be missing this summer the manager of his orchestra, Mrs. Caroline E. Smith, who is to spend three months in Europe.

* * *

Gathering the well known shekels—in Atlanta, Cleveland, and Rochester—is now going on by the Metropolitan Opera Company. It costs about a dollar and eight cents for every turn of a railroad wheel.

* * *

Happy days for conductors, who appear to be conducting all over the place.

* * *

Famous phonograph duettists, and story-tellers too, are Mario Chamlee and John Charles Thomas. A stitch in the side comes to nearly everyone who listens to their inimitable tales.

* * *

Opera in German is verboten in Prague, so when Mary Cavanova sings Octavia in Rosenkavalier there, the performance will be sung in English . . . fancy that!

* * *

Guy Maier, the pianist, and Dan Mayer, his manager, are the betes noires of proof-readers . . . apologies to Guy for surnaming him Mayer last week.

* * *

Over the luncheon table at the Blue Ribbon Thursday, Andreas Dippel explained how he will make a phonofilm of the Ride of the Valkyries . . . full orchestra, real horses scampering over real clouds, and everything.

* * *

Harry Becker, whose talents are divided between writing and music, is combining them in his latest position. He has been taking over the work of Theodore Stearns as music reviewer of the New York Morninfi Telegraph for the rest of this season. Mr. Stearns is abroad, finishing an opera that he has been composing.

* * *

There was plenty of material for the traditional ship's concert on the S. S. Reliance when it sailed from New York last Tuesday. To sing there were Nanny Larsen-Todsen, Maria Mueller, and Lucille Chalfont; to play the violin there were Carl Flesch and his youthful protege, Isaac Briselli; August Berger was on hand to direct whatever ballet activities might be planned, and Samuel Thewman of the Metropolitan was available for advice as to staging. Conductors?—Artur Bodanzky and Herman Hans Wechsler were among those present.

* * *

Thirteen and one-half hours represented the time spent in New York by Sir Hugh Allen, head of the London College of Music, on his recent visit to this side of the Atlantic. Canada profited most through the presence of the English musician; but when next Sir Hugh crosses the ocean he will linger longer in our midst.

* * *

What musical dinner would be complete without Dr. Rubin Goldmark as a speaker? So thought Dr. Eugene A. Noble, presiding at the Juilliard affair given in New York's University club last Friday evening in honor of Sir Hugh Allen. Whereupon Bre'r Goldmark told several of his very best stories, in addition to commenting pertinently on this and that.

* * *

Atlantans were sorely disappointed that Rosa Ponselle, whom they greatly admire, was indisposed for the performances of Gioconda and Juive, in which operas she was scheduled to appear with the Metropolitan. But Rosa recovered in time to sing Santuzza in Cavalleria, at the closing performance.

* * *

Presently the Cincinnati Music Festival, with no end of big singing guns and a distinctive program . . . also Lawrence Maxwell in his element.

* * *

Since The Musical Digest circulation department has no mind-reader in its personnel it will facilitate the delivery of this publication to "movable" subscribers if they will send notification of their summer addresses.

* * *

There is talk of a Hollywood Bowl June concert, with Frieda Hempel as the featured attraction.

* * *

"Anyhow," said a friend to John Barclay, the baritone, "you've got a good start on your journey to heaven." Which wasn't so bad, considering that John is six feet five, or thereabouts.

* * *

By the same token, Felix Salmond should also be congratulated.

* * *

And Dick Hageman, too, whose legs reach well under the longest grand piano in captivity.

* * *

Then there are Feodor Chaliapin, Albert Coates, Clarence Whitehill, Paul Bender, Edmund Burke, Franklin Robinson, and—no doubt—certain others whose names we cannot recall at this particular moment.

* * *

Meanwhile, The Musical Digest Year Book is being prepared. Those who should be in it please communicate with the editors. Those who want much invaluable and interesting music information would better request the reservation of a copy. Out early next September—something new which no musical person will want to be without.

Impartiality
Fairness
The Facts

The Musical Digest

Calls for
Concert Reform
See Page 16

VOL. VII. NO. 29 (Published Weekly) NEW YORK, TUESDAY, MAY 5, 1925 (Copyright, 1925, by MUSICAL DIGEST, Inc.) 15 CENTS A COPY

Mme. Claudia Muzio, after completing her season with the Chicago Civic Opera Company, left for Europe, where she is making operatic appearances in leading soprano roles. She was applauded recently in the title part of Aida at the Paris Opera. From Europe she will go to Buenos Aires to sing at the Colon Theatre, and she will be heard in the fall in opera in San Francisco and Los Angeles.

Bulletins of News

Alfredo Casella, Italian pianist and composer, will conduct the State Symphony Orchestra for the second half of next season, sharing the season with Ernst von Dohnanyi, according to an announcement by Jacob Altschuler, manager of the orchestra. Mr. Casella will conduct instead of Eugene Goossens, who was first announced as Mr. Dohnanyi's colleague.

Having the day previously ended his first season as conductor of the Boston Symphony Orchestra, Serge Koussevitzky sailed for Europe from New York on the S. S. Majestic on Saturday afternoon. Mrs. Koussevitzky sailed with him.

Leaving this country on the same ship were Myra Hess and Josef Hofmann, pianists. Other musicians who have recently sailed for Europe are Mary Mellish, soprano, and Mieczyslaw Munz, pianist.

Rochester, N. Y., May 2.—The first program of manuscript works for orchestra by American composers was presented yesterday morning under the auspices of the Eastman School of music in the Eastman Theatre here. Seven composers were present to hear the performances of their music, selected from over fifty submitted manuscripts, by the Rochester Philharmonic Orchestra under the leadership of Howard Hanson, director of the school.

The program consisted of Aaron Copland's Cortege Macabre; Donald Tweedy's symphonic study, L'Allegro; Adolph Weiss' tone poem, I Segreti; Mark Silver's symphonic poem, Peace and War; Bernard Rogers' Soliloquy for flute and string orchestra; William Quincy Porter's Ukrainian Suite, and George F. McKay's Symphony, From the Black Hills.

A digest of the reviews of this concert in the Rochester and New York papers will be published in the next issue of The Musical Digest.

No important new developments have taken place in the matter of the Central Park Mall concerts. Mayor Hylan has kept silent, and the Citizens' Committee for Free Music in the Parks has continued to gather signatures on its petition to have the Goldman Band Concerts restored in their full schedule this summer.

Mrs. Bella Zilberman, president of the committee, staged a demonstration in front of City Hall on Saturday. With the aid of members of the committee she released hundreds of colored toy baloons within sight of the Mayor's window to each of which was attached a small petition. Police dispersed the demonstrators and the crowd which gathered.

Metropolitan Opera House Unfortunately Victimized

CONSIDERABLE discussion is going on concerning the character of the speeches made in the Metropolitan Opera House last Friday afternoon, during a meeting held under the auspices of the International Ladies Garment Workers Union, Locals 2 and 9, and how it was made possible in this classic institution.

The entire affair was declared in the daily newspapers as a demonstration of the "red" order; and first page prominence was given to the occurrence, including the action of Nahan Franko in refusing to lead his orchestra in the "Internationale" song until he had first played the Star Spangled Banner. It was not long thereafter that Franko departed the Metropolitan.

The Metropolitan management appears to have been victimized in permitting the auditorium to be used for the purpose it was. The arrangements were made by Sol Hurok, the music manager, who informed the Metropolitan that the affair was to be a concert, and gave up one of his unused dates from the several he had contracted for with the Metropolitan.

The Metropolitan management feels it strange if Hurok did not know precisely what the nature of the meeting was to be. Hurok declares himself indignant at being imposed upon by the offending locals, and insists he had no thought the affair would be other than the concert he was told was planned.

It is safe to say that some pretty thorough lessons have been learned all around.

Metropolitan Opera Opens in Cleveland

Cleveland, May 2.—A performance of Meyerbeer's L'Africana opened the local season of ten appearances of the New York Metropolitan Opera Company last Monday evening.

Twice during the evening the applause literally stopped the show, and at the conclusion of the opera, the enthusiasm was even greater, although there were vacant seats in the auditorium. The principals were compelled to take numerous curtain calls. In the cast were Mme. Ponselle, quite recovered from her illness, and Mmes. Mario and Wakefield, and Messrs. Lauri-Volpi, Danise, Didur and Rothier. Tullio Serafin conducted.

On Tuesday evening Louis Hasselmans conducted Faust, with Frances Alda and Feodor Chaliapin, and Messrs. de Luca and Tokatyan. The performance called forth similar praise from the reviewers as had the previous night's opera. Rosa Ponselle sang again Wednesday in Trovatore, together with Jeanne Gordon, Giovanni Martinelli, and Giuseppe Danise, and strengthened the favorable impression she made in L'Africana. Gennaro Papi conducted. The Thursday performance of Falstaff had in the cast Mmes. Bori and Mario and Messrs. Scotti and Tibbett. Mr. Serafin conducted.

National Music Week Is Observed from the Atlantic to the Pacific

1,000 Communities Taking Part in Activities Which Began Last Sunday.

SHOW INTEREST ABROAD

National Music Week, which began last Sunday and will continue through the coming Saturday is being observed not only in many cities and States throughout the United States, but in the various Territorial dependencies also.

Communities in Alaska, the Virgin, Philippine, and Hawaiian Islands, the Canal Zone, and Porto Rico are celebrating the week, and the National Music Week Committee has received inquiries from England, Japan, and Canada, many communities of which are already actually observing the occasion, or are intending to organize for the 1926 observance.

Indications are that the present observance of the week will eclipse that of last May. In 1924 there were 452 community-wide and 328 partial celebrations that were recorded by the committee. On April 24 of this year the number of cities which had notified the committee that they would participate in National Music Week was already 455, with more to come. It is expected that the number in all may approach 1,000.

A full program for the week of concerts of choruses, orchestras, and bands, with many prize contests for professional and amateur musicians, was begun on Sunday. The music clubs of the various cities have cooperated in the preparation with the National Music Committee, of which Otto H. Kahn is the head. President Coolidge is the chairman of the honorary committee. The National Bureau for the Advancement of Music, of which C. M. Tremaine is director, has also aided in organizing the week's activities.

New York's sixth annual observance of the week is typical of that of the larger cities. Mayor Hylan announced the official observance of the occasion in a proclamation.

Churches had special music services on Sunday morning with the co-operation of their choirs, and in the afternoon 15,000 persons joined in a community sing in Central Park.

More than 10,000 children have been taking part in preliminary music competitions in the five boroughs of New York, and the competitions will reach their final stages this week. The finals in the contests are being held each afternoon of the week except today in Town Hall, with well-known musicians as judges.

At the Wanamaker Auditorium an organ festival is being held consisting of daily concerts with various programs. The finals of the school chorus contests will be held in Carnegie Hall Friday evening, and a demonstration program is being held there Thursday with famous artists as judges in which the progress of the children of the city in the appreciation and knowledge of serious music will be shown. Many other music events are scheduled.

Vocalists Head Boston Music

Coates, McCormack, Bonci, and Mme. Sylva Give Song Recitals; Instrumental and Ensemble Concerts.

Boston, April 29.—Vocalists were in the majority among the recitalists here last week. John Coates, English tenor, made his Boston debut Sunday and John McCormack was heard in recital the same day. Other singers were Alessandro Bonci, tenor, Ester Ferrabini, soprano, Lillian Prudden, soprano, Marguerite Sylva, mezzo-soprano, and Mario Cappelli, tenor.

Other musical attractions were the presentation of Haensel und Gretel by the New England Conservatory of Music, a concert by the Fox-Burgin-Bedetti Trio, the Flute Players' Club twenty-sixth concert, and the first appearance here of "Roxy's Gang."

Mr. Coates sang a program of Shakespeare songs in both an early and a modern settings in most cases. Stuart Mason (Christian Science Monitor) thought his singing "wholly delightful" and was delighted to hear English sung "so musically and clearly." In his opinion, Mr. Coates proved not only an excellent singer, but an entertaining lecturer.

The Herald writer asserted that he "showed himself a singer of extremely fine direction, of a strongly developed power of differentiation of mood, of nice feeling for the melodic line." He uses his voice, according to the Transcript, "discerningly, pliantly, surely" and "sustains the melodic line, curving into it the coalescing phrases." This chronicler noted the marks of service on his voice, but added that "it ranges widely and freely." In the opinion of the writer in the Globe, Mr. Coates' excellent diction, his "thorough yet never pedantic musicianship, and his agreeable voice enabled him to convey to his hearers his spirited, imaginative interpretations of text and music unhampered by limitations of technique and of vocal means." This reviewer did not think the tenor's voice at its best, although it did not lack in power and resonance.

* * *

In his recital Sunday, John McCormack again showed himself "the supreme artist," wrote Mr. Mason. According to the Globe, "as always his every word stood out clearly, though nothing of tonal quality or beauty of phrasing was sacrificed." Other reviewers wrote in similar vein. He was assisted by Lauri Kennedy, cellist, John P. Marshall, organist, and Edwin Schneider, pianist, who also received commendatory notices.

* * *

A benefit concert for the Italian war wounded was given Sunday evening by Alessandro Bonci and Ester Ferrabini. Arthur Fiedler accompanied. The Monitor reported that Mr. Bonci's voice "is still a thing of sheer beauty" commenting particularly on his "superb ease of production" and the "loveliness of quality, rich, velvety, and lustrous." According to the Transcript writer, he sang "with a zeal and a fervor" and again proved himself "inimitably skillful at his trade." His "radiant personality" and histrionic skill as an interpreter were commended by this writer who, however, admitted that his voice "is no longer firm, not yet liquid." To quote the Herald, "his strength lay in his suavity of intonation, in his instinct for the stage, his dramatic bravura, his personal magnetism."

Miss Ferrabini, continued this writer, sang modern Italian songs "very beautifully, with exquisite nuance, the strange and piercing melancholy, that invades them. Hers is a rare charm and feeling for mood and drama." The Transcript reported that "her upper register is so much gold, her modulation quite flawless." According to the Monitor, she sang "with fine intensity, seeking, in the newer way, to heighten and clarify the composer's intention."

* * *

Assisted by William D. Strong, pianist, Lillian Prudden, soprano, was heard in recital at Jordan Hall Saturday afternoon. Evelyn Gerstein of the Herald wrote that she has "a large and robust voice, one that is not incapable of a sensuous warmth, yet such warmth is so infrequent and fragmentary that her singing yesterday was too often dull and labored, even insecure."

The Monitor chronicler wrote that Miss Prudden's voice "has a resilient fluency which transforms a delicate softness into exquisite subtleties" and that she is blessed with "clear enunciation and, best of all, a keen musical intelligence." He remarked on the lack of evenness of texture of her singing. The writer in the Transcript thought "Miss Prudden's voice at its best shows bell-like clarity, ringing resonance."

The "artistic and sympathetic" accompaniments of Mr. Strong, as well as the "understanding and full mastery" of his solos received this reviewer's praise. In the Monitor he was commended for his spontaneity and the beauty of his style.

* * *

Marguerita Sylva and Mario Cappelli gave a joint recital in Jordan Hall Friday evening. Mr. Mason commented that Mme. Sylva "deftly characterizes her songs" and, without profuse gesture, succeeds "in introducing a considerable degree of dramatic action into her interpretations." He admired the way she exercised her art with "such conspicuous restraint and good taste." Mr. Cappelli, wrote this reviewer, "sings with fervors."

* * *

Present and former students of the New England Conservatory of Music took part in the production of Haensel und Gretel at the Boston Opera House Saturday for the scholarship fund of the Conservatory. Wallace Goodrich conducted. Maria Claessens of the Chicago Civic Opera Company was the only outsider in the cast. Others were Charles Pearson, Marion Davison Duffle, Jeska Fisher Butler, Hazel Dunlap, and Pauline Clauss.

To quote the Monitor, "Mr. Goodrich's conducting was fully up to his own high standard and the leading roles were sung with the finish associated with the work of these artists." The Herald writer observed that "taste and intelligence, plus enthusiasm, made the whole performance one to give delight." Other writers agreed in commending the work.

* * *

The concert of chamber music given at Steinert hall Friday evening by the Fox-Burgin-Bedetti Trio showed again "a fine musicianship, of the individual and of the ensemble, a sensitiveness and zest that are rare in the performance of chamber music." (Evelyn Gerstein.)

* * *

The assisting artists at the Flute Players' Club concert Sunday were Josephine Durrell and Beatrice Griffin, violinists; Anna Golden, Charles Denoe Leedy and Reginald Boardman, pianists; Joseph Lauther, tenor; Laurence Turno, flutist; Emil Acieri, clarinetist; and Raymond Allard, bassoonist.

* * *

"Roxy's Gang" made their first Boston appearance in Symphony Hall Tuesday evening and were heartily applauded by a large and enthusiastic audience. S. L. Rothafel, better known to radio audiences as Roxy, "is an admirable showman" and versed in the felicities of casual good fellowships." The Gang included Betsy Ayres, Gladys Rice, Caroline Andrews, Marjorie Harcum, Ava Bombarger, Joseph Wetzel, Sheddon Weir, Peter Harrower, William Robyn, William Axt, Maria Gambarelli, Julia Glass, Margaret McKee, Frank Moulan, Douglas Stanbury, James Parker Coombs, Yasha Bunchuk, and Dr. Omandy Blau.

METROPOLITAN OPERA ON TOUR

In the Auditorium—Cleveland, Ohio

TONIGHT

Aida—with Mmes. Rethberg and Claussens; and Messrs. Martinelli, Danise, and Mardones; Mr. Serafin conducting.

The Eastman Theatre—Rochester, N.Y.

WEDNESDAY

Falstaff—with Mmes. Bori, Mario, Telva, and Howard; and Messrs. Tokatyan, Scotti, Tibbett, and Didur; Mr. Serafin conducting.

THURSDAY

Boris Godunoff—with Mmes. Gordon, Dalossy, and Hunter; and Messrs. Errolle, Chaliapin, and Mardones; Mr. Papi conducting.

Boston Symphony Men Retire

Boston, April 29.—Rumors that new contracts had been refused to twelve of the members of the Boston Symphony Orchestra as the result of a demand for a "shake-up" by Serge Koussevitzky, conductor, were denied here yesterday by Judge Frederick Cabot, trustee of the orchestra.

"Some players will not be with the orchestra next season," said Judge Cabot, "but this is a normal situation and occurs annually. Rumors of trouble are without foundation."

It had been reported that contracts had been refused to certain players because of personal dissension with Mr. Koussevitzky. However, it has been learned that those who will leave the orchestra are doing so voluntarily. Among those who will not play here next season are Georges Longy, who announced some time ago his intention to return to France, Clement Lenom, and Alwyn Schroeder, cellist.

Sargent Is Honored by Boston Symphony

Audiences Stand as Koussevitzky Leads Funeral Music for Dead Painter.

Boston, April 30.—As a memorial tribute to the late John Singer Sargent, the audience at last week's concerts of the Boston Symphony Orchestra stood while Serge Koussevitzky conducted Siegfried's Funeral March from Goetterdaemmerung.

Prokofieff's Violin Concerto was played for the first time in America by Richard Burgin. Schubert's Fifth Symphony, Loeffler's tone poem, La Bonne Chanson, and Wagner's Tannhaeuser Overture completed the program. The Concerto, according to Stuart Mason of the Christian Science Monitor, was played "with a remarkable sureness" and Mr. Burgin "deserves every praise for the outstanding excellence of his achievement."

Warren Storey Smith wrote in the Post that the soloist played in "a masterly fashion" and the Globe reviewer thought that he performed the difficult work "with a skill that was wholly admirable." Philip Hale in the Herald commented that Mr. Burgin played "superbly" while H. T. Parker (Transcript) asserted that he excelled himself.

This writer admired the Concerto as "revitalizing a withered form, pursuing, and sometimes capturing, a fitful, evasive beauty." According to Mr. Mason, "it must be admitted that it is exceedingly clear in conception and execution and suffers not at all from that vague and experimental, even fragmentary style to be found in many a modern work." Mr. Hale commented that "it abounds in ideas, in turn beautiful and joyously humorous." A "clever youthful work" was the Globe chronictler's opinion of the Concerto, and Mr. Smith considered it a "striking and individual achievement . . . singularly free from that harmonic audacity which we now association with Prokofieff."

* * *

The final concert of its supplementary series was given by the Orchestra, Mr. Koussevitzky conducting, in Symphony Hall Sunday night with Mieczyslaw Munz, pianist, as soloist in Franck's Symphonic Variations. The rest of the program consisted of the Vivaldi-Siloti Concerto in D minor for orchestra and organ, and Tschaikowsky's Fifth Symphony.

Mr. Munz' performance of the Variations "was delightful and wholly in keeping with the music," wrote the Globe reviewer, and the writer in the Transcript liked his "ingratiating" touch and an "ear for delicacy."

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Request Program Ends Fritz Reiner's Season

Pacific 231 Among Compositions Chosen; Felix Salmond Scores With Orchestra.

Cincinnati, April 28.—Prolonged applause greeted Fritz Reiner and the orchestra at the final pair of symphony concerts last week. On these occasions no soloist was presented to the subscribers. The previous pair of concerts were marked by the appearance of Felix Salmond as soloist in Dvorak's B minor Violoncello Concerto and by the American premiere of a Concerto for quintet of wind instruments and orchestra by Vittorio Rieti.

At the concluding concerts last week, the program was made up of the following request numbers: Dvorak's New World Symphony, Honegger's Pacific 231, Strauss' Don Juan, and Wagner's Dance of the Apprentices from Meistersinger. The Dvorak and Strauss works divided honors in critical reviews, and the chroniclers, after praising the work of the organization, expressed regret at the seson's termination.

Like enthusiasm was manifested by the reviewers over the preceding pair of concerts.

According to Samuel T. Wilson of the Commercial Tribune, as far as the soloist was concerned it was the outstanding concert of the season. Mrs. N. P. Smith of the Times Star commented that "command of phraseology," and "interpretation as well as the "tear" tone were all displayed by "this fine artist." In the Enquirer, W. S. Goldenburg asserted that Mr. Salmond played the Concerto "with authority, his full, luscious tone possessing that fine, soulful quality that is so characteristic of the cello when it is perfectly played." He considered Mr. Salmond a "consummate artist." Mrs. Plogstedt commended his tone of "luscious quality."

Mr. Wilson thought the Rieti work, although not of especial depth, "was worked out in inimitable fashion" and was pleased with its "unexpectedness." In Mrs. Plogstedt's opinion, the new work proved "easier to analyze than most of the modern fare."

* * *

The Orpheus Club, "that excellent singing organization of male voices" (Mrs. Plogstedt), completed a successful season Thursday evening with a program of old English numbers and several American compositions under the direction of Prower Symons. Jeanette Vreeland, soprano, was the soloist and was enthusiastically received.

* * *

Charles Pearson, the new business manager of the Cincinnati Symphony Orchestra, has undertaken his work of mobilizing forces for a successful season next year.

Gonda Engages Artists

Next season Cleveland will hear the following artists under the management of Frederick Gonda: Maria Jeritza, Harold Bauer and Ossip Gabrilowitsch (joint recital), and Elsa Alsen and Rudolph Laubenthal in a Wagner concert.

SANDOR HARMATI

SANDOR HARMATI, whose string quartet was awarded the prize offered by the Philadelphia Chamber Music Association a few months ago, and whose symphony was given the Pulitzer prize last season, has been engaged as conductor of the Omaha Symphony Orchestra of seventy players. Mr. Harmati will conduct during a twenty-four weeks' season.

Mr. Harmati is a graduate of the Royal Conservatory of Budapest. He had his early orchestral training under such men as Strauss and Weingartner and has had considerable experience in both this country and Europe. Mr. Harmati is an American citizen and has been in this country since 1914. Besides having conducted the Women's Orchestra Club, the American Orchestra Society, the Charleston Symphony Orchestra and the Morristown Symphony Society, he has been active in chamber music circles, where he first came into prominence with the Letz Quartet. He has been for the past three seasons first violin of the Lenox String Quartet.

National Music League Conference

Under the auspices of the Organization Committee of the National Music League, a conference and tea were held on the afternoon of April 27 in the Park Avenue Baptist Church, New York. Short speeches on the scope of the League were made by Mrs. Harold V. Milligan, chairman of the New York State Federation of Women's Clubs; Rubin Goldmark, representing teachers of music; Florence MacMillan, president of the Parnassus Club, on the matter of housing students; Edward Johnson, representing artists; Christabel Hamilton, of the Studio Club, from the angle of students; Mrs. John Henry Hammond, president of the Three Arts Club, from the point of view of patronesses; Salvatore de Stefano, from the general point of view of music, and John Powell, discussing from the composers' angle. A speech of Arthur Judson, representative of a managerial point of view, was read, in the absence of Mr. Judson, by Mr. Gilpin.

Stokowski Leads Familiar Programs

Mendelssohn Club Gives Second Concert; Salzedo and Britt in Joint Philadelphia Appearance.

Philadelphia, April 30.—Three numbers, as popular as they are familiar here, made up last week's symphony program. To the obvious delight of the audience, Leopold Stokowski conducted Bizet's second L'Arlesienne Suite, Debussy's L'Apres-midi d'un Faune, and Tschaikowsky's Pathetique Symphony. The performance of the last two received particular praise from the reviewers. The third all-Wagner program of the season was played at the preceding pair of concerts. According to Linton Martin of the North American, "it was a real Wagner program, played so superbly as to leave the listener fairly stunned by the ecstatic impact."

The music played included Ein Feste Burg Ist Unser Gott, the Faust Overture, Overture and Venusberg Music from Tannhaeuser, the Vorspiel and Third Act Prelude to Die Meistersinger, and, from Tristan und Isolde, the Preludes to the first and third acts and the Liebestod. The Record reported that it was "a glorious combination and magnificently played." Sidney L. Laciar of the Public Ledger wrote in the same vein, but Stanley Muschamp (Inquirer) found a "certain sense of sameness" in the concert, although the playing was "at all times of remarkable beauty."

During the intermission, Miss Frances A. Wister, in behalf of the Women's Board of the Academy of Music, presented to the Academy a Memorial Tablet to the founders and architects of the building. The gift was accepted for the Philadelphia Orchestra Association by William Jay Turner.

The final concerts of the children's series took place last Wednesday and Thursday afternoons. The program culminated in the singing of Dixie by the entire audience, after which Mr. Stokowski invited the children to yell as loudly as they could. They did.

* * *

At the second subscription concert Wednesday evening of the Mendelssohn Club's fiftieth season, N. Lindsay Norden conductor, the assisting artists were Fred Patton, baritone; Anton Horner, horn; Joseph Horner, horn, and Vincent Fanelli, harp.

The Record reported that Mr. Patton's "remarkably sonorous voice swept the audience with enthusiasm. . . . Patton is one of the most interesting singers before the public, with a real gift for dramatic work and a musicianly feeling that never degenerates into anything less than the best standards." Mr. Laciar commented that he received an ovation for his singing of a Mendelssohn aria, "not only for vocal skill but even more for the spirit with which it was sung. . . . Mr. Patton showed a real bass-baritone voice, sonorous in the lower register and brilliant in the upper, the whole covering a range of nearly three octaves."

According to the Bulletin, the chorus, under Mr. Norden, "once more displayed its rare beauty of quality and notable blending and balance of tone." Mr. Laciar thought its greatest virtue lies in "the perfection of ensemble and in the unanimity with which the details of choral work were performed." Other reviewers joined in commendation of the soloists, the chorus, and the director.

* * *

The third and final concert of the series by members of the faculty of the Curtis Institute of Music was given last Thursday in the Foyer of the Academy of Music by Carlos Salzedo and Horace Britt.

Mr. Salzedo, head of the harp department, got some "very remarkable and beautiful effects" from his instrument, wrote Mr. Laciar. Stanley Muschamp wrote that he displayed "great variety of tone coloring when one takes into consideration the limits of his instrument" and commended both his sense of rhythm and appreciation for the music. Under Mr. Salzedo's hands, to quote the Record, the harp became an instrument "unlimited in tonal possibilities, fascinating in manipulation and flooded with such a variety of effects that every instrumentalist can learn new possibilities from hearing the harp played by this musical wizard."

This writer thought Mr. Britt's playing showed "polished style" and "was sufficiently versatile to create continuous demands for encores." The tonal effects of the violoncellist, he qualified, were rather limited. Mr. Laciar said he played the Lalo Concerto "with technical ease and good interpretative powers and tone." According to Mr. Muschamp, he plays "with facility and warmth of tone, and was particularly successful in the beautiful quotations from the writings of Schumann."

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The Musical Digest will seek unswervingly to serve only the best interests of music. It will build up; it will support steadfastly musical progress and just reform; it is pledged to the cause of whatever is musically meritorious in both composition and interpretation, regardless of nationality; it will stand firm for justice; it will belong to no musical "party" or "movement," but remain independent.

Ambition and Opera

Tonight will bring to a close the current engagement in Cleveland of the Metropolitan Opera Company. There will have been nine performances of opera and one concert. In point of magnitude this undertaking is impressive, for apart from the works presented the financial cost has been huge.

A year ago Cleveland was host to the Metropolitan for one full week; the enterprise enlisted the co-operation as guarantors of many public spirited citizens, and the deficit was so small as to be of no particular moment.

This spring the engagement was extended by nearly one third, and there was just one guarantor.

For one reason or another the public support was not sufficient to approach closely the expense involved, and as a consequence there will be a considerable monetary deficit. While this is entirely a personal affair between the gentleman who will write his cheque and the Metropolitan Opera management it is a matter to be regretted.

Deficits of any inconsiderable amount in opera projects are generally injurious to their progress. There are exceptions, of course, and it is to be hoped that this instance is to be one of them. But there is a lesson to be learned from the experience of this specific opera engagement. Ambition should be attended by conservative procedure. It might have been better to have made this second Cleveland opera season of the Metropolitan company of similiar proportions to the one preceding.

Women and Orchestras

Women have done so much for the progress of the world that their enlarging activities in the more important aspects of the music arts are to be admired.

They have been music pioneers in this country, helping to point the way and encouraging the men to investigate a field theretofore foreign to them. Their enthusiasm and unflagging energy have been factors in helping music carry on.

Only recently there was formed by the St. Louis Symphony Orchestra a women's auxiliary committee of one hundred; and very promptly did this committee secure pledges of a considerable sum of money. Other orchestras have such aides, who labor intelligently and to fine ends.

There is now before Conductor Rudolph Ganz, of the St. Louis Symphony, the matter of engaging two violinistes . . . to serve as regular playing members. Some people will want to know: "Why women in the violin section? Why women in a symphony orchestra of superior character?"

Why not? Women harpists have been members of certain of our foremost symphonic organizations. The London Symphony Orchestra has long had stringed players of the fair sex.

The one point at issue, it would seem, is whether the candidates can perform their duties as competently as the men who play with them. If they can do so there would appear to be an end to the matter.

. . . TEMPO RUBATO . . .

IN the analysis of the nature of music, writers almost invariably refer to the three fundamental elements, melody, harmony, and rhythm. A fourth has gradually been added. Alfredo Casella wrote recently a study of the progress of music as illustrated by the development of the perfect cadence, and in preface to his work he mentions tone color, along with melody, harmony, and rhythm, as a basic constituent of music.

We of the present day are so accustomed to subtle and intricate instrumentation that we are apt to lose sight of the fact that its technique is not a spontaneous thing which a musician is likely to have as early as he has absolute pitch.

Sir Hubert Parry, in his Style and Musical Art (Macmillan), points out this fact, "To those who enjoy the fruits of two hundred years of patient artistic endeavor," he says, "the problems of orchestration seem sufficiently simple, but to those who were only just beginning to climb the hill, and had no maps to show them the impracticable places, it proved indeed a most arduous undertaking—how arduous is most effectually shown by the fact that two of the greatest geniuses who ever adorned the art, Handel and Bach, frequently made a failure of it."

Skill in orchestration is nowadays a common thing, even among composers of the second rank. The reason is that it is probably the most learnable of techniques, in the entire process of composition.

It follows that if the old masters were alive, now, and had Strauss, Berlioz, Wagner, Brahms, and Rimsky-Korsakoff behind them, they would dress their ideas much differently from what they actually did. It is not uncommon at present for other persons to do this re-dressing for them.

Schumann's symphonies have been re-orchestrated, and there are the familiar illustrations of this practice in Beethoven's symphonies, where not only are choirs enlarged beyond directions, but parts are transferred from one instrument to another, as from bassons to horns in the Ninth Symphony.

Nevertheless, conductors had better not advertise their improvements on the classics. One can imagine the effect of an advertisement in a Carnegie Hall program announcing that at its next concert the Philharmonic Society would play Beethoven's Fifth Symphony in a new orchestration by Maurice Ravel, with a special obbligato in the development of the last movement in which the themes of the symphony and of four of Beethoven's piano sonatas would be combined with a chorale by four tenor tubas on the theme of Dies Irae.

IN all arts not only do new manners of expression necessitate new materials, but the materials exert a reciprocal influence on expression. At first novel devices of instrumentation were used because composers wished to write different music from what had been heard before. The resulting variety of orchestration gave musicians then an increased variety of style and color.

Hence have come the greater fullness and breadth of modern orchestration, the wider and less periodic range of melody, and, to an extent, even the modern leaning for dissonant harmonies. The last mentioned result is not obvious, but it is unmistakable. If a composer is determined to use a full palette of colors and a great variety of instruments, he is forced, in giving all of them enough to do, to weave an intricate contrapuntal texture.

In such a polyphonic texture (one can point to Wagner and Strauss for illustration) composers must, if they are adventurous melodically, employ more and more passing dissonances. So the listener's ear becomes accustomed to cacophonous harmonies, and soon he can be counted on to take them in when they are static.

The development of passing dissonance is largely dependent too on variety of orchestra color. One could not write an interesting music of modern harmonic tinge for an orchestra of the general evenness of tone quality of that which Handel and Bach used. The result would be confusion. On the other hand almost any clashing interval will be accepted by the most conservative ear if it is scored between piccolo and viola, for example, or between oboe and tenor tuba.

FROM one point of view the most interesting happening at the Auer birthday concert was the playing of Josef Hofmann. Mr. Hofmann has been before the public now nearly forty years. His popular prestige as a pianist and musician is impregnable. It is natural that he should bend his immense abilities in any direction which he likes.

Mr. Hofmann is following—or more probably leading—the continual tendency of pianism towards the orchestral effect. The interesting part of his playing the other evening was that it quite represented the entire tendency in itself. He played three pieces, Chopin's F sharp minor Polonaise, Tschaikowsky's Berceuse, and the Liszt transcription of the Liebestod.

The virtues of the playing were familiar. Above all there was Mr. Hofmann's ingenious sense of the unity of the pieces he was playing. The interpretations did not consist of a series of moods more or less incidentally chained one to another, with arid spaces or arbitrary links between. On the contrary every part of the long Polonaise looked forward to what was coming, and developed naturally from what was past. Mr. Hofmann has an endlessly admirable way of moving with relentless vitality through a composition so that its interest never dies until the very end. His continual understanding of what is the correct stress of the music under his fingers, what are the points of climax and repose, and where the various strands of melos lie are what give his interpretations this unity.

There was more indication of what Mr. Hofmann's attitude towards the piano is than the mere fact that he played an orchestral transcription and gave it super-pianistic breadth. He showed at times a typical disdain for the limitations of his instrument and for traditional purisms of pianism. At the climax of the Liebestod his fortissimos disregarded the ordinary conservative tenets of tonal purity. A smashing bass or a shrill unmoderated treble were the result of his preoccupation with the orchestral spirit of Wagner's music.

The result is many things. One of them is that, although the clarity and surety of his finger technique sometimes suffer, Mr. Hofmann is one of the most admirable and interesting musicians in the world today. Another may be that your next door neighbor's daughter will try the same method after she has heard him, which will be bad.

ALEXANDER FRIED.

In a Lighter Moment

Mme. Olga Samaroff Chats of Concert-giving, Teaching, Tonsils, Surprise Parties and a Radio Proposal

by KAY KENNEDY

THE last few tones hung suspended in the air, trembled, and were gone. Olga Samaroff rose from the piano to greet the visitor.

"I have spent the day at the photographer's, and I feel that tea is an actual necessity right now," Mme. Samaroff explained as she rang for tea. "I don't know of any more exhausting pastime than that of being photographed. As well as I can remember it in my somewhat dazed condition just now, I had every conceivable pose taken—except, possibly, standing on my head, and I'm not quite sure about that!"

It was April, but the bleak, dreary day belied the calendar, and both the tea and the crackling blaze in the open fireplace were most welcome. Ruddy shadows from the fire were caught in the heavy silver tea service and danced fantastically on the book-lined walls. It was with a sense of delightful well-being that I gladly concurred wtih my hostess' suggestion—"let's not have an interview, it will be much pleasanter just to talk."

Enveloped in the warm glow, we were content to let the conversation drift lazily over the tea cups. Yet, in spite of the apparently aimless, chatty talk, I could see that Mme. Samaroff's reposeful manner and quiet, assured poise hid a tremendous energy and the capacity for a great variety of interests. With a deceptive facility, she spoke of music, of musicians, of books, of paintings—but the lightness of her tone did not disguise the authority evidenced in each discussion.

An interruption occurred as, preceded by gleeful laughter, young Miss Sonia Stokowski made her entrance astride the willing and patient back of Fraulein. In her blue quilted satin dressing gown and slippers, she trotted up to her mother to kiss her good-night and was introduced. After some hesitation, she made a curtsey and then fled to protection of her mother's skirt. As she obediently followed Fraulein out, her eyes lingered on me suspiciously.

"You really mustn't mind," smiled her mother, "It's just that she's afraid you're going to vaccinate her! She was recently vaccinated and ever since has been extremely suspicious of the intentions of any one who is strange to her.

"Not long ago, Dr. Noble, of the Juilliard Foundation, was here and when Sonia heard him called 'Doctor' she was terrified and refused even to come into the room. Again a vaccination panic! Tomorrow she is going to a party with Gloria Caruso, Cobina Wright, and Walter Damrosch's enchanting little granddaughter, Margot Finletter. It will be great fun, ending with a magnificent repast of cream of wheat and apple sauce. I wouldn't miss it for anything!"

Photo by Kubey-Rembrandt

MME. OLGA SAMAROFF

Mme. Samaroff went on to speak of the Juilliard Foundation and her work there.

"This is my first year of teaching, you know, and I am surprised how well I like it. Boring? Oh, nothing of the sort! I have found it very stimulating and most interesting. It is a constant joy and surprise to explore the minds of students—to learn of their hopes and ambitions, and to be able to draw from my greater store of experience to advise and counsel them.

"In an artist's life, each year brings some new phase of development. With growth there is a constant accumulation of new ideas, new ideals, new truths, and a proportionate shaking off of discarded ones. One's horizon always recedes, and new and unsuspected vistas of knowledge and accomplishment are opened before one. This year has been very wonderful for me—I have seemed to feel this particularly. It has been sort of a rebirth."

She hesitated a moment and then smiled.

"I hate to seem sordid, but I had my tonsils out last summer, and that may have had something to do with it! However, regardless of the cause, it has been quite a red letter year. I have gained so much in confidence when I am to give a recital, that my comparative lack of nervousness really surprises me at times.

"It is self-evident, of course, that, as one gains in mastery, one's nervousness gradually diminishes. But even now—even with this new and wonderful confidence—I still am nervous to some extent before a concert. If there is an interruption during the concert, or some unexpected noise, it throws me entirely off, and I have to finish my recital mechanically.

"At one concert that I gave in Texas recently, a baby started to cry in one of the quietest passages of the work I was playing. My first instinct was to stop (but I do so dislike 'temperamental' artists!) so I continued—and so did the baby! At the conclusion of the number I asked the manager if something couldn't be done about it and she told me that the mother of the child had driven over thirty miles in a Ford to come to the recital and had had no one with whom to leave the baby, so we couldn't ask them to leave, could we? I just gritted my teeth and finished the recital. But it was such a perverse child!

"What do I think of the radio? I don't think. The effect of the radio on concerts and the effect of concerts on radio, have become so utterly confused in my mind, that all I can do is to fulfill my present contract which forbids my broadcasting. Even so, some amusing things have happened to me in connection with the radio—nothing less than a proposal of marriage in one instance!

"I spoke at Miss Anne Morgan's request for the American Woman's Association recently, from Richmond Hill, L. I. Doubtless Miss Marie Dressler's extremely witty introductions aroused the sense of humor of a gentleman in a remote part of this continent, who sent me a long telegram, assuring me that hearing my voice had convinced him I was the woman he had long been looking for. He, therefore, offered me his hand and heart, and would I please let him know my age and weight and whether I would consider a joining of our lives. I could not resist writing back that I was ninety-nine, weighed 300 pounds, and was taking the next train. I seem to have had the last word!

"Of course, I realize that I should be filling these moments and your pages with serious utterances of an instructive nature, but somehow I cannot seem to summon that mood today, perhaps because I have been so seriously concentrating all winter. You have struck me at a lighter moment. I rather think many of my colleagues are like me in this; that when the serious responsibilities of a strenuous season lift, we are apt to get a mood of irresponsible gaiety. It may not last long, but if I could tell you the details of a surprise party we are planning for the near future, I think you would agree with me that the artists whose names adorn the most serious concert programs of the winter season, are not much better than a lot of children when they arrive at the moment of vacation's beginning. I think a part of every human being never quite grows up, and that part is, perhaps, larger in artists than in others. However, I cannot give you the details of the surprise party, for then it would not be a surprise, and it is going to happen just about the time you publish this interview."

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THE INIMITABLE

JOHN COATES

ENCHANTS LARGE AUDIENCE

TOWN HALL, APRIL 23rd

THE SUN, FRIDAY, APRIL 24, 1925.

British Tenor Delights in Songs

John Coates Soars Into His Upper Scale With Ease and Is Master of Style.

By W. J. HENDERSON.

John Coates, tenor, who revealed himself in a song recital last evening in the Town Hall, has been called "Britain's greatest singer," "the very voice of Britain" and "Albion's ambassador" abroad. He began life as a comic opera tenor, but in 1901 appeared at Covent Garden in serious opera. He went to the Continent and achieved brilliant success at Cologne as *Lohengrin, Romeo* and *Faust,* and thence to the famous old Leipsic Gewandhaus and even to Mr. Mengelberg's Concertgebow in Amsterdam.

Why he did not sooner arrive in this country will probably remain a mystery, for no matter how popular an artist is in Europe there is a lustrous lure in the land of the dollar. Mr. Coates introduced himself thus belated with a novel and interesting program. It consisted entirely of songs from Shakespeare, but the singer with fine artistic ingenuity gave his entertainment vivacity by presenting each lyric with an old and a modern setting except in one or two cases where only one existed.

It is a pity that Mr. Coates did not come sooner. Firstly, we should have had the pleasure of hearing a very excellent voice in its best estate and before honorable service in art as well as in the world war had shorn it of some of its velvet. Secondly, we should have earlier made the acquaintance of a captivating art and an engaging personality. Mr. Coates is a singer. He has quality of tone sufficient for his present needs and problems of tone production do not trouble him. He soars into his upper scale with that ease which has marked the delivery of so many British tenors, such as Edward Lloyd and Ben Davies.

He has good breath control, and uses it for extended and exquisitely curved phrasing. He has admirable diction; one knows what the song is about. He is a master of style. He has a style for every song and the right style. And he keeps it throughout the song. He has communicative force and to this he adds a cunning use of pose and bodily movement. In short he has for each of his lyrics a completely formed plan of presentation and when you have heard him sing the number you feel that nothing his been neglected that was necessary to a musical and delightful publication of its meaning.

* * * * * But last evening's assembly, a large one including several vocal teachers, singers and instrumental musicians, made no secret of its pleasure. Mr. Coates got a hearty welcome and well deserved it.

EVENING WORLD

Realm of Music

By Paul Morris

It is a pleasure to record that the famous English tenor, John Coates, who after an absence of two decades from this country returned to give a recital last night in Town Hall, is not much interested in the gloomy art of singing sad songs. He is a humorist, a light-hearted, gay singer, a painter of bright fanciful musical pictures.

Yesterday was Shakespeare Day, and appropriately, he gave a whole program of songs set to texts of the famous bard of Avon. It would have been a hazardous undertaking for another singer. I cannot recall a single other musician who could have presented such an entertainment without making it monotonous. But Mr. Coates's hearers laughed and applauded with the enthusiasm of an Al Jolson audience. There was no rough humor. Mr Coates is an artist in the best sense. He manages his voice with the greatest possible skill. It is not a young voice. He is well along in years. But so cleverly does he color his tone that it seems beautiful. So perfectly does he phrase his music that he seems to be talking to his audience as he sings. The balance between word and music is adjusted with the greatest skill. Mr. Coates's program was unique. He presented alternate settings by old and modern composers of most of the familiar Shakespearean poems.

In the hands of a lesser artist many of the songs would have had little appeal, but he made every number a thing of great beauty.

Between songs Mr. Coates gave short explanatory talks, and his speeches were almost as absorbing as his singing.

HERALD TRIBUNE,

By F. D. Perkins

John Coates, a figure well known to British concert platforms, made his first recital appearance here last night at the Town Hall- * * * * * *

Not only in its program did Mr. Coates's singing vary from the standardized recital type. After a career of more than thirty years, his voice was not of the largest volume, but skillfully and artistically used, with smoothness and delicacy, a sense for nuance in softer passages, and a remarkable expressive ability, coupled with unmistakably clear diction. With an appearance and manner which, we were told by a friend of that author, vividly recalled the late Henry James, Mr. Coates sang and discoursed—for the concert was virtually a lecture-recital, although "lecture" hardly describes his pleasantly informal remarks—with an enthusiasm that rapidly communicated itself to his hearers, who, with the singer, gave evidence of having a very enjoyable time. In gesture and expression he showed a histrionic ability which must have stood him well in his opera and light opera days.

Simplicity and directness in the early numbers, with a touch of eighteenth century oratorio in Dr. Arne's songs, more elaboration, especially in the accompaniments, more of a descriptive aim in the music in the modern songs seemed to be the principal points of contrast between early and contemporary settings. Mr. Coates, who had begun strictly at 8:15 in order to reach a dinner of the English-Speaking Union before it closed, acquired greater volume, with less effort, for his top notes as he warmed up during the recital, and his first extra number, Caliban's declaration of independence, set by Handel's amanuensis, John Christopher Smith, which Mr. Coates suggested as a Bolshevik national anthem, was sung with unrivalled gusto.

TELEGRAM AND EVENING MAIL.

"Arch-Chanter John" Delights.

John Coates, an English tenor of veteran fame, made his first appearance in New York at the Town Hall last evening. Emphatically it was a case of better late than never. This recital of Shakespeare songs proved to be one of the most delightful events of all this long season of music. Mr. Coates—"arch-Chanter John" of Sir Edward Elgar's dubbing—not only sang with art that was truly consummate, but he interspersed comments as he went along of winsome learning and of priceless humor. Mr. Coates has a port, a presence and a personality, and he is urbanity itself about it all. This Shakespearian evening of his might have been a playful moment in the life of a Cabinet Minister.

Mr. Coates' voice may no longer be in its prime. "When I was ten I was in my prime and I knew it," he remarked, apropos Shakespeare's Jackie Wilson and the chance that at a like age the boy had invented and sung the "J. Wilson" setting of those words of wondrous beauty, "Take, O Take, Those Lips Away." Be all that as it may, Mr. Coates' art as an interpreter could hardly have been finer at any time than it is today. His diction might serve as model to anybody who has ever sung; his sense of nuance and the musical line is of the finest; he has a rare command of mezza voce; he combines as only the most accomplished artists can the musical with the rhetorical phrase. In a word, Mr. Coates' singing is that of a master and is instinct at every point with the captivating charm of great art.

* * * * * * * * *

Mr. Coates sang them one and all with an equal devotion, and his audience testified repeatedly to its joy in everything that he did.

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PIERRE KEY'S OBSERVATIONS

THE EXASPERATING thing about singing is how easy it seems to be . . . when you hear some one sing who really can. I recall what one artist once told me. Said he: "When I used to listen to Caruso, or to Battistini, or any other great vocalist I always felt encouraged. What plunged me to the depths was having to sit in a hall where mediocre singing struggled on."

Others have experienced and still experience similar sensations. Singing is easy—when you know how. It is the "how" of it that is so difficult to master; and, thereafter, of holding firmly the fort.

Some of us who value rightly the free emission of the singing voice are usually interested to get the opinions of those who have made a study of its technique. So it was to the point when I met, the other day, Dr. Cyril Horsford, the eminent London throat specialist, and heard him talk on the subject. Later this visitor—who sailed from New York no later than last Saturday on his return to his home—permitted me to look through the manuscript of an address delivered in his Harley street residence before a large group of singing teachers.

DR. HORSFORD is in agreement with the masters of days long since gone, and with those of the present generation who know what they know. He attaches, for one thing, due importance to the taking and the control of breath. He points out, from a physiological standpoint, the necessity of avoiding rigidity of the chest—of the ribs particularly, since in that region of the body should the lungs expand and contract to their fullest extent.

"Many of the troubles of the vocal cord, and even the complete loss of voice, are often dependent entirely on some fault in the breathing apparatus," says Dr. Horsford. "If the breathing apparatus is faulty the vocal cords will not behave themselves, and eventually they will strike."

Improperly taken and controlled breath prompted Dr. Horsford to say in his lecture that the pharynx, if it could, might say: "No, you are not going properly. I will not let you go," and therefore would contract. "That is really the explanation of the perfect co-ordination which is essential between the three elements of the vocal apparatus [the breath, the cords, and the resonators]. Conversely, if there are faults in the resonators, the vocal cords will strike."

WHAT Dr. Horsford feels to be the correct way of breathing is what he terms "costodiaphragmatic," which he describes as "the movement and the expansion of the enlargement of the lower region of the chest, which is the ideal region for the enlargement of the chest cavity."

Then he stresses another point which some few singing-masters appreciate. He declares: "One essential thing is that when you fill your lungs you must hold in a manner that will keep up the air tension. It is the continuation of the action of inspiration which is really the function of expiratory control. In short, you want to fill your lungs with a sufficiency of air, and the lower chest must be kept expanded practically to the end of the phrase sung."

Wisdom, that. And again.

"Perfect singing means perfect vibration inside your cavities," continues Dr. Horsford—referring, of course, to the technical side of singing. "And just as the vibrations inside are perfect, so much more perfectly will they travel. Therefore, you do not sing so that Mr. So-and-so shall hear you; you sing so that you, even you, shall be a perfect vibrating machine. If you tell a pupil to sing to somebody at the back of the hall the pupil will endeavor to push the voice to Mr. So-and-so, and the pushing is fatal. The whole science of voice production therefore consists in making the cavities vibrate completely and wholly."

THE DIFFICULTY of so managing the tongue that, together with all else which forms the pharynx, there shall be "an open doorway or passage through which the vibrations may reach to the ends of their cavities" also is mentioned.

This expert, who serves professionally many great singers, states that "voice is the vibration within the cavities from the base of skull right down to the bottom of the lung. It is vibration which makes voice, and this business in the neck is merely a mechanism to set into vibration the air around. Therefore the voice is forward because the ends of these cavities happen to be forward—i. e., in the mask. It implies that the obstructions, the elastic tubes and the other difficulties which prevent us getting vibrations to the ends of their cavities, are no longer there. The voice is there when the door is open."

Dr. Horsford points out the need for training the tongue muscles, and the muscles of the palate, yet he dwells on the danger of voluntary control of the pharynx in these words: "The more voluntary effort you put into that [the pharynx] the tighter you make it. Then, of course, there is the purity of vowel sounds, and effective diction of those consonants and those vowels which you know from experience help to remove obstructions.

FARTHER ALONG in Dr. Horsford's lecture he touches on why voices fail, and drives home a telling point. He said once, in a paper devoted alone to that subject, that "voices fail either through faults in the instrument or faults in the methods of use."

Along comes this Englishman with the frank statement that "I have seen many a voice ruined from want of medical guidance, and many a professional singer's career seriously interfered with by an operation."

Interesting, and very much so, is the assertion of Dr. Horsford that "the correct position for the larynx in singing is a low position, because only in a low position will the interior be allowed to act properly at all.

One vital part of Dr. Horsford's lecture touches on the matter of registers in the singing voice. Because his explanation of his belief is so clear it deserves to be set forth here:

"One word about the question of registers, which is, of course, of vital importance. Some people will say: 'I do not believe in registers. My pupils all have a uniform voice.' If they have, and that voice is really good and lasting, all they have done has been to correctly and efficiently open the pharynx above so that the resonance is perfect; and when resonance is perfect, the registers have been employed and the voice is uniform without your knowledge and therefore without any credit to you, but merely because you have trained the voice to that perfection in resonance.

"That there are registers is a fact, and a very essential fact, too. The vocal cords cannot extend to the full range of voice by merely increasing the tension of those two cords, without strain, without endangering their vitality. It is a physical impossibility, and consequently, as you know perfectly well, as the pitch of a voice will vary with its length, tension and density, we therefore have to raise the pitch by either increasing the tension, shortening its length, or diminishing its density.

IT is necessary for you to know that at the end of a certain series of notes a change in the nature or relation of the vocal cords to each other must take place to enable you to sing the whole scale without damaging those vocal cords. Therefore you have to be absolutely rigid in your determination to carry each series to a certain length and no further. If you do not do that, you are straining and thereby damaging the elasticity of the vocal cords. Hence when those vocal cords have to adopt a new position, they cannot make the new arrangement, and consequently the next series of notes are very irregular and weak from want of tone, or tension, or stability of those vocal cords.

"That is often found in the contralto because the lower notes have been overstrained and overtaxed in the desire or determination of master or pupil, or both, to use the wonderful chest notes. Therefore, having carried it beyond what is easy and proper for them, those vocal cords say: 'Now I cannot rearrange myself because I, like an elastic band, have been pulled too much.' Hence you have a damaged vocal cord.

"Tonus of muscle, tension of elasticity in the vocal cords, is essential at all times for the purpose of resisting pressure from below. The perfect voice will not be obtained until there is a perfect balance between pressure from below and resistance at the vocal cords. But resistance is at the larynx and nowhere else. If there is no current of air above, there cannot be pressure; and if there is no pressure, there can be no resistance; therefore, the only place that there can be resistance is at the vocal cords, because it is at the point of resistance that this current of air is transformed into vibration, hence the importance of breath control.

"THEREFORE the training of the voice is really the training of muscles within the larynx to resist the pressure from below. Then the tube above says: 'Very nice. I have nothing further to do. I will therefore open.'

"My chief desire now is to answer, or endeavor to solve, some of the problems which occur in your daily experience. I want to know the troubles from which you suffer in your teaching, and to discover whether I can make these difficulties simpler by any physiological explanation."

IT SEEMS definitely decided that New York is to hear, next season, the Dayton Westminster Choir. Mrs. H. E. Talbott confided this information—after the choir had made a justifiable record in Richmond, Ind., Chicago, Battle Creek, Grand Rapids, Lansing, Detroit, South Bend, Muncie, Kokomo, West Lafayette, and Cleveland.

Mrs. Talbott, who came to the rescue of this organization at the opportune moment, has since charged valiantly in its behalf. She's enthusiastic over it (Mrs. Talbott has the enthusiastic nature, though, it should be stated, not unduly so). As a consequence, since the Westminster Choir sings admirably, it has been able to carry on to chances for recognition which is deserved.

But I believe, as does the sponsor of this organization, that its sincerity and spirituality are outstanding qualities. Conductor Williamson has done and is doing constructive work. With the Choir at its best New York should be impressed.

FROM AMARILLO, Texas, comes a letter written by May Peterson together with a full page advertisement carried in the Amarillo Daily News about Miss Peterson's appearance in the Panhandle Music Festival—which occupied an entire week recently.

The interesting phase of this advertisement (unusual in point of size to stress an individual artist) is that it resulted in an increase of $700 in the single-seat sale on the evening the soprano sang. "Songs You Like" was the top line of the ad, with "will be sung tonight by May Peterson" directly underneath, followed by a photographic reproduction of the artiste. Then came a list of seven songs, and information concerning where tickets might be purchased.

I have contended, many times, that success in getting people into a concert auditorium is largely dependent upon managerial initiative and industry. Here was enterprise, and it paid. The local manager who complains about mediocre patronage often has himself alone to blame. This is not an age where one can publish a few small ads about a concert, send out a herald or two, let the newspaper editors have a half dozen badly written stories, and then sit back in a chair and wait for customers to walk in. The up-and-coming impresario is the one who succeeds, and gets ahead. And who makes the visiting artists happy in so doing.

SYRACUSE has gotten back of its orchestra in a manner which foreshadows a new era in its existence. Most music folk remember the start, some four years ago, under conditions not easy to surmount. Last season Vladimir Shavitch was engaged as conductor, and since that time there has ensued a gradual elevation in the quality of the orchestra's playing, its discipline, and the programs offered.

By degrees Syracuse people realized what it was possible for its orchestra to achieve. Now steps have been taken to reorganize the board of directors, which, when nominated and elected, will choose its officers and . . . a manager.

Melville Clark, who was the prime mover in the establishing of the orchestra, is to relinquish the presidency of the organization. An acting executive committee is now at work on plans to place the orchestra on a firm basis, and will issue shortly an official announcement.

Mr. Shavitch has been reengaged to conduct this organization, and he is enthusiastic over the possibilities . . . which include serving, in a modest way, other communities than Syracuse.

THE CRITICAL SCALES

Royal Dadmun

After an absence of several years from local concert platforms, Royal Dadmun was heard in a song recital at Aeolian Hall last Tuesday evening. He sang a Handel air; two sixteenth century numbers by Quagliati and Falconiere in modern transcriptions by Pietro Floridia; a translated Russian group; one in French; another in German; and, in conclusion, English and American songs. Sigfrid Prager accompanied.

The Times chronicler commented that the baritone "sang with discriminative style and authority. . . . Mr. Dadmun displayed freedom and buoyance beyond the usual dexterity of baritone voices of his powerful timbre." According to the writer in the Herald Tribune: "A skilled singer, Mr. Dadmun gave an expressive performance, doing notable work in bringing out the contrasted emotions of a song such as Koenemann's When the King Went Forth to War. His voice, of adequate volume, showed some departure from absolute smoothness of tone, but the net impression was one of pleasing quality."

Herbert F. Peyser of the Telegram-Mail wrote that his performances "bore their customary stamp of painstaking conscientiousness . . . his delivery always shows the results of creditable striving and long standing concert experience." This reviewer, however, thought Mr. Dadmun too inclined to a "slumbrous mezza-voce utterance" which becomes monotonous. The Sun writer observed that Mr. Dadmun "sang with artistry and refinement of style. His good voice served him well in the expression of sentiments, and his finish in phrasing was a valuable asset in his general work."

Weyland Echols

Weyland Echols, heard in New York earlier this season at a benefit recital as the "masked tenor," gave a recital in Aeolian Hall Wednesday evening. John Doane accompanied.

The Times reported that, "with a light, lyric style, a sensitive vocal pianissimo and intelligent phrasing, he combined moments of manly declamatory singing, though the tone as yet was not often sustained and its most characteristic effects were found in half-voice at high range." Pitts Sanborn (Telegram-Mail) asserted that Mr. Echols "indisputably knows a thing or two about artistic song delivery. He has learned some of the important secrets of style and applies them with discretion and no small authority."

According to the writer in the Sun, Mr. Echols "disclosed a voice of agreeable character and ability in using it. . . . His intonation was excellent, his diction, for the most part, clear and his phrasing generally admirable." This chronicler commented that a cold seemed to mar the uniform evenness of his scale at times." Mr. Echols produced a pleasing quality of tone when not aiming at a volume beyond his compass, wrote the reviewer of the Herald Tribune.

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Miss Regina Diamond

A concert debutant of recent days was Regina Diamond, who gave a song recital in Aeolian Hall, New York, on April 22. German Lieder shared the program with Italian and English songs. Richard Hageman was her accompanist.

W. J. Henderson wrote in the Sun that Miss Diamond "has a very good voice, quite good enough for concert singing and capable of more warmth and expressiveness than appeared most of the time last evening. . . . The young lady showed promise, but her art is not yet sufficiently developed." In the final line of Gretchen am Spinnrade she relaxed and lost all throat tightness, according to Mr. Henderson, and "the natural color of her voice revealed itself as warm, lucent, and even emotional in character." The Times chronicler also noted the occasional nervousness which marred parts of the recital, but thought she possessed "a good lyric style, and vocal resources."

To quote the Herald Tribune, Miss Diamond's singing "had merit and possibilities of development. Her voice was of ample range and good size. . . . Her tone was good in passages of moderate volume, with clear quality and smooth surface." Herbert F. Peyser (Telegram-Mail) commented that her voice "deserves careful fostering. It is a soprano of no small purity when properly supported and allowed to flow unimpeded."

Dock Snellings

Dock Snellings, a negro postman from Burlington, Vt., was heard in recital in Aeolian Hall, New York, on April 24.

The Times reported that the baritone "gave evidence of the seriousness of his aims and proved best equipped for the singing of the spirituals." According to the Herald Tribune, he displayed "a deep, resonant voice, with a quality of tone agreeable in soft notes, but in others inclined, it seemed, to a rather harsh timbre." This writer found him more at home in the spirituals which were sung "with expressive sincerity and a clearer, freer tone." Herbert F. Peyser of the Telegram-Mail observed that Mr. Snellings was not equipped for the songs by Verdi, Rubinstein, Handel, Leoncavallo, and others.

Junior Orchestra in Annual Concert

The annual spring concert of the Louis Cornu Junior Orchestra was given in Aeolian Hall, New York, on April 26. According to the Sun, "the artistic results, animation, and interest shown by the members in performance are very praiseworthy." The organization, which is ten years old, gives young players an opportunity for symphonic training. Evelyn Brill, violinist, played several solos.

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Miss Janet Adamson

"It is seldom that a first recital brings to public attention so beautiful a voice" as that disclosed by Janet Adamson at her Aeolian Hall (New York) debut on April 27, was the opinion of Pitts Sanborn of the Telegram-Mail. He added that Miss Adamson's voice is of "ample volume, rich in substance and of velvet texture. Its tones glow with native fire, tingling for the brilliant phrase, apt to publish tense emotion."

Her technical virtues were also applauded by Mr. Sanborn, although he admitted that her singing was uneven and that there was room for further development in some of its phases.

Less enthusiastic was W. J. Henderson (Sun) who commented that Miss Adamson revealed "a serviceable voice," which might perhaps have done better if it had been kept to the range of a mezzo soprano. The upper tones did not seem to be natural and surely were pushed. The lower ones had a more spontaneous character." According to the Herald Tribune "there was no doubting Miss Adamson's interpretative talent, her capacity for expressing the varied emotions of the taxing Chausson number, skill in phrasing and very intelligible diction. But her tone, in its upper notes, gave from time to time an effect of strain."

To quote the Times, the singer brought to the audience "an endowment of naturally musical feeling and some fine moments of a dramatic contralto voice. Her vocal material, not always under command, was constrained as yet by some uncertainty as to its use."

Panhandle Festival Held

Amarillo, Tex., April 20.—The Panhandle Music Festival, under the direction of Emil F. Myers, was held here from April 13 to 18.

The soloists who were heard were May Peterson, Florence Macbeth, Albert Spalding, Rudolph Reuter, Oscar Seagle, and Jose Mojica. Other concerts were given by Girvin's Little Symphony, Ramon B. Girvin conductor; the Amarillo High School, under the direction of Mrs. Robert Wilson; and the West Texas State Teachers' College, Wallace R. Clark conductor.

The festival drew one of the largest crowds it has ever known, and the various concerts were applauded by capacity audiences. There was also held a series of contests after which a concert was given by the winners.

Clyde Burrows

Clyde Burrows, baritone, gave his first New York recital at Town Hall last Tuesday with Emil Polak as accompanist. The Times reported that he proved "a serious and sincere artist, not alone in the old light-flowing melodies, but in communicative emotion, such as marked his well delivered texts from tone poems of a later day."

Old English ballads, German Lieder, and songs by Wade, Arnold, Schubert, Grieg, and Brahms comprised his program for the most part. There were also two Bayou ballads and two translated Russian numbers.

According to the Sun, Mr. Burrows is a "natural born singer." This writer continued that "he disclosed a voice of agreeable quality and good range. He sang with ease and fluency of tone and fine sustaining power. His style needed a little more color and finish, but he was fully able to please his hearers well. His sense of pitch was admirable." Herbert F. Peyser of the Telegram-Mail thought he lacked interpretative or artistic abilities, and the Herald Tribune chronicler wrote: "His voice showed possibilities, a soft, agreeable quality of tone in his softer notes, resonant fullness in some outbursts of louder ones, but there were invasions by a less agreeable timbre."

Alessandro Telesio

A recital was given in Chickering Hall, New York, on April 22, by Alessandro Telesio, tenor. His accompanist was Christian Schiott. The chronicler in the Sun wrote that Mr. Telesio "revealed a light tenor voice of good quality, which he used with considerable skill and a sound knowledge of style. He did not possess the resources necessary for dramatic recitative, but he made excellent use of the lighter lyric opportunities of his offerings." This writer added that his head tones were "exceptionally good."

The Herald Tribune reporter commented also that Mr. Telesio's voice seemed of a lyric rather than a dramatic quality. He thought that the tenor showed "a pleasing, unruffled quality of tone."

Italian-American Soprano Heard

A young Italian-American soprano, Amelia Antonucci, gave a recital in Aeolian Hall, New York, April 26. In an aria from La Forza del Destino, to quote the Herald Tribune, she showed "ample vocal volume and emotion, but an unpolished quality of tone.'

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THE BALANCE OF OPINION

The Artists' Choir

The Artists' Choir, conducted by Clara Novello Davies, gave its second New York spring concert at Town Hall on April 26. Gladys Axman, Alma Clayburgh, and Rafaelo Diaz were the vocal soloists and Rhea Silberta, pianist, also was heard. The accompanists were the Misses Bedford and Whited, pianists, and the Misses Weymer, Shaffner, and Stockwell, harpists.

To quote the chronicler in the Sun, the chorus "showed improvement in tone quality and sang with good balance, good intonation and excellent phrasing and spirit." The Herald Tribune reported that the singers "made a very considerable impression, singing with a large degree of volume and spirit and, with one or two minor exceptions, notable unity and precision in response to Mme. Davies' direction." This writer qualified that "there was, perhaps, room for further polish in the highest notes of the sopranos, in some of the lusty notes of the male chorus, and occasionally in the ensemble."

According to the Telegram-Mail commentator, the choir, "ably" directed by Mme. Davies, "gave proof of good material and careful training in choral music." The soloists received commendation and this writer observed that Miss Axman delivered Il Est Doux from Herodiade with "fine quality of tone (especially in the upper part of her scale), a flowing legato and well considered phrasing."

Mme. Davies was presented with an ivory baton as a token of appreciation for her work with the chorus.

Boris Lang

Slavic music constituted, to some extent, the program played by Boris Lang, Russian pianist, in Town Hall, New York, on April 24. Among the composers represented were Rachmaninoff, Scriabin, Chopin, Bach and Liszt.

In the opinion of the writer in the Herald Tribune, Mr. Lang "seemed to have a competent technique, marked fluency and lightness for rapid runs and expressive ability." According to the Times, "Mr. Lang has musical feeling, but has not a comprehensive foundation of technique or musicianship." The chronicler in the Telegram-Mail merely found his attitude "earnest."

Large Audience at Benefit Concert

A large audience applauded the concert given in Carnegie Hall, New York, on April 23 for the benefit of the St. Andrew's One-Cent Coffee Stands Society. The soloists participating in the program were Ruth Barrett, organist, Anna Pinto, harpist, Christian Thaulow, violinist, and Adrian Vanderbilt, pianist. There was also a vocal quartet composed of Clara Lambert, Grace Divine, Richardson Irwin and Jean Theslof. The accompanists were Morris Jimonick, Evelyn Smith, and Alice V. Williams.

Mischa Elman

At his final New York recital of the season in Carnegie Hall on April 26, Mischa Elman played Nardini's Sonata in D, Vieuxtemps' Fifth Concerto, and pieces by Chausson, Barbella-Nachez, Brahms-Joachim, Grieg, and Wienawski, besides Auer and Elman arrangements.

Pitts Sanborn of the Telegram-Mail wrote that "the distinguished fiddler has never seemed more in the vein." According to the Post, the program "afforded excellent opportunity for the display of those qualities which have given Elman his place among the foremost artists of the world." The Vieuxtemps Concerto, further to quote this writer, gave "full play to the richness and poetry of his tone and splendid technique." The Sun writer reported that Mr. Elman's "general work had its familiar beauty of tone and finish. . . . His tone coloring was exquisite, his pitch seemingly perfect, and his range of sentiment well controlled."

After the violinist had warmed up, wrote the Herald Tribune reviewer, "tonal clarity and fluency and the familiar Elman technical brilliance" marked the performance. In the Times was mention of the cordial reception accorded the artist.

Miss Gale—Miss Gay

A joint recital was given in Chickering Hall April 27 by Mary Louise Gale, violinist, and Vernice Gay, pianist, both of whom made their New York debuts on this occasion.

According to the Sun reviewer, both young artists "acquitted themselves with much credit in their respective performances. They seemed to be still in the tentative stage as to style, and Miss Gale needed more elasticity in her bowing. But on the whole, they showed admirable training and played well. More experience will do much for them."

Miss Gale, playing, among other things, Bruch's G minor Concerto, displayed a very competent technique in the opinion of the Herald Tribune writer, with marked agility sometimes verging on brilliance, and a tone satisfactory in regard to clearness, and volume, except when the vigor of her bowing produced a passage or two of drier quality. This commentator observed that Miss Gay's music was "well played, with well developed technique and notable fluency." Other papers did not carry analytical reviews of the concert.

Bella Sadin Gives Piano Recital

Bella Sadin, young New York pianist, opened her recital at Rumford Hall on April 24 with Brahms' Handel Variations. Also on her program were numbers by Chopin, Dohnanyi's Rhapsody, and two pieces for two pianos played with her teacher, Dorsey Whittington. To quote the Herald Tribune, Miss Sadin "seemed to have the mechanics of her playing well in hand, and a vigor indicating expressive capacity . . . the impression seemed one of promise." Other newspapers did not publish analytical reports of the recital.

Machine Is Invented to Measure Singers' Emotions

WASHINGTON, D. C., April 27.—A method for "measuring the artistic emotions of singers" was described today by Dr. C. E. Seashore of the Iowa State University at the opening session of the National Academy of Science here.

Dr. Seashore has compiled many tests to determine innate music ability and special talents in music. His latest method has already been applied, he said, to John McCormack, Geraldine Farrar, Anna Case, Nellie Melba, David Bispham, John Barnes Wells, and Louise Homer. He exhibited photographic records of renditions of Annie Laurie by each of these artists.

"These records permit us to express quantitatively and in fine detail the expression of artistic emotion in singing in terms of variations in pitch, time and intensity," Dr. Seashore said. "Volume and other complex factors may also be determined by an extension of the same principle of measurement."

Tinlot to Go to Rochester

Minneapolis, April 28.—Gustave Tinlot, French violinist and concertmaster of the Minneapolis Symphony Orchestra, has tendered his resignation to the orchestra, to take effect at the end of the present spring tour.

Mr. Tinlot was released from his contract, which covered another year, so that he might accept a professorship at the Eastman School of Music here. He will also play first violin in the string quartet and be concertmaster of the symphony orchestra maintained by George Eastman.

The new concertmaster of the Minneapolis organization, according to the announcement by Arthur J. Gaines, manager, will be Pierre Henrotte, present concertmaster of the Metropolitan Opera Company and at one time of the Chicago Opera Company.

Sings in Costume

A costume recital "for children and adults" was given by Sibyl Mandell, American diseuse, in the Princess Theatre, New York, on April 19. According to the writer in the Sun, Miss Mandell "wore tasteful costumes and she knew how to pose and act with admirable skill. Her singing assets were modest, and animated inflection of voice greatly aided her in verbal speech." Her performance was marked by "spirit and wealth of gesture," wrote the Herald Tribune chronicler, "her singing showed a capacity for clear, agreeable quality." Other newspapers did not report the concert in detail.

Shakespeare Settings Sung by John Coates

John Coates, English tenor, made his New York debut in Town Hall April 23 in a recital of Shakespearian songs. In the words of Pitts Sanborn of the Telegram-Mail, the singer "not only sang with art that was truly consummate, but he interspersed comments as he went along of winsome learning and of priceless humor." With one or two exceptions, Mr. Coates sang each song in both an early and a modern setting.

"In a word," continued Mr. Sanborn, "Mr. Coates' singing is that of a master and is instinct at every point with the captivating charm of great art." Olin Downes wrote in the Times that he is, at best, "an experienced and accomplished singer." He showed in his interpretations, said this chronicler, "his mastery of diction as also his musicianly treatment, on many occasions, of a melodic line."

Among the qualities of his singing admired by W. J. Henderson of the Sun were his "captivating art and engaging personality;" his good breath control, which he uses "for extended and exquisitely curved" phrasing; his "admirable" diction; and his mastery of style. Mr. Henderson also wrote that his quality of tone is "sufficient for his present needs" and "problems of tone production do not trouble him." F. D. Perkins (Herald Tribune) wrote that after a career of thirty years as a singer, "his voice was not of the largest volume, but was skillfully and artistically used, with smoothness and delicacy, a sense of nuance in softer passages, and a remarkable expressive ability, coupled with unmistakably clear diction."

The comment in the Post was: "Mr. Coates has a naturally good voice, but there were times when he forced it overmuch. His diction is excellent." The reviewers were agreed as to the interest of the program he offered.

Verbrugghen Conducts Elijah

Minneapolis, April 24.—At the sixteenth symphony concert of the Minneapolis Symphony Orchestra, Henri Verbrugghen conductor, Mendelssohn's Elijah was given with the assistance of the Minneapolis Symphony Chorus. The soloists were Jeannette Vreeland and Meta Ashwin Birnbach, sopranos; Agnes Rast Snyder, contralto; Judson House, tenor; Bernard Ferguson, baritone, and Master Bobbie Jellison, boy soprano.

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Stock Wins Ovation In Closing Concert

Chicago Symphony Ends Thirty-fourth Season; More Choral Events.

Chicago, April 30.—The thirty-fourth season of the Chicago Symphony Orchestra came to an end Friday night when Frederick Stock conducted a program made up of Tschaikowsky's 1812 Overture, Weber's Oberon Overture, Brahms' First Symphony, excerpts from Tristan und Isolde, and Schumann's Abendlied.

Mr. Stock, who has conducted the orchestra for some twenty years, was accorded an ovation. Maurice Rosenfeld wrote in the News that this conductor has gained "with each year more and more confidence and greater mastery in the conducting of the highest in music."

The entire audience joined in lustily and sang the Blue Danube when Mr. Stock conducted this number at the final pop concert of the series last Thursday. In addition to Tschaikowsky's Fifth Symphony, the orchestra also played numbers by d'Albert, Glazounow, Grieg, Keller and Elgar.

* * *

A chorus of over five hundred children from all parts of the city sang Sunday afternoon in the annual festival of the Civic Music Association. The Civic Orchestra, under Frederick Stock, was highly commended for its work.

Two songs by Edward Moore of the Tribune were sung with "very good tonal quality and commendable precision," to quote Maurice Rosenfeld. The performance was deemed excellent by the chroniclers, all of whom commended the cultural and educational work being done by the association.

* * *

The annual concert by the Marshall Field & Company Choral Society took place in Orchestra Hall on April 22. Thomas A. Pape conducted. The soloists were Arthur Kraft, tenor; Lois Johnston, soprano; Edna Swanson ver Haar, contralto, and Carl Rollins, baritone. A Cantata by H. Walford Davies, The Pilgrim's Chorus from Tannhaeuser, the Hallelujah from Beethoven's Mount of Olives, and other part songs comprised the program.

Mr. Rosenfeld asserted that Mr. Pape "never displayed his musical abilities, his artistic talents and his command over the entire ensemble so ably as he did at this concert." He continued that "there was often a beautiful and expressive tone quality from the chorus." According to Edward Moore, the concert provided "some of the best choral singing of the season." The performance was highly praised by other reviewers.

The soloists were "admirably equipped," wrote Mr. Rosenfeld, and Mr. Moore agreed as to their competency. He added that there was "superb quality" and "some excellent taste" shown in Mr. Kraft's singing. The solos were commended also by Karleton Hackett of the Post, and Glenn Dillard Gunn of the Herald Examiner thought Mr. Rollins "a gifted and routined baritone, and that Miss Johnston sang "with straightforward and convincing earnestness and vital and pleasant tone."

* * *

The United German Male Choruses of Chicago gave a concert Sunday for the benefit of Ulrich's Orphanage. Fifty members of the Chicago Symphony Orchestra under Eric De Lamarter assisted, and the soloists were Mme. Minnie Lang, soprano; Dr. Fery Lulek, baritone, and Master Leonard Shure, pianist. Weber's Ocean, Thou Mighty Monster was sung by Mme. Lang, "making effective display of a rather unusual range."

Mr. Rosenfeld asserted that the singers, under Karl Reckzeh, "displayed a remarkably fine tone body, a buoyant lightness in quality and good musical interpretation. . . . Mr. Reckzeh deserves praise for the excellent work he has accomplished." The other reviewers agreed.

ROYAL DADMUN
American Baritone, Who Was Warmly Applauded in His New York Recital Last Tuesday Evening

Musical Chicago En Courant

Home Season Ended, Orchestra Will Play on Tour and at Festivals; Events of a Closing Year.

by HAZEL H. MOORE

Chicago, April 28.

THE Chicago Symphony orchestra officially ended its thirty-fourth season on Saturday night with the clatter and bang of Tschaikowsky's 1812 Overture. The audience endeavored to produce a 1925 fanfare of appreciation of equal volume, and Mr. Stock and the orchestra were permitted to retire with the consciousness of a season well done.

One retirement at least, was for good. Albert Ulrich, oldest member of the orchestra both in age and years of service, will not return. Having begun to play with Theodore Thomas in 1881 and having played continuously with him and Mr. Stock since 1883, forty-two years, he has earned a slight repose and will receive a pension and start with a summer's vacation in Europe. Mr. Stock introduced him to Saturday night's audience, who gave him a heart-warming farewell.

Though the official orchestral season has closed, the orchestra still has a tour of two weeks and sundry festival engagements to fill before actual disbandment takes place. As a matter of fact that function is more theoretical than actual as fifty players remain together, simply moving their means of support from Orchestra Hall to Ravinia Park, where they learn that an opera orchestra remains in the pit and is supposed to be heard but not seen.

MR. MOORE makes interesting statistical report in the Tribune to the effect that Richard Wagner was the composer most frequently listed on the symphony programs. Beethoven and Brahms were second and "the beginning and end of music, Johann Sebastian Bach and Igor Stravinsky," third.

The final popular program of the orchestra on Thursday night turned into a community "sing" with Frederick Stock as sing leader, not a new role as far as the children's concerts are concerned. After a rousing performance of the popular Tschaikowsky Fifth symphony, he announced that the Blue Danube Waltz would be played as one of the "million and a half" requests received. The audience was invited to sing, and did—lustily and well.

It would seem that the most "civic" force in Chicago music is not so named.

THE annual festival of the Civic Music Association of Chicago, which rightly construes its name, took place at Orchestra Hall on Sunday. The festival offered evidence of at least three phases of the Association's activities. The Civic Orchestra, (for the development of symphony players) played, the combined children's choruses of the Association sang under the direction of Herbert E. Hyde, and Frederick W. Carberry led the audience in community singing. Karleton Hackett added a plea on behalf of the association for funds to carry on their fine work and to cover their deficit of the past year.

Announcement was made of the graduation of four members of the student civic orchestra. Three will go to the Minneapolis Symphony orchestra and one to a desk with the Chicago Symphony.

The Orchestral association announces the election of Augustus S. Peabody as third vice president and of William Owen Goodman as member of the executive committee of the association.

Coincident with the closing of the orchestral season comes from the press Philo Otis' book The Chicago Symphony Orchestra, Its Organization, Growth, and Development, 1891-1924. By age and association Mr. Otis is ideally equipped for his task. He is secretary of the orchestral association, has been intimately associated with the orchestra since its inception, and further, his recollections go back to 1857. The book is therefore a complete and valued record of orchestral beginnings in Chicago and their activities up to date.

TWO HUNDRED and twenty-five pupils of high and grammar schools took part in the Greater Chicago music memory contest at Orchestra Hall on Saturday afternoon. The contest was held under the auspices of the In and About Chicago Music Supervisors' club, but proved to be more "about" than "in," as Chicago schools were not represented.

Mr. Stock and the Chicago Symphony orchestra presented music to be identified to the contesting teams of five each, who were supposed to name the composition, its source, the composer and his nationality, from the few bars played by the orchestra. Gary proved that steel is not paramount in its schools by winning two places, first for the grade schools, and tying for first with Lake Geneva in the high school contest.

SOCIAL, art, and music circles in Chicago are more than a little exercised over the forthcoming production of John Alden Carpenter's new ballet Skyscrapers at the Metropolitan Opera in New York. Comments as to a prophet and his honour are frequent and apt. The fact that the composer drew his inspiration and title from the newly arising skyscrapers adjacent to his own home in the heart of old Chicago, would seem to justify the plaints of Chicagoans who would have liked a home production. However, one congratulates Mr. Carpenter,—and the Metropolitan.

AMONG other observations relative to Girls' Week was a concert presenting several of Chicago's most talented girls. Helen Hedges, soprano, has received numerous commendatory comments as to her charm and ability during the winter; Marion Roberts was last year's winner in the piano contest of the Federation of Women's Clubs; Helen Walton danced and Catherine Wade Smith and Theodora Bliedung, violinists, played. The program was arranged by the Musicians' Club of Women.

Rene Lund, Chicago baritone, showed at his annual recital on Sunday that he had climbed several more artistic rungs on his ladder of achievement. His singing pleased a goodly audience.

THE Chicago Opera Society has awarded the David Bispham memorial medal to John Adam Hugo of Bridgeport, Connecticut, composer of The Temple Dancer, presented by the society in Chicago last year.

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Volpe Leads in Farewell

Kansas City, Mo., April 25.—The third and last concert of the season by the Kansas City Conservatory Orchestra, which took place last Sunday afternoon in the Ivanhoe Auditorium, was the occasion of the last public appearance of that organization under Arnold Volpe, its founder and conductor.

Mr. Volpe has been in charge of the Conservatory Orchestra School since its inception three years ago, and under his direction the orchestra has grown to a membership of seventy. The members of the orchestra presented him with a watch.

The soloists at the concert were Mrs. Hunter L. Gary, soprano, Mary McKee, pianist, and Claude Dengolesky, violinist. Mrs. Gary sang for the first time three new songs with orchestra by Mr. Volpe: Homeless, Lullaby, and If You Could Know.

The orchestral numbers were Haydn's Second Symphony, Bizet's l'Arlesienne, and a Spanish Suite by Lacome. The performances were lauded by the reviewers.

Chicago Youth Wins Memory Prize

Chicago, April 28.—Robert Lanyon, a young insurance salesman, won the first prize of $1,000 today in the March Music Memory Contest arranged by the Brunswick-Balke-Collender Company. There were thousands of competitors. In his school days Mr. Lanyon, a graduate of the University of Chicago, was an usher at the Auditorium, which experience helped him with the problems of the contest.

To win this prize young Lanyon had to listen over the radio to five concerts broadcast by musical artists, to write a short essay on the voice of Mario Chamlee, of the Metropolitan Opera Company, and to identify the different singers who were incognito.

J. A. Daniels, of Butler, Ind., received the second award of $500; Mrs. Iva Hamilton Butler, of Des Moines, Ia., the third award of $300, and Elmina Rupert, a thirteen-year-old Pittsburgh girl, the fourth award of $200. There were ten awards of $100 each and forty of $50 each.

Chicagoans Give Recitals

Local Artists Featured in Windy City Music; Present Girls' Week Concert.

Chicago, April 30.—With the waning of the concert season has come a sudden activity on the part of local artists. Among the few recitalists of last week there were a number of Chicagoans.

Rene S. Lund, Chicago baritone, was heard in a recital at the Playhouse Sunday, accompanied by Edgar A. Nelson. In the words of Maurice Rosenfeld of the News, he "made a decided success with the exposition of his vocal art, his interpretative style, and his musicianship." According to Edward Moore of the Tribune, he seemed "an artist of both talent and industry" whose voice "has quality by nature, resonance, and evenness by development, and he knows how to project both words and melody."

His "splendid tone and attractive art" received the praise of Glenn Dillard Gunn of the Herald Examiner, and Karleton Hackett of the Post said he showed "genuine feeling for his songs, and his voice was expressive. The tone has grown richer in timbre, and with a wider range of tone colors."

* * *

A girl's week concert was given in Orchestra Hall Tuesday night under the auspices of the Musicians' Club of Women. Among the young artists who appeared were Helen Hedges, soprano; Theodora Bliedung and Catherine Wade-Smith, violinists; Helen Walton, dancer; and Marion Roberts, Lillian Jackson, and Margaret Farr, pianists.

Mr. Gunn thought Miss Hedges "has much more than a soprano voice of delicious quality and unspoiled freshness. She has feeling, imagination, the happy gift of making vocal facility a thing of beauty." He considered that Miss Roberts surprised by making the "ponderous moments" of Brahms' E flat major Rhapsody "sonorous without being heavy and its few facile moments bits of glittering technical display."

According to Edward Moore, these two artists gave a "personal glow" to their work. Mr. Hackett commended all the performers, and Mr. Rosenfeld thought that Miss Hedges has a flexible coloratura soprano voice which showed improvement in "vocal style and musicianship." He continued that Miss Roberts played "with Brahmsian energy, musically and with a perfect command of technique." He added his word of praise for the other girls.

* * *

A thirteen-year-old violinist, Marshall Sosson, gave a recital in Kimball Hall Sunday. The Post reported that he played "with comprehension of the music and with surprising technique." To Mr. Moore, his was "good playing regardless of age, with fine tone, excellent poise, and quite unchildish fervor." Maurice Rosenfeld wrote that he played "with a musical understanding which many a mature violinist lacks. He played with a temperamental interpretation which made the music vital and with a clear and unusually facile technique."

* * *

Clara Drew Miller and Louette Riehl Luecke gave a joint recital in the Young American Artists' Series in Fine Arts Recital Hall Thursday. Mr. Gunn thought that Miss Miller brought to her playing "admirable musical intelligence, a well developed sense of the acoustic possibilities of the piano . . . a pleasant tone." He found power and range in Miss Luecke's voice.

Dramatic qualities as well as power were noted in her singing by Mr Rosenfeld, who also liked her clear enunciation and poise. Mr. Hackett found less to commend in the work of the two artists.

* * *

The sixth of her historical recitals was given in Kimball Hall on Tuesday by Clara Clemens. Works by Pizzetti, Casella, Respighi, Bax, Holst, Elgar, Williams, Bridge, Carpenter, Bloch, Griffes, Mason, Foote, Parker, Chadwick, MacDowell, and Beach made up her program.

* * *

Watt Weber, tenor, and Constance McGlinchee, pianist, gave a joint recital in the Young American Artists' Series at Fine Arts Recital Hall April 16. Mr. Gunn asserted that Mr. Weber is "the most promising young tenor that the season has brought to notice."

Mr. Hackett wrote that he has "a sympathetic tenor voice of the true tenor timbre and with gratifying ease in the upper register. He sang with appreciation for the music and with interpretative power." Mr. Weber was credited with "an uncommonly fine lyric voice which has not yet reached its full maturity" by Mr. Moore, and Maurice Rosenfeld said he exhibited a voice "of admirable training and smooth, lyric quality over a wide range." Miss McGlinchee did not receive such favorable mention and most of the reviewers noted that nervousness marred her playing.

* * *

Fritz Renk, violinist, and Otto Beyer, pianist, assisted by Alexandra Carlisle Jenkins, reader, and Carl Renk, violin, Harry Perkins, viola, and Walter Brauer, violoncello, gave a program of chamber music at the Studebaker April 19.

According to Mr. Gunn, Messrs. Renk and Beyer "play together with that perfect mutual understanding which makes fine ensemble." Other writers agreed that they proved themselves admirable musicians, and the Post reported that "the string quartet played well, and Mr. Beyer fitted the piano into the ensemble with good sense of proportion."

* * *

On April 18 in Kimball Hall Louise Fernald, lyric soprano, Louis Victor Saar, composer and pianist, and Maryan S. Rozycki, pianist, were heard in a joint recital. In the words of Mr. Rosenfeld, Miss Fernald "exhibited a high, clear voice of pleasing quality;" Mr. Saar "earned a big success;" and Mr. Rozycki played "with musical understanding."

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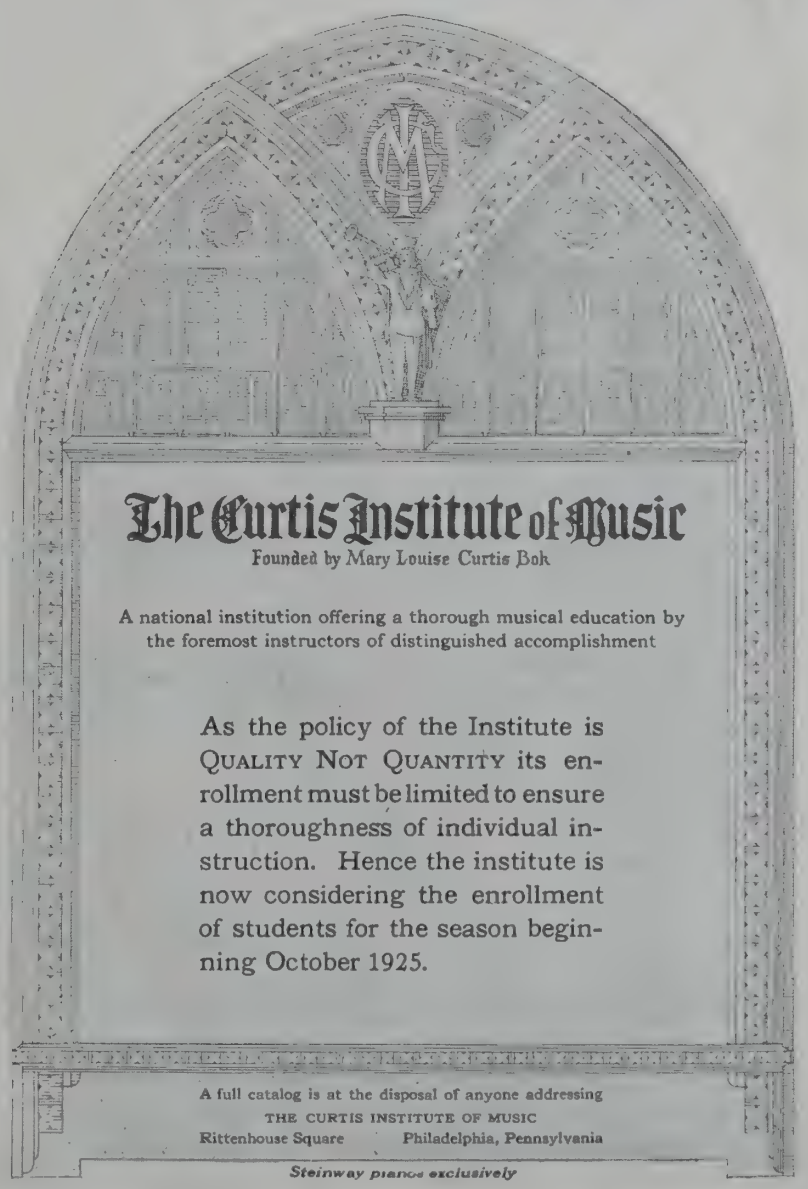
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On The Music Highway

ANTHONY PESCI, young American tenor, was soloist with the Beethoven Club of Staten Island last Wednesday evening.

One of the largest community choruses ever assembled in the United States will participate in a three-day Music Festival to be held in White Plains May 14, 15 and 16. Two thousand singers from all over Westchester County, under the direction of Morris Gabriel Williams, will compete for prizes, and programs will be given by the New York Symphony Orchestra, Walter Damrosch conducting. Florence Easton, Kathryn Meisle, Paul Althouse, and Arthur Middleton will be the soloists. A negro chorus of more than 150 has been supplied by John D. Rockefeller, Jr.

Prizes will be awarded to the best choir of mixed voices, the best choir of boy voices, the best quarter choir, the best choral society of mixed voices, the best choral society of male voices, and the best choral society of women's voices. There will also be prizes for vocal and instrumental soloists.

On the Festival committee are Harry Harkness Flagler, Felix Warburg, E. F. Albee, Clarence M. Woolley and Kurt Schindler.

At next Sunday's concert of the Sunday Symphonic Society of which Josiah Zuro is conductor a special Music Week program will be offered.

Florence Austral, dramatic soprano, arrived in this country last week to appear in the Cincinnati Music Festival which began Saturday. She is the first artist to be specially engaged to come from Europe to make her American debut in this festival since before the war. Miss Austral will sing the soprano role in Bach's St. John's Passion at the festival.

Roland Hayes, negro tenor, sang by royal command before the Queen Mother of Spain at her palace on Thursday, April 23. The summons came as a result of his public debut in Madrid on Tuesday, April 21. Then, and on April 24, he sang with the Madrid Philharmonic Society.

His Spanish appearances will be followed by a period of rest. He will make a tour of the German cities at the end of the summer and sing for the first time in Stockholm. He will return to America for his third tour of this country next November.

The Flonzaley Quartet was forced by heavy snowstorms to cancel its concert in Butte, Mont., the last point of its Pacific and Northwestern tour. The Quartet left immediately for New York to fulfill Eastern engagements, beginning May 5 in Fitchburg, Mass., and playing in Princeton, N. J.; State College, Pa.; Norwich, Conn., and Poughkeepsie, N. Y.

Honors of two national women's organizations, Delta Omicron, national musical sorority, and the Altrusa Club, have been bestowed upon Renee Thornton, soprano, who sang at the Altrusa Club concert, in Memorial Hall, Columbus, Ohio, on Wednesday, April 15.

Miss Thornton was initiated in Delta Omicron and Richard Hageman, her husband, was made a national patron of the sorority.

National membership into the Altrusa Club was bestowed upon Miss Thornton at the Dejeuner given by Mrs. Margaret Parry Hast, chairman, on the morning of Miss Thornton's concert. Dr. Gillette Hayden, national president of the club, presided at the short ceremony. The only other honorary national members of the Altrusa Club are Ida Tarbell and Mme. Schumann-Heink.

Miss Thornton's concert appearances will be made next season under the direction of Concert Management Arthur Judson.

On March 31, Rose Armandie, French soprano, and prize winner of the Paris Conservatory, who made her debut in this country last season, gave a concert at the Salle des Agriculteurs, Paris, assisted by Marcel Ciampi, pianist. Miss Armandie is returning to this country in November for a second tour of six weeks.

Sigrid Onegin, contralto, will return to this country next season for her third American concert tour and for several operatic appearances. Mme. Onegin's tour this season was postponed on account of the arrival of Fritz Peter Pentzold, who was born a few weeks ago to Mme. Onegin and her husband, Dr. F. Pentzold, of Munich.

E. Robert Schmitz is back in New York, resting for the first time since last fall when he left on tour the day after his Aeolian Hall recital on October 23. His season ended the first week in April with a recital followed by four lecture recitals in Birmingham, Ala.

The Elwyn Concert Bureau, Western representatives of the Wolfsohn Musical Bureau, Inc., have announced a Wolfsohn Innovation Series of ten subscription concerts which will be given on Thursday evenings during the season of 1925-1926 at Exposition Auditorium, San Francisco.

The feature of this course of concerts in San Francisco is the price scale, which will be $3.50, $5 and $8 for the entire series.

The artists to appear on this course are Josef Hofmann, Edward Johnson, Margaret Matzenauer, Hulda Lashanska, Felix Salmond, Thamar Karsavina and her ballet with Pierre Vladimiroff, Maria Kurenko, Vincente Ballester, Toscha Seidel, Olga Samaroff, and the London String Quartet.

A program of music by composers included in its own membership was held by the MacDowell Club of New York Friday evening. Two male choruses, two treble choruses, the Larghetto from her Sonata in D minor for violin and piano, and a song, by Gena Branscombe; Allen Lincoln Langley's Sonata in F minor for viola and piano; and songs by Ralph Cox, Marshall Kernochan and John Prindle Scott comprised the list.

Those appearing on the program included Miss Branscombe, accompanying; Mr. Langley, violist; Julie Ferlen, violinist; Bernard Wagenaar, pianist; Viola Waterhouse Bates, soprano, and the Mountain Males Glee Club, directed by J. L. Houston. Miss Branscombe conducted the treble choruses which were sung by ten women from the Mozart Society Choral, accompanied by a string and woodwind ensemble.

John Bland's boy choir of Calvary Episcopal Church will appear in a program of Liturgical music (a cappella) at the Wanamaker Auditorium, New York, next Saturday afternoon. The choir of forty-five voices will sing O Lord, Our God, Palestrina; Bless the Lord, Ivanoff-Ippolitoff; Bring a Torch, Old French; God Be in My Head, Davies; Cherubim Hymn, Gretchaninoff; Angel Bands, Saint-Saens; O Bethlehem, Old Basque; Salvation Is Created, Tschesnokoff; and Fierce Was the Wild Billow, Noble. The soloist will be Charles Stratton, tenor.

The first program of a two day observance of the memory of Marco Enrico Bossi, Italian organist and composer who died recently as he was returning to Italy from his first American visit, took place in the Wanamaker Auditorium on April 25. It was in that auditorium that Signor Bossi made both his first and last American appearances.

A program of his works was arranged by G. Aldo Randegger and included Piece Heroique, Hora Mystica, and Hora Gaudiosa for organ; the Trio Sinfonico, for piano, violin and cello; three Canti Lirici, for tenor, and four Visioni Pittoriche, for soprano. The assisting artists were Samuel A. Baldwin, organist; Caterina Gobbi, soprano; Nicola d'Amico, tenor; Salvatore dell'Isola, violinist; Rosolino de Maria, cellist; Mr. Randegger, pianist, and Alberto Bimboni, accompanist.

Alexander Russell spoke first on behalf of the Wanamaker Auditorium, where the organist had made his American appearances.

The other event was a free organ recital Sunday afternoon by Professor Baldwin in City College. An all-Bossi program was played.

Oliver Stewart, tenor, together with Daniel Wolfe, composer-pianist, and Helen Chase, pianist, is giving a recital at Rumford Hall, New York, tonight.

A song recital for young people was given at Chickering Hall, New York, on April 26 by Miriam Witkin, who sang only English songs. Her accompanist was Dorothy Longacre, who also played some solo numbers.

An increased schedule of out-of-town concerts is announced by the Philharmonic Orchestra for next season. In place of two tours there will be three. In place of single concerts in Philadelphia, Washington and Baltimore, the Philharmonic will give a subscription series of three in each of these cities, and the Pittsburgh concerts have been increased from two to four. There will also be two concerts outside the subscription series in Philadelphia, under the auspices of the Philharmonic Society of Philadelphia and the Philadelphia Forum. Other cities in the Philharmonic itinerary include Boston, New London, Northampton, Holyoke, New Haven, Wheeling, W. Va., Reading and Princeton.

Vittorio Trevisan, basso of the Chicago Civic Opera Company, has been engaged to sing Sir Tristan in Marta at the Music Festival to be held in Evanston, Ill. He will again be heard both at Ravinia and with the San Francisco Opera Company in San Francisco and Los Angeles. Mr. Trevisan has been re-engaged by the Chicago company for next season.

The second annual Music Week was celebrated in Lawrence, Kansas, from April 26 to May 2. The organizations participating in the celebration were the Minneapolis Symphony Orchestra, the Kansas University Glee Clubs, Haskell Glee Clubs, Lawrence Choral Union of 400 voices, High School Glee Clubs, Junior High School Glee Clubs, Children's Chorus, the Kansas University Orchestra, Haskell Orchestra, Kansas University Band, the Haskell Band, F. A. U. Band, Lawrence Music Club, and various churches of the city.

The soloist with the Minneapolis Orchestra, Henri Verbrugghen conducting, was Marie Tiffany, soprano of the Metropolitan Opera Company. The soloists in the Manzoni Requiem, sung by the Lawrence Choral Union with the University Orchestra, were Mme. Elsa Harthan-Arendt, soprano; Mina Hager, contralto; Eugene Dressler, tenor, and Herbert Gould, bass.

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Six Artists Celebrate Auer's 80th Birthday

Heifetz and Zimbalist Give Gala Concert With Aid of Pianists.

A birthday party was given Prof. Leopold Auer at Carnegie Hall, New York, last Tuesday evening by two of his pupils, Efrem Zimbalist and Jascha Heifetz, together with Josef Hofmann, Sergei Rachmaninoff, Ossip Gabrilowitsch, and Paul Stassevitch, pianists. Professor Auer will celebrate his eightieth birthday June 7.

In spite of the high price of the tickets, the auditorium was packed to capacity, and over five hundred disappointed music lovers were turned away at the doors. It was reported that the receipts totaled over $20,000.

The first number, Vivaldi's Concerto in A major for three violins, was played by Professor Auer and his two pupils, Messrs. Zimbalist and Heifetz, with Paul Stassevitch at the piano. Prolonged applause and cheers greeted the artists upon their appearance on the stage and at the conclusion of the Concerto. Following this was Brahms D minor Sonata played by Mr. Zimbalist and Mr. Gabrilowitsch, after which Professor Auer played some short solos, accompanied by Rachmaninoff.

A Romance and Tarantelle by Auer and Achron's Pensee de L. Auer were played by Mr. Heifetz, with Mr. Zimbalist at the piano, and Mr. Rachmaninoff serving as page-turner. Josef Hofmann played Chopin's F sharp minor Polonaise, Tschaikowsky's Berceuse, and the Wagner-Liszt Liebestod. The program was brought to a close with Bach's double Concerto in D minor played by Messrs. Heifetz and Zimbalist, with Paul Stassevitch accompanying.

Insistent calls for Mr. Auer at the conclusion of the entertainment brought forth the announcement that, fatigued from the excitement of the occasion, he had gone home to rest, leaving his thanks behind him.

Bodanzky Will Lead Novelties

There will be three first performances in next season's series of ten subscription concerts given by the Society of the Friends of Music in Town Hall, New York. At the first concert on November 8 Frederick Jacobi's choral work, Poet in the Desert, will be presented; Gallico's Septet for string quartet, horn, piano and voice will have its first hearing on November 22, and on December 13 Wetzler's Suite, As You Like It, will be given.

Ninth Symphony Ends Minneapolis Season

Gange Sings Bach Arias; Graveure Is Heard in Recital; Apollo Club Concert.

Minneapolis, April 26.—Beethoven's Ninth Symphony was the feature of the final Saturday subscription concert of the Minneapolis Symphony Orchestra, Henri Verbrugghen conducting. Fraser Gange was soloist in two Bach arias, as well as in the Symphony, together with Emily Stokes Hagar, soprano; Lewis James, tenor, and Claire Brookhurst, contralto.

Mr. Gange, wrote James Davies in the Tribune, "is that type of finished vocalist who brings to the interpretation of Bach not merely the right kind of intelligence; he has that perfection of vocal technique which makes light of the difficulties peculiar to this kind of music . . . his tone was sonorous, restrained, and even; his breath control was admirable; and his phrasing of such discrimination that every note was made to do its exact duty and nothing more." Mr. Davies continued that the soloists sang their parts in the Beethoven work "with great effect."

The chorus, according to this writer, would have benefited by more rehearsals with orchestra. However, he thought the performance on the whole excellent. Bach's Second Suite in B minor for flute and string orchestra opened the program.

The symphony was repeated at the following Sunday afternoon concert, when Mr. James, as soloist, sang an air from Donizetti's L'Elisir d'Amore. The other number was Mozart's Figaro Overture.

* * *

Louis Graveure closed the concert course given by the University of Minnesota with a song recital at the campus armory April 8. Victor Nilsson asserted in the Journal that his singing "was more marvelous than ever" and that he "is easily one of the most expert singing artists now before the public and has developed in technical skill since last heard here some years ago." This writer found some of his high notes lacking in their usual roundness and fullness.

In his first songs, wrote Mr. Davies, Mr. Graveure "re-established himself as one of the leading vocal artists of our time." Mr. Davies thought that, in Schubert's Der Wanderer, which opened the program, the singer "gave a splendid rendering, poetic, dramatic, and finely narrative."

* * *

The soloist at the last concert of the Apollo Club was Ina Bourskaya, an artist new to this city. Mr. Nilsson observed that it was the finest concert of the season.

Mme. Bourskaya, continued Mr. Nilsson, revealed herself as "a temperamentally interesting singer." He thought her lower scale "rich and sympathetic," but found the high notes often sounded shrill. The emotional quality of her work was commented on by Mr. Davies, who however, considered her diction poor.

HENRI VERBRUGGHEN

Closed the Season of the Minneapolis Symphony Orchestra With a Performance of Beethoven's Choral Symphony.

Renee Thornton, Salzedo, and Hageman Heard in Columbus

Columbus, O., April 21.—Renee Thornton, Carlos Salzedo, and Richard Hageman appeared here last week in concert under the auspices of the Altrusa Club. To quote H. E. Cherrington in the Dispatch, Mme. Thornton "achieved some of her finest effects with a resonant middle voice." This writer found her upper voice a "bit tight" at times, "but it is agile, warm, through most of its range, and is handled with remarkable artistry. Personality, beauty, are among her assets."

According to Harold G. Davidson of the Citizen, "her art and personality" won the audience. In the Ohio State Journal, Mme. Thornton was commended for singing with "ease, good taste, and intelligence . . . She is most prepossessing and her voice has unusual freshness and purity."

Mr. Salzedo, continued this writer, "is quite the most remarkable harpist ever heard here." In his hands, wrote Mr. Cherrington, the harp is an instrument of great expressiveness, and his offerings were "masterfully" done. Mr. Hageman's accompaniments were praised.

Singer Stricken on Stage

Emma Trentini, soprano, collapsed in the midst of her performance in the Keith Palace Theatre, New York, last Tuesday evening. She was singing her opening number when she was stricken with an attack of sciatica.

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To Whistle—To Applaud

The Behavior of Audiences and the Abolition of the Claque Are Discussed in Rome

by ALBERTO DE ANGELIS

Rome.

AT the second performance recently of a new opera in our Costanzi Theatre, one auditor in the gallery dared to destroy the unanimity of the applause of the audience by a disapproving whistle. He was ejected from the theatre by the police.

The disturber went away peaceably enough, but the next day his letters of protest appeared in all the leading newspapers of Rome. This spark has burst into a great flame of criticism against Rome's largest theatre. Some of these critics have been the editors of the newspapers themselves, who have printed the letter of protest with unsigned addenda of their own in which they approve of its sentiments. Others have been various private persons.

The considerable correspondence to the newspapers which this incident caused is of two kinds. Some of the letters are general in their subject matter, and discuss the question of whether or not audiences have the right to whistle in the theatre, and the others unqualifiedly disapprove of the action of the Costanzi management in having the disturber ejected because he dared voice his objection to what the majority of his neighbors seemed to like.

It is to be remembered that the question of hissing and whistling in the theatre has been under discussion by the Italian public and newspapers for some time. This sort of behavior has always been considered legitimate in the ordinary non-musical theatre, until lately certain unruly members of the theatre-going public have developed the custom to the extent of abuse, often interrupting the course of new plays with their whistling. The question has followed as to whether the public has the right to whistle at all, whether such can in any case be considered orderly behavior.

Some of the newspapers started a referendum among their readers, to which there was great response, part of it from well-known personalities and writers, part of it from citizens who are honored mostly in their own families only. The opinion is so divided that one can scarcely say that this referendum in any way indicates a definite public sentiment. For the most part the public seems to be in favor of allowing hissing and whistling and other "orderly" signs of disapproval on the part of the audience, provided they are restrained until the end of the play or opera offered, so that opinion is not prejudiced by untimely interruptions.

Heretofore the Costanzi has not been troubled with such abuses of the expression of disapproval as have the other theatres of Rome. The opera audiences have acquired the reputation therefore of being extremely lenient, and the newspaper critics of the capital are even more sympathetic in their attitude towards performers and performances.

The hostility of the newspapers towards the management of the Costanzi is for this reason particularly surprising, since one would expect that editorial policy regarding musical matters would be in the hands of the newspaper critics, who, as is customary with them, would be likely to be sympathetic with the management.

Some of the editorial comment on the other hand has gone so far as to insinuate that the ejection of the particular disturber in the case mentioned above was significant of a general policy of the Costanzi of suppressing criticism in the audience, and of creating successes by means of the employment of a claque.

This brings up another question, that of the legitimacy of hired applause. Here impresarios of theatre and opera companies are not so much concerned, for the matter is usually related to composers of new operas, to singers, and to whoever is able to gain some advantage from bribing persons to applaud.

There is ample precedent for discussion as to the abolition of the claque. During the first months of the Fascista regime, when the minds of Italians were completely turned in the direction of every sort of reform, there were proposed two changes of more or less importance in the structure of music affairs.

One of these was the abolition of the institution of concert and theatre agents and their fees. The other was the destruction of the claque. At that time it was said that Toscanini himself proposed to have La Scala rid of its own paid applauders.

However, although Italians are always quick to be seized with an ardor for reform, they are just as quick to cool their spirits and to forget all about their indignations as soon as they have exhausted their enthusiasm in a storm of articles and pamphlets and resolutions. At that time therefore both questions were allowed to drop without being settled. It is to be expected that the same sort of thing will happen with this present campaign against the claque and in favor of free criticism and disapproval.

The Costanzi Theatre suffers the common lot of all large theatres. It is repeatedly criticized for one thing or another. Some critics have brought up the question of what has happened to the promised production of Ottorino Respighi's opera Belfagor. It is pointed out that the Costanzi management promised a performance of this work in its forecast of plans for this season. The merit of the piece itself is attested by its recent successes in Hamburg and Dresden, Germany.

Other productions originally announced will be neglected, too, it seems, but the Costanzi defenders are pointing out, on the other hand, that the theatre gave this season a number of performances which were not forecasted at all.

Despite these criticisms and newspaper controversies, the present opera season is unfolding itself daily as one of the finest which Rome has had in some time. Italians and foreigners alike have flocked to the Costanzi, and its productions, at least on the whole, are of a high standard, touching such high spots as the presentation of Falstaff with Stabile in the title role.

It is true that with the formidable competition of La Scala and the American opera companies, and with the unfavorable monetary conditions here, the Costanzi is not able to get hold of the cream of present-day interpreters, but it is for the most part making up in ensemble what it lacks in individual brilliance.

Philadelphia Musicians May Quit

Philadelphia, April 26. — Twelve members of the Philadelphia Orchestra have tendered their resignations to the organization, according to recent reports. Among those who have resigned are Michel Penha, first cellist; Philip Schmitz, third cellist; Domenico Bove and Milton Bornstein, second violinists; Romain Verney, solo viola; Horace I. Brown and Clarence Jordan, second violinists; Boris J. Koutzen and Alexander Popoff, first violinists; S. Cheifetz, viola, and Frank S. Watson and Josef Smith, cellists.

According to Thomas M. Rivel, head of the local musicians' union, seventeen vacancies in all will be filled, including nine violins, three violas, four cellos, and one trumpet.

Toscha Seidel's Mother Dies

Mrs. Titania Seidel, the mother of Toscha Seidel, violinist, died suddenly in Edinburgh, Scotland, following an operation for gallstones on April 26. Toscha Seidel was touring the British Isles on a concert tour when his mother became ill in Scotland. Mr. Seidel has cancelled the rest of his European tour and is returning to this country.

Present Records to Library

Washington, April 29.—A special room to contain a large collection of phonograph records is being installed in the Library of Congress by the Victor Talking Machine Company. The room will be administered by the Music Division of the library.

Tetrazzini to Return to U. S.

Luisa Tetrazzini, coloratura soprano, will return to the United States for a concert tour next season, announces W. L. Healy, her American manager.

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IN CONTINENTAL CAPITALS

Opera-Comique Revives Pelleas

Exposition Attracts Recitalists to Paris; Mary Lewis Scores in Operetta; Lohengrin With Mme. Lubin.

The Musical Digest Foreign Correspondents:
J. B. BAUER, Damenstiftstrasse, 16-3 MUNICH, Germany.
VICTOR BELAIEV, Novinsky Boulevard 117, lodg 4, MOSCOW, Russia.
FEDERICO CANDIDA, 12 via Palermo, MILANO, Italy.
ARTHUR KURSCHNER, 48 Hauptstrasse, BERLIN, Germany.
PAUL LEWINSON, 21 Maresfield Gardens, LONDON, N. W. 3, England.
PAUL STEFAN, Hamerlingplatz, VIENNA 8, Austria.
IRVING SCHWERKE, 22 Rue Copernic, PARIS, France.

Paris.

The Easter season, which is usually marked here by a complete cessation of recitals and concerts, was just as crowded with music as any other portion of the season has been. The reason for this is perhaps traceable to the Exposition des Arts Decoratifs, which is to open within a few days and to run for some months.

During the weeks the exposition is in progress every recitalist who can possibly get to Paris, it seems is performing here. Naturally, there is a shortage of concert halls, and that has obliged many artists to appear during the Easter season rather than not appear at all.

The revival of Pelleas et Melisande of Debussy at the Opera-Comique last week is the most important musical event to record. Adolphe Boschot, reviewer for the Echo de Paris, attended a matinee performance of Pelleas and noticed that "during the acts most of the faces expressed astonishment, and from time to time the naiveness of the libretto made them smile. When the curtain went down most of the spectators remained silent, puzzled and perplexed by something with regard to which they did not know what to think."

Voices "Too Beautiful"

Concerning the interpretation, M. Boscot said that the two principals, Mme. Reville and Andre Bauge, "have voices that are too beautiful. too clear and too supple for roles which demand above all mystery, shadows and disquietude." For these roles he would have "bad" voices. Emile Vuillermoz of Excelsior did not regret the beauty of the two leading voices. On the contrary, he was entirely pleased with the "perfect musical execution," praised Mme. Reville's "charming voice, graceful appearance and incontestable musical gifts," and liked M. Bauge because he is "the most agreeable singer" of the Opera-Comique.

The reviewer of the Chicago Tribune gave "lack of atmosphere and mood" as the outstanding shortcoming of the performance of Pelleas et Melisande. "Were Mme. Reville artist enough to make one forget the artist, nothing more could be asked for . . . M. Bauge as Pelleas, by virtue of his superb diction, consummate mastery of lyrical declamation and self-effacement," is in a position to project a characterization of the first order. The other interpreters did not provoke enough comment to call attention to it.

M. Inghelbrecht, who conducted, "had his hands full," according to the Chicago Tribune, for the most part expending a maximum of effort to produce a minimum of atmospheric music. M. Vuillermoz acclaimed this conductor as "the most qualified of all," a "specialist in this music," while L'Echo de Paris called attention to "his great care for detail and his discreet lyricism."

Mary Lewis in Operetta

In lighter vein than "the most perfect of all music dramas" was the revival of The Merry Widow of Franz Lehar, at the renovated Apollo Theatre. This revival created both a society and artistic stir. The composer was in attendance, Mary Lewis, an American songstress, made her Paris debut in the principal role, and everything was done on a lavish scale.

Miss Lewis made her way straight to the hearts of the Parisian public, and, as everybody knows the French consider a fine light opera performance just as important as any other, for art is art, no matter where you find it. The only fault that was found with Miss Lewis' impersonation was with her French diction, but strangely enough, all the critics found so many other virtues in her that they excused and accepted what is erstwhile a cardinal sin.

Andre Messager in Le Figaro commented on "her beautiful voice," "the sweetness and charm" of her delivery, and her "facile and pure" high notes; according to Louis Schneider in Le Gaulois, Mary Lewis "unites the qualities of singer, actress and dancer" which make the role of Missia Palmieri "one of the most difficult in the repertory of operetta." He lauded her "mastery of her instrument." The Comedia chronicler liked her "delicious faults" along with her "brilliant qualities, and as to her accent, "well, what difference does it make anyhow, as long as her voice is as fresh as springtime song itself?"

The dramatic critic of the Chicago Tribune, with an alert eye to the practical aspect of things lyrical, was delighted to report that "Miss Lewis has quite justified the trouble of bringing her across the ocean for the piece," for not only does her voice "carry the authority of grand opera (for which she is headed), but there is a grace about her dancing" that few lyrical artists possess.

Opera Gives Lohengrin

Friday evening, at the Paris Opera, Mme. Germaine Lubin returned to that stage in the role of Elsa in Lohengrin. Mme. Lubin occupies a place of high esteem in Parisian affection and was greeted by a capacity audience. Comedia, the only journal to review her work in detail, remarked that "she acts with much intelligence and feeling" and that in the grand duo of the third scene her "movements were beautifully dramatic." Her voice has "magnificent sonorities," but sometimes a high note "is not there."

M. Franz (Lohengrin), Mlle. Georgette Caro (Ortrud), M. Lanteri (Telramund), M. Huberty (King Henry), M. Dalerant (the Herald), completed the cast of this presentation.

Robert Goldsand, a thirteen year old pianist, gave a recital the other evening of immense dimensions. He did not, however, create a sensation as that word is generally understood in the world of music and musicians, for people here are becoming wary of child prodigies. The sum total of opinion was that Robert is already far advanced in his art. that he "has developed astonishing power and plays cleanly."

Victor Wittgenstein gave a piano recital at the Salle Gaveau to an audience, most of whom had assembled to hear Paul Wittgenstein, the noted one-hand pianist of Vienna. Paul Le Flem in his column in Comedia admired his "delicate touch, virtuosity, and finished interpretation." Another reviewer commended his "sense of proportion," "fine effects in tone and rhythm," but found fault with his "unmusical" right hand in certain melodic passages and his unbalanced conception of the Chopin Sonata, Op. 52.

IRVING SCHWERKE.

Foreign Notes

The New York Herald Tribune reports that the Mexican Ministry of Education is about to begin a fight against the "savage music imported from the United States under the name of jazz," according to El Democrata. A circular will be addressed to the teachers in all national schools ordering an attack upon the American melodies, which, the ministry says, are invading Mexico more and more daily.

The circular, which already has been prepared, calls the jazz songs "degenerating melodies corresponding to the tastes of savage tribes."

Leeds, England.—The threatened discontinuance of the Leeds Philharmonic Society due to the season's deficit has been avoided. The generosity of the members made this possible, and subscriptions ranging from ten shillings to ten guineas have been guaranteed by one hundred members.

Liverpool.—A Women's Symphony Orchestra has recently been formed here. The string section of the orchestra, conducted by Constance le Mesurier, was heard in concert here on March 22 at the David Lewis Theatre. Holst's St. Paul Suite and the Figaro Overture were among the numbers on the program.

Sydney.—Mme. Galli-Curci reached Australia on March 24 and received an unique reception at the landing. The wharf was decorated with huge inscriptions, "Welcome Galli-Curci," and a crowd of several thousand persons waited to catch a glimpse of her.

She made her first concert appearance on Australian soil on March 28. The tickets had been sold out days in advance and hundreds more were turned away. Mme. Galli-Curci is giving eight concerts here within two weeks.

L. DE N.

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FOREIGN MUSIC ACTIVITIES

Ronald Calls for Concert Reform

English Musician Urges Lighter Attractions to Relieve Strain on Audiences; Complete Opera Plans Announced.

London.

Something of a bombshell was cast into musical circles here by the English conductor and composer, Sir Landon Ronald, who declared publicly that not two per cent of London's concerts pay, and that because of the lack of progressive spirit among managers and artists, concert-giving, if not dead, is at least dying.

Sir Landon made these remarks in response to a toast offered him as president of the Incorporated Society of Musicians at the occasion of their annual dinner on April 3, and was immediately caught up in the press, notably by the veteran critic, Robin Legge, in the next few days' Telegraph.

"You have to accept one great fact as regards London," the conductor said, "and that is that nearly all concerts are a financial failure. There are fifty, sixty, or seventy concerts a week advertised. It is a serious matter when a man in my position can get up and say that out of all of those concerts not two per cent will pay anything like their expenses."

Admitting that such modern innovations as bridge-playing, motoring, cinemas, and wireless have in the past twenty-five years made serious inroads on the time of concert-going people, he continued: "At the same time, I have a very great fault to find with concert-givers. Let me tell you straight from the shoulder—concert-giving is moribund, and it behooves this great society to put its shoulder to the wheel.

Says Concerts Are Unprogressive

"The only thing that has seemed not to progress in the past thirty years is concerts. You have the same uncomfortable seats, the same barren and dingy halls, smoking is not allowed—why, I don't know—and you have almost the same programs that I used to hear as a little boy in the Crystal Palace or in later days in the Queen's Hall under Sir Henry Wood. There is an enormous lack of progress. It wants a man of some imagination, an impresario genius to come along.

"He would, in addition to giving people comfortable seats and permitting them to smoke, provide them with some attraction other than serious music. I cannot see any harm in a beautiful cinema, especially if good music could be provided for an hour in between the pictures. But as long as concerts stop at pianoforte solos and vocal recitals by students people have never heard of, they are never going to attract the public. An average recital costs anything between £40 and £60 to give in London, and the receipts will probably be £2 or £3."

Legge Refutes Assertions

Next day, Mr. Legge, in a leading article in his newspaper, denied that things were as bad as Sir Landon Ronald had painted them. Many concerts, he pointed out, were given—perhaps mistakenly—with no intention of making profits, but only to secure "reclame." These must be counted off, he said. As to the rest, those which "produced the goods" succeeded; the others did not and would not even were smoking permitted quite generally (it sometimes is even now), and movies provided between numbers.

Several managers of concert bureaus next gave their opinions. Frederick Williams was certain that twenty per cent of concerts given, including those whose only object was reclame, paid a profit. Lionel Powell, of the firm of Powell and Holt, Robert Newman, and L. G. Sharpe, all of whom are connected with "celebrity" concerts, insisted that big names and good music continued to draw.

The head of another well-known firm of concert-agents, whose name is not given, admitted that there was indeed a serious slump in the financial support given to concerts at present, but he too was sure that more than two per cent of them paid expenses.

Serious Music Hit

"The really serious music has been badly hit," he said, "for the New Rich do not care for serious music; they are not educated up to it, and the New Poor, who always supported concerts in the past, have not the money now to do it. One can only hope that higher education will bring people back again."

As against this unsatisfactory feature of the present situation, he continued, must be placed the fact that the working classes were now undoubtedly keener on music than they used to be, owing to the spread of education. It was always the cheaper seats which were filled at concerts, and the expensive seats, on which the concert-giver had to rely for expenses, were only sparsely occupied.

All these remarks have their importance for America. The greater and more evenly-distributed prosperity of the country, and the more general interest in and work for education make an opportunity for the artist there which England does not enjoy.

Newman Speaks of America

Perhaps this accounts for the more cheerful impression which Mr. Ernest Newman disclosed in an informal interview published in the Sunday Times on concert conditions across the Atlantic. He finds Americans "A great and very cordial people, who are genuinely fond of music, more interested in music than we [the English] are, and who, though they have not yet produced a first-rate composer, are certain to do so some day. [Among them] there is a great field for the performer; criticism is franker than ours, but there is every chance for a man to make good in music if he has anything in him."

"The orchestras are magnificent," he continued. "'Yes, they have their great endowments,' it will be said. The point to note is that people will go to hear the music, which we don't do here." Further, "The rich men take a pride in giving their money to cultural purposes. . . . Typical of the Americans is the desire to get hold of anything that Europe can give to help them;" the women's music clubs "in themselves offer a field to the performer with which there is nothing to compare here."

Opera Plans Completed

At last definite and detailed announcements for the season of grand opera at Covent Garden are at hand. Four weeks of German opera will commence, as planned, on the evening of May 18, to be followed by a series of Italian works which will carry on until July 10. Five performances a week only are scheduled; the theatre will be closed on Saturdays.

Revivals include Strauss' Elektra, for which a new mis-en-scene is being prepared, Lohengrin, Die Meistersinger, Fedora, Andrea Chenier, and Gioconda; perhaps the new Giordano Cena delle Beffe (The Jest) will be given.

Percy Pitt of the old Syndicate is to be musical director; the conductors include Sergio Failoni, formerly of La Scala, Bruno Walter, Robert Heger of Munich, and Antonio Votto.

New Singers Engaged

The principal new sopranos will be Maria Jeritza, Toti dal Monte, and Margaret Sheridan; others are Gertrude Kappel, Rosa Landwehr, Lotte Lehman, Frieda Leider, Delia Reinhardt, Elisabeth Schumann, and Eide Norena, all of whom were on last year's roster. The contraltos announced include Evelyn Arden, Edith Furmedge, Maria Olczewska, and Bella Paalen.

Among the men there are as tenors Dino Borgioli, Aroldo Lindi (an American), Franco lo Giudice, Hofer, Perron, Rudolf Ritter, Francis Russell (all these new to Covent Garden), Albert Reiss, Fritz Soot, and Luigi Cilla; baritones and basses Cotreuil, Murray Davey. Habich, Pompilio Malatesta, Richard Mayr, Schipper, Friederich Schorr, Octave Dua, Michele Sampieri, Badini, Enzo Martini, Liszt, Benvenuto Francini, and Bettoni.

Besides the quasi-novelties mentioned above, the repertory will include The Flying Dutchman, Tannhaeuser, Rosenkavalier. Tristan, and the Ring on the German side; on the Italian, for the present, Aida, Boheme, Tosca, Butterfly, Rigoletto, and Barbiere.

P. L.

Paul Klenau Conducts Delius' Mass of Life

London.

An important event in London was a performance of Frederick Delius' A Mass of Life, to words from Nietzsche's Zarathustra. The reputation of this composer is spreading apace in well-informed circles, and this concert, one of the Royal Philharmonic series under Paul Klenau, added much to its lustre. Said the Daily Telegraph: "Delius has harnessed new forces, not defied old ones. He never shocks us, yet his idiom is one of the most strikingly individual things of our time."

Mr. Newman, in the Times, though critical, was also commendatory: "We may say what we like about Delius' artistic faults and his technical weaknesses—his monotony of mood, his mannerisms of harmony, his sometimes haphazard writing; the fact remains that here is some of the very finest music of the last twenty-five years."

The performance was considered worthy of the work itself, especially as regarded the interpretation given by Mr. Klenau, and the playing of the Philharmonic Orchestra. There was less commendation for the soloists and the chorus.

P. L.

New Operas Heard in Cardiff

London. — The British National Opera Company has just completed a two weeks season in Cardiff. A special concert performance of Parsifal was given on Good Friday. The repertoire included Holst's new opera, At The Boar's Head, Gianni Schicchi, The Golden Cockerel, and Hugh the Drover, all of which were novelties here, as well as old favorites like Rigoletto, Il Trovatore, Faust, Cavalleria Rusticana, and Pagliacci.

Artists Give Free Concerts

London.—The Newport Corporation in South Wales has arranged for a series of free educational concerts by local amateurs at the Museum and Art Gallery.

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EUROPEAN NEWS AND VIEWS

Berlin Volksoper Re-opens

Richard Strauss' Intermezzo Produced; Six Operatic Novelties Enliven Provincial Seasons.

Berlin.

The public of Berlin received a musical Easter egg in the form of a fourth opera company. It all came about in this way. Last fall it was proved definitely that the German capital, for all its population of four million persons, could not support four opera companies.

The weakest of them therefore succumbed. The manager of the Volksoper was unable to pay the rent of his theatre, and so the company was dispossessed. In its place the owner let out his house to a musical comedy company.

But man proposes and the god of musical companies disposes, it seems. Within three months the manager of the light opera company could no more handle his debts than could the Volksoper before him. The owner of the house showed him the door in turn, and opened it again to the opera company, whose personnel had remained together by force of hunger and instinct.

Something of the sort happened to a Paris manager about twenty years ago. This ingenious Parisian was asked whether the theatre was a place of art or of business. He answered promptly, "If the house is full, it's business; if it's empty, why then that's art."

Intermezzo Produced

Strauss' Intermezzo, produced by the State Opera a few months after its Dresden premiere was a success, with certain reservations. The reviewer of the Morgenpost liked it very much. He wrote, "The music has not only vivacity and color, but it has weight besides. It is delicate, infatuating, harmonious, and well formed, although at times Strauss' heart seems not to be exactly in the right place.

"Sometimes, when he is clever, it slips down to his wrist. Then suddenly when the plot of the work demands, the music begins to flow warm and pure. At such moments one realizes why one loves Strauss, and why one will continue to love him despite the many disappointments which he has caused in recent years.

"The performance at the State Opera was for the most part good. George Szell was the leader, and throughout the presentation he was master of his resources, although at times he did not seem to be congenial with the spirit of Intermezzo.

"Frau Hussa seemed made for the part of Christine. Her soprano voice, her dark personal charm, and the grace with which she carried her modern dress on the stage, put the audience well at ease. One cannot say as much for Scheidl, who sang the role of Storch, but at least it can be said that he sang well and meant well."

Strauss Called to Stage

Dr. Urban wrote in his review of Intermezzo only words of the highest praise for Strauss: "The Berlin premiere was a spontaneous success. Strauss was called before the curtain many times after each act, including the very first.

"The libretto is based on a personal experience of the composer, and in every lineament of his story and his score there is attested the great love which this composer bears the theatre. This was my third hearing of Intermezzo, and more than ever I carried away the impression that it is the work of a master. Every calculated effect comes off. There are no puny efforts, no ineffectualities, no abortionate strivings after ends which refuse to be reached.

"I should not attempt to say that Strauss is the culmination of music. The developments in music after him are of the utmost interest, and have their own importance. But within his own style he is surely supreme. He has the plastic art of expression. He has the great line of melody, and his themes instantly grasp the heart, and cling in the ear.

"One of the best illustrations of this melodiousness is the Cantilena in the first act. The toboggan scene, the blissfulness of the waltz at the peasant ball, and the great lyric music in the reconciliation scene are masterly."

A Dissenting Voice

In the Acht-Uhr Abendblatt Herr Pisling granted all the technical skill, in fact was inclined to enthuse about it, but the subject matter seemed to him inconsiderable. "Any consideration of a product of this pen," he wrote, "must begin with a deep bow before Strauss' musical mastery.

"How much cunning there is in the treatment of material in the score of Intermezzo! How much wisdom, there is, and with what security is every note put in its right place and is every mood flashed across the screen! But still one cannot get around the main question. The millstones of technique are still rushing about in the old Strauss speed, but they are giving out only scanty corn.

"Maria Hussa won her audience not only by her beautiful singing, but by the understanding and taste with which she played her role. George Szell deserves credit for the care with which he rehearsed the production and for the warmth with which he interpreted the music. Strauss was called to the stage to take his bow with the principals, and finally a thunder of cheers and applause of the kind which one rarely hears in the concert hall or opera house greeted him when he made his appearance before the curtain alone."

In any case although the cast was on the whole rather good, the Berlin performance could hardly be compared for splendor with that of the premiere in Dresden.

Novelties in the Provinces

In the provinces there have lately been six remarkable operatic novelties. Ottorino Respighi's Belfagor was well presented in Hamburg under the leadership of Werner Wolff. The opera is some years old, but this was its first Hamburg performance. Wolff-Ferrari's Gli Amanti Sposi, which some weeks ago was given in Italy for the first time, had its first German performance in Dresden under the leadership of Fritz Busch.

The revival of the 236 year old opera of Henry Purcell, Dido and Aeneas, in Dessau must be counted a failure. The reviewers for the most part considered this a painful evening.

On the other hand Handel's Heracles, revived lately in Muenster, seems to be as alive as ever. The work is musically at least the equal of the same composer's Caesar, and is certainly better as relates to the treatment of the chorus. Schulz-Dornburg, the director of the performance, won large part of the credit for its success.

W. Jacob, music chronicler of the Kolnischen Zeitung, wrote that the production of Heracles was in the spirit of a festival play. "The simplicity and greatness of its expression," he declared, "again strike rock bottom. The popular strength of Handel and the purity of his art were again apparent in this excellent performance."

Young Composer's Opera

The fifth noteworthy novelty was that of the opera Mira, the work of Kurt Overhoff, a composer whose years number about twenty-five. This premiere was given in Essen. The music is much dependent in its style on that of Richard Strauss, but it shows signs of an awakening individuality. Overhoff is not ready to conquer Germany immediately, but it is well within possibility that some day he will.

Prof. Krasselt, manager of the opera in Hanover, brought out an excellent work of Braunfels, his Don Gil. Klaus Pringsheim said of the composer, "Walter Braunfels, in his younger days an artist of moderate advancement, is today at forty dependent upon himself alone. He is not a speculative and extremely calculating musician, but at least he is spontaneously clever. One of his virtues is that he pays no attention whatsoever to such strong men as Stravinsky and Schoenberg, but goes along his own way.

"Among the early composers of this century he would be considered a modern, but he does not share the present-day desire to out-Wagner Wagner. He is a post-Wagnerian romantic, but he is trying to bring new life into Romantic opera by special cultivation of the cantabile-buffa style. Don Gil is perhaps nearer in its manner to Figaro than it is to Die Meistersinger.

Iril Gadescow Dances

Consideration of the recent important events in Berlin cannot be finished without mention of the dancer Iril Gadescow. He is known as the frequent protagonist in performances of Strauss' Joseph's Legend. He gave a recital here not long ago. The precision of his dancing, its grace and expressiveness, were certainly extraordinary. One was inclined to think, after watching him a while, that here is a man worthy to have ballets written especially for him to create.

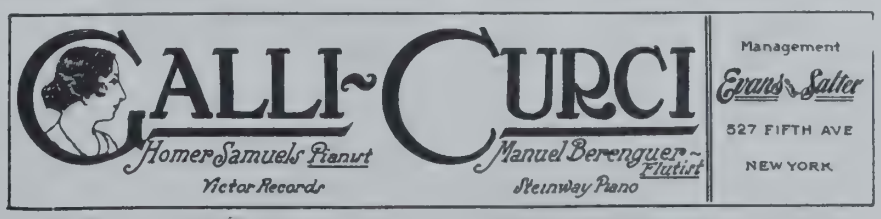
The concert chronicles are adorned with the names of artists of high rank recently returned from American tours. Among those who have lately appeared here in recital are Elena Gerhardt, Elly Ney, Arpad Sandor, Maria Ivogun, Sigrid Onegin, and others. A detailed account of some of these appearances will be sent shortly.

ARTHUR KURSCHNER.

New Works At Trier Festival

Trier.—A chorus of three hundred and an orchestra of one hundred from Coblenz, Saarbrucken and Trier are participating in the Middle-Rhenish music festival which is taking place here May 3-6. Under the direction of Heinrich Knapstein there will be performances of Bach's choral cantata, O Ewiges Feuer, Reger's One Hundredth Psalm, Beethoven's Ninth Symphony, Straesser's A major Symphony, and Brahms' First Symphony.

There will also be heard works by modern Rhenish composers which won prizes at the special contest preceding the festival, and chamber music by composers of the eighteenth century Mannheim school and contemporary composers.



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THE STUDIO EASY CHAIR

LAZAR S. SAMOILOFF, vocal teacher, left New York last month for California to take up his duties as director of the Master School of Musical Arts of California with headquarters in San Francisco and a branch in Los Angeles.

The Master School opened April 27 and will continue until August 29, during which period twelve artist teachers will be presented. Mr. Samoiloff stopped off in New Orleans, Dallas, and Fort Worth to deliver informal talks and to meet prospective students. After a few days in Los Angeles, he arrived in San Francisco where a large reception had been arranged in his honor. A number of prominent Eastern artists who were on concert tours in California were present, among them Mr. and Mrs. Tito Schipa, Mme. Helen Stanley, Mme. Charles Cahier, Rudolf Laubenthal, Alexander Kipnis, Alfred Hertz, director of the San Francisco Symphony Orchestra, and Gaetano Merola, director of the San Francisco Opera company were also present.

Miss Alice Seckels, manager of the Master School, has announced that all of Mr. Samoiloff's time has now been taken and no more pupils can be enrolled. Josef Lhevinne opens his classes May 11 and indications are that he will have a capacity class. Following him in two weeks will be Cesar Thomson, Sigismund Stojowski, Samuel Gardner, Felix Salmond, Andres de Segurola, Emil J. Polak and Annie Louise David. W. J. Henderson is to give a series of six lectures at the Master School beginning May 25.

The Bush Conservatory Symphony Orchestra, conducted by Richard Czerwonky, has been engaged for two concerts at the convention of the Illinois Music Teachers' Association at Streator on May 22.

On May 28 Mr. Czerwonky will again conduct the orchestra in the final program of their Chicago series of concerts at Orchestra Hall.

Among the recent public students' recitals at the New York Institute of Musical Art were those given by Charles McBride, J. Henri Bove, Murella Cianci, Louis Kaufman, and Walter Edelstein.

A vocal concert by pupils of Mario Pagano was given in Aeolian Hall, New York, on April 30. The assisting artists were Julian Huarte, pianist, Daniel Scherer, violinist, and Mme. Boccarusso-Pesci, soprano.

Julia Remeltag, contralto and artist-pupil of Vittorio Trevisan, sang the roles of Lola and Maddelena in Cavalleria and Rigoletto with the San Carlo Opera Company in Detroit. She has been engaged for regular appearances next season.

A pupil of Ernest Hutcheson's, Muriel Kerr, thirteen years old, was well received in her appearance as soloist with the St. Louis Orchestra, Rudolf Ganz conductor, on its visit to New Orleans.

The Cincinnati Conservatory Summer School is getting into a well organized routine for an unusually active season. The College of Music will also offer summer master classes.

According to cables from Paris, Hallie Stiles, a pupil of Mme. Schoen-Rene, of New York, has been engaged to sing at the Opera-Comique following her debut there in La Boheme.

Arthur J. Hubbard, vocal teacher, will return to Los Angeles for his third summer season this year. Assisted by Vincent V. Hubbard, associate teacher, he will conduct classes there during July and August.

Camille Decreus, the director of the Fontainebleu School of Music, announces the following series of concerts to be given in the new concert hall of the palace this summer: Organ recital by Ch. M. Widor (inauguration of the new organ), concert by Gabriel Pierne, organ recital by Joseph Bonnet, concert by Paul Paray, concert by Marc Delmas, concert by Philippe Gaubert (conductor of the orchestra of the Paris Conservatory and of the Paris Opera), Saint-Saens program arranged by Isidore Phillip, concert by Paul Dukas, organ recital by Marcel Dupre, program of American compositions, piano recital by Robert Casadesus, vocal and violin concert by Gabriel Paulet and Simonne Hersaut, concert by Rhene Baton, organ recital by M. Jacob, vocal and piano concert by Hilda Roosevelt of the Paris Opera and Marie Darre, and a program of compositions by Gabriel Faure.

The Zeckwer-Hahn Musical Academy, Philadelphia, announces its fifty-fifth Jubilee Concert to be held at Witherspoon Hall on the evening of May 8. The concert will be given by the Students' Symphony Orchestra of seventy pieces, under the direction of Frederick Hahn, and will be assisted by John Quine, baritone; Harl McDonald, pianist; Leo Schulz, cellist. A feature of the program will be the presence of Professor Leopold Auer, Herbert Witherspoon, Leo Ornstein and other musicians as guests of the Academy.

Howard Hanson, Director of the Eastman School of Music, announces that the school will offer for next year several additional scholarships in its operatic department. An audition of candidates for these scholarships will be held in Aeolian Hall, New York City, on Monday, May 18, from 10 a. m. to 5 p. m. Candidates for Eastman School of Music opera scholarships must be American citizens by birth or adoption, and must have studied sufficiently to make them capable of finished singing of operatic music. Each scholarship covers all tuition fees and provides a sum of money for living expenses.

Candidates successful in winning an Eastman School opera scholarship will have thorough training in a department directed by Eugene Goossens, English opera and symphony conductor, and will have opportunity when they show capacity warranting this, of appearing as members of opera casts in public performances.

The New York audition will be conducted by a committee from the Eastman School of Music, headed by Vladimir Rosing.

WILLEM WILLEKE

Who Will Conduct a Master Class in the Cello at South Mountain, Pittsfield, Mass., This Summer.

Yeatman Griffith has moved his New York vocal studios. Since May 1 he has been installed at 52 West Seventieth street.

The David Mannes Music School gave its second invitation concert of the season at Aeolian Hall, New York, April 23 with numbers from the string orchestra under Sandor Harmati and vocal and instrumental soloists. Part of the program was given over to original works by members of the school, Leopold Damrosch Mannes, Ernest Zechiel, Carl Bricken, and Max Helfmann.

Supervisors Hear Dunham on Music Appreciation Study

In his address before the last National Supervisors' Conference in Kansas City Franklin Dunham, educational director of the Aeolian Company, stressed the usefulness of music study in the junior high schools as a preparation for living, a necessary training for the human being's emotional life.

Mr. Dunham in his outline of a method for the teaching of music understanding and appreciation in the junior high schools laid particular emphasis on the acquirement by the students of a solid technical foundation for their appreciation. He disapproved of superficial methods of teaching which sacrificed real factual knowledge to an attempt to entertain the students at all costs by making their path too easy.

"Without a definite knowledge of the principles of design, notation, form, tempo as distinguished from rhythm, melody and phrasing, harmony and expression, dynamics and interpretation — without a distinct knowledge of the characteristics of program as against absolute music and a knowledge of how those same characteristics came to be, there can be no music understanding," he told the supervisors, and said further:

"Music understanding must necessarily consist of a knowledge of the form, the emotional and intellectual content, and the relative or development background which music composition possesses. The road to such an accomplishment is not easy. Courses in ear-training will be of value as prerequisties to Music Understanding. Courses in grade appreciation, based on musical experience—and that only—will be invaluable in the conduct of your work in junior music understanding."

Mr. Dunham then outlined a study course in music understanding, pointing out the necessity of defining musical principles and terms, and not avoiding them by too "popular" manners of speaking. The study of instruments and their musical literature, the importance of extensive bibliographies, and the proper grading of study through the various types of music until the classes are ready finally to handle symphonic music, were all touched upon by Mr. Dunham.

The first pupils' recital under Josef Borissoff, violinist, was held on April 4 at the Wurlitzer Auditorium. Mr. Borissoff accompanied his pupils. Among the students who appeared were Stephen Mero, Emanuel Vardi, Tobias Bloom, Blaeslaw Koproweki, Anna Krantz, Rose Carbonaro and Dwight Cameron.

At a later recital held in the same auditorium the students who appeared were Sam Mark, Horton Connell, Hazel Kniffin, Errington Kerr, Arthur Baecht, Ben Listengart, Duncan Stewart, Raschell Merrill, Cesar Algen and Berta Schultz.

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BRAHMS' Five Secular Songs for Mixed Voices, a cappella, have been published by G. Ricordi and Co., New York, in one octavo sheaf. Written with thoughtful consideration for choral voices (in four, five and six parts), these choruses place greater demands upon conductor than upon choirs. Under a skillful baton they would make a gratefully received group.

The publication of Deems Taylor's Through the Looking Glass in miniature score (by J. Fischer and Bros., New York) serves but to remind that this orchestral suite is enjoying a popularity quite unique for an American score.

Mr. Taylor originally fancied his adventures in wonderland through the mirror of chamber music, and in this form the work was introduced to New York by the Carolyn Beebe Ensemble, February 18, 1921. Encouraged by its reception, Mr. Taylor revised the suite for symphony orchestra, and the premiere performance of the revision was given by Walter Damrosch and the New York Symphony Society in Brooklyn, March 10, 1923. It was repeated in New York the following day. Within two weeks of its premiere the score was in the hands of engravers for publication.

Altogether fourteen orchestras have given thirty-two performances of Through the Looking Glass in this country . . . a two year record unequalled by any other American score. The first performance of Mr. Taylor's suite outside of the United States will be given by Alfred Coates at the Leeds Festival next October . . . unless Ettore Panizza, who took the score with him to Italy, should schedule the work for earlier presentation.

In addition to the miniature score, J. Fischer and Bros. have published an organ transcription of the first movement by Charles M. Courboin. Mr. Courboin has made a faithful and effective transcription which is not technically difficult, although an organ of concert proportions is required to give it adequate coloring.

From G. Schirmer, Inc., come three short songs for medium voice suitable for encores—The Shower by Camille Zeckwer, Once in a While by Henry E. Sachs, and Tonight by Harry J. Pomar. The first is declamatory and the other two lyrical. The accompaniments are simple, likewise the voice parts . . . but interesting.

Stanley T. Reiff's Festival Suite for Organ, dedicated to Charles Heinroth, has been published by Clayton F. Summy Co., Chicago, in four separate numbers—Prelude, Romanza, Scherzo and Toccata. All four lie comfortably beneath hands and feet. The Toccata is a serviceable piece for brilliance with minimum effort.

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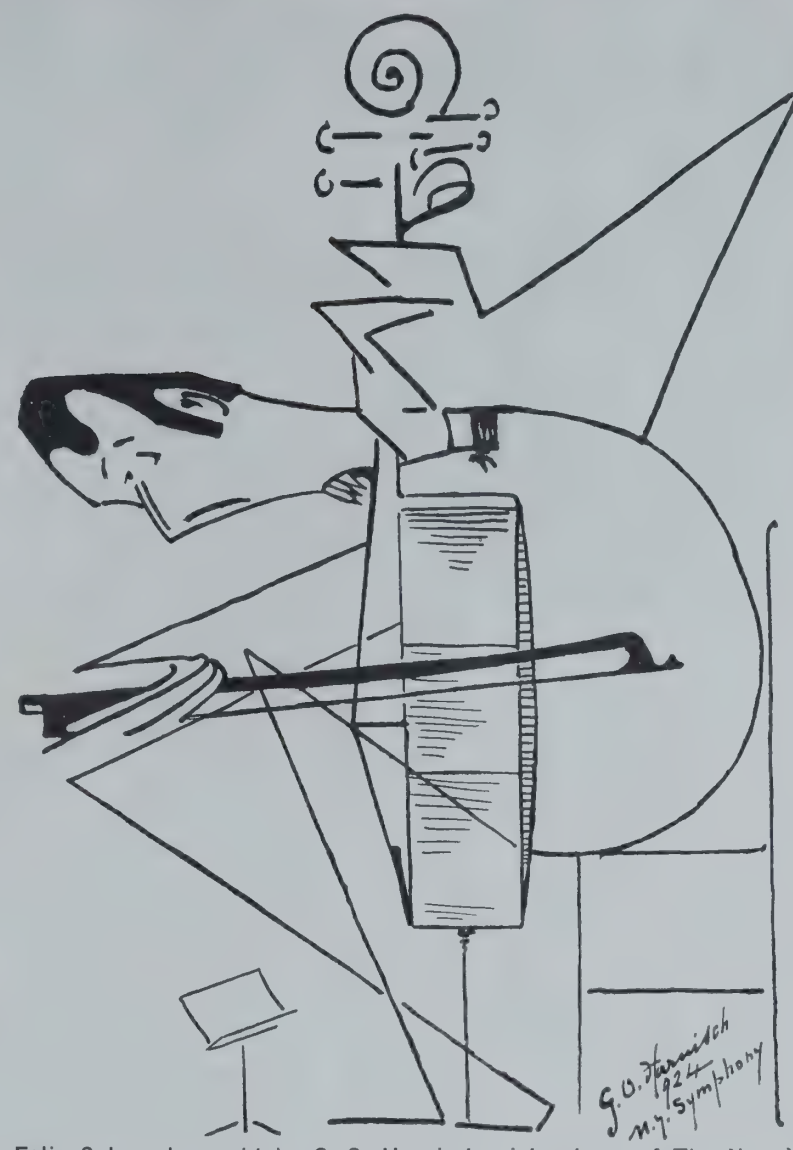

Felix Salmond, caught by G. O. Harnisch, viola player of The New York Symphony Society, in the act of executing a cadenza on his cello.

Music of the Movies

Heading the music program at New York's Rialto Theatre this week is Liszt's Twelfth Hungarian Rhapsody, played by the orchestra under Hugo Riesenfeld and Willy Stahl, with Lily Kovacs, soloist, at the piano. Franz Schubert, a film in the Master Music Series, is being shown with appropriate accompaniment of the orchestra. Miriam Lax, soprano, and August Werner, baritone, are singing Schubert selections.

The music program at the Rivoli continues as it has been for two weeks, with the repetition of Madame Sans-Gene. Litolff's Robespierre is the overture, and the Rivoli Ensemble is singing songs of the Napoleonic period.

A special program at the Capitol Theatre is marking Music Week there. Offenbach's Orpheus Overture is being conducted by David Mendoza, and various dance and song numbers are being given by Lottice Howell, coloratura soprano; Doris Niles, danseuse; the Capitol Female Quartet; Frank Moulan, the Male Ensemble, and others.

Miss Gordon Sings for Children

Dorothy Gordon gave a Children's Hour at the Princess Theatre, New York, April 26 of folk and period songs in costume. She sang groups of Breton, French, Spanish, German, and English folk songs as well as a classical group and one of modern American songs. Blanche Fleming was at the piano.

Zuro Conducts American Music

Two new works by American composers were played by the Sunday Symphonic Society on the afternoon of April 20 when Josiah Zuro conducted an invitation rehearsal in the Criterion Theatre. The compositions performed were a symphony by Dr. J. J. Schneider of Brooklyn, and a symphonic poem by Carl Beutel, head of the department of music of Greensboro College, North Carolina.

Both of these works were submitted by their composers to the American Composer's Contest which the Sunday Symphonic Society is conducting. So far, seven manuscripts have been played, publicly or privately. At the close of the season, a $100 prize will be awarded the most popular work.

The April Issue of Henry Prunieres'

La Revue Musicale

Is Dedicated to MAURICE RAVEL

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Music Chronicle by Henry Prunieres. Bibliography—Raveliana.

A Portrait of Ravel by G. d'Espagnat and "dessins" by Favory, Friesz, Galamis.

Supplement: L'Enfant et les Sortileges by Ravel. (fragment).

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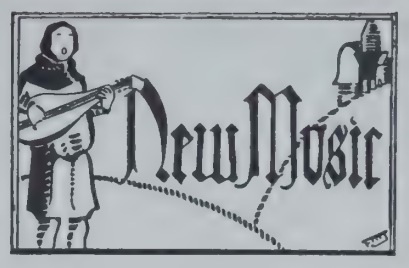

MUSIC, by Sir W. H. Hadow, published by Henry Holt & Co., New York (No. 109 in the series of the Home University Library of Modern Knowledge).

It is said that the Home University Library editors prepared over 100 titles in many departments of human knowledge before they considered music at all. The story goes that Sir W. H. Hadow, the English music critic, remarked upon this neglect, and he was immediately offered the task of remedying it. The result was his book, Music.

The story may not be true, but it has an excellent climax in the book itself, which of its kind is unusually good.

The little volume is an outline of the development of music. It is a sketch which traces interpretatively, but not in great detail, the progress of music from the earliest recorded examples of the Greeks and Hebrews to the present time.

The book is very much like a Shaw preface. One feels that it ought to be read as an introduction, and then again it has at least equal interest and value as a summary. That is to say, Music may be recommended to the novice in music as an introductory sketch of the whole subject matter of music, and it may just as well be recommended to the connoisseur of music who already has studied the subject a great deal. For the latter it has not only the value of a review, but the interest of a special point of view on what he already knows.

The novice cannot stop his study with this quick summary, but his further research will be much the clearer for his experience with Music. Names and historical phenomena will more nearly have their just proportion in his mind.

Sigmund Spaeth and John Tasker Howard have compiled The Ampico in Music Study, which is issued by the Ampico Corporation, New York. This booklet is planned as a guide to teachers of the history and appreciation of music, with special directions regarding the use of the Ampico Piano in the demonstration of musical illustrations to their teaching.

All the records available for use on the Ampico are classified by Dr. Spaeth and Mr. Howard in groups, for example, of Forerunners of the Classic School, The Classic School, The Romantic School, and the like. There are lists also illustrating nationalistic tendencies in music, and representative of program and absolute music, and the dance, song, rondo, theme and variation, sonata, and free forms. Special educational recordings, such as those for ear training, and recordings of orchestral and operatic arrangements, and of accompaniments for voice and solo instruments are listed too.

Montani Directs Singing Clubs

The Glee and Choral Clubs of the College of New Rochelle, under the direction of Nicola Montani, gave a concert in Town Hall, New York, on April 26 for the building fund of the college. In the words of the Herald Tribune chronicler, "the young women presented a well trained ensemble, with satisfactory unity and ample volume and creditable quality of tone."

Percy Grainger Gives Room-Music Concert

Pianist-Conductor Appears in Intimate Program of His Own Compositions.

A program of "room-music" was offered by Percy Grainger in the Little Theatre, New York, on April 26. The evening was devoted to Mr. Grainger's own works.

He was assisted by Ernest Hutcheson and Ralph Leopold, pianists; twenty-four members of the Philharmonic Orchestra; and a mixed choir, under Frank Kasschau, composed of Marie Langdon Andrews and Mildred M. Ross, sopranos, Florence Frommett and Marian Adam, contraltos, Samuel E. Craig and George E. Bennett, tenors; John B. Hamilton and Charles Southwick, baritones, and Elmer Ross and Wallace Cannon, basses.

Mr. Grainger explained in his program notes that "room-music" is all music, whether for one, few or many instruments, and whether the parts are single or massed, that is intended for performance under really intimate conditions.

The Post writer asserted that Mr. Grainger "provided a splendid entertainment for all the music lovers who could crowd into the Little Theatre." According to the Herald Tribune, the music was, on the whole, disappointing, although "the performance itself, both by singers and instrumentalists, was highly commendable."

An English dance with Messrs. Hutcheson and Leopold at one piano and Mr. Grainger at another, opened the program. The performance was excellent in the opinion of most of the reviewers. Olin Downes of the Times observed that like most other performances of two pianos it sounded much like a mechanical instrument "despite the exceptional ability of the performers."

The next number was Hill Song No. 1 scored for various wind and string instruments, which received commendation. This was followed by a group of settings of Kipling's poems for mixed choir and occasional accompaniment of instruments; My Robin is to the Greenwood Tree Gone, for flute, English horn, and some strings; and a Scotch Strathspey and Reel, Inlaid with Several Scotch and Irish Tunes and a Sea Chanty, for four men's voices, xylophone, harmonium, two guitars, eight strings, and five wood winds. W. J. Henderson of the Sun found much that was praiseworthy in these compositions.

Martha Given in English

The Grand Opera Society of New York presented von Flotow's Martha in English at Wadleigh Auditorium Thursday evening. The orchestra of the Wadleigh Community Centre, George J. Wetzel conductor, assisted. This Society, which was founded six years ago by Zilpha Barnes Woods, musical director, is devoted to the principle of promoting grand opera in English and has given more than a hundred performances during its existence. The opera was given for the benefit of the Wadleigh Community Centre.

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PERCY GRAINGER
Whose Two Sunday Evening Concerts of Room-Music in the Little Theatre Have Been an Interesting Feature of New York's Spring Music

Rosa Ponselle Is Heard in Special Atlanta Cavalleria

Atlanta, April 27.—The Metropolitan Opera Company closed its fifteenth season here Saturday night. La Tosca was the scheduled closing performance but, to give Atlantans an opportunity to hear Rosa Ponselle, who had been unable to appear previously because of illness, Cavalleria Rusticana was added to the evening's program. She was greeted with great enthusiasm and the season came to a brilliant close.

Together with Miss Ponselle in Cavalleria were Marion Telva, Henriette Wakefield, Millo Picco, and Armand Tokatyan. Gennaro Papi conducted this and Tosca, in which Florence Easton, Giovanni Martinelli, Antonio Scotti appeared, repeating their triumphs of the early part of the week. The production Saturday afternoon was Tales of Hoffmann, Louis Hasselmans conductor. Louise Hunter, Lucrezia Bori, Kathleen Howard, Henriette Wakefield, Edward Johnson, Giuseppe deLuca, George Meader, Lawrence Tibbett, Louis d'Angelo, Angelo Bada, Max Altglass, William Gustafson, and Millo Picco made up the lengthy cast. All three performances were heartily applauded by public and press.

Feodor Chaliapin sang Mefistofele in Boito's opera of that name on Friday evening and was greeted warmly. Others in the cast were Frances Alda, Frances Peralta, Marion Telva, and Giacomo Lauri-Volpi. Tullio Serafin, the conductor, shared the general commendation with the cast. The Thursday opera was Lohengrin with Elisabeth Rethberg, Julia Claussen, Michael Bohnen, Curt Taucher, Clarence Whitehill, and Lawrence Tibbett. Giuseppe Bamboschek conducted.

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Lines o' News AND Chatter

Says Charlie Wagner, anent Will Rogers and the de Reszke Singers: "We're not going to play Debussy, but we'll play Des Moines." Copyright 1925 by C. L. W., all rights (and rewrites) reserved.

* * *

There are so many queens of the May that available space is not sufficient to print their names.

* * *

Meanwhile Mrs. H. E. Talbott's Westminster Choir is continuing its productive pathway.

* * *

Some of Atlanta's frubjous music critics wrote of Antonio Scotti: "That tenor old friend of ours," and, concerning Queena Mario, "the lovely mezzo-soprano of Queena Mario."

* * *

Those bits of pleasantries may have been responsible for prompting a Cleveland newspaper music reviewer to observe: "Rosa Ponselle, the silver-throated coloratura soprano of the Metropolitan Opera Company." Which would appear to indicate that the longer we live the more we find out.

* * *

She sailed away, some years after her wedding day (did Mrs. John McCormack, with Cyril and Gwennie) for the other side. That was last Saturday. Next Saturday the tenor himself will depart from these shores, to rejoin his family and spend with them a summer's vacation.

* * *

On the same day, last Saturday, Vladimir Shavitch headed eastwards for Paris, where he is shortly to conduct the Lamoureux Orchestra at the Salle Gaveau. Mr. Shavitch has made good emphatically with the Syracuse Orchestra, which, next season, is to go forward under conditions more propitious than ever for its future.

* * *

'Twas rather a large bit of the operatic apple which Cleveland recently essayed. Next time perhaps the eyes will not be larger than the stomach.

* * *

Rudolph Ganz is in New York, and before he sails this week for Europe he will be busy with affairs concerning his own St. Louis Symphony Orchestra, and those touching on his guest conductorship next July at the Stadium.

* * *

Which brings to the fore that Fritz Reiner, who also will be a guest leader at the Stadium, is to hold a daily series of morning auditions, beginning today in Carnegie Hall, for first and second violin candidates for the Cincinnati Symphony, and for viola, double-bass, and oboe players. These places are open to members of the musicians' union.

* * *

A mighty fine soprano sends Lines-o'-Newser a bit of information about her bobbed hair. Can you guess who she is? We'll give this much of a hint: The artiste was the first bobbed haired soprano to appear on a certain concert course in the Sunny South.

* * *

Dr. Sigmund Spaeth's song, Jobberwocky, sung a few evenings in the New York Metropolitan Opera House by some excellent voiced collegians, is a clever composition—characteristic of its composer.

* * *

From the far West comes word of the success Marie Tiffany is having as soloist with the Minneapolis Symphony Orchestra. Marie usually meets with success wherever she sings.

* * *

Dr. Howells and Rhys Morgan, the tenor, stopped for a few days last week in New York, just before that young tenor started south to fill a series of engagements.

* * *

Following a dinner given last Thursday by the directors of the American Institute of Operatic Art came a crescendo of activities preceding perparations for launching things this summer up at Stony Point-on-the-Hudson. Life memberships are beginning to roll into the offices of the Operatic Foundation in the Fisk Building, New York.

* * *

What ho! Having nothing at all to do, Arthur Judson has accepted the invitation tendered him by the house of Steinway to manage the new small Steinway Hall auditorium. Incidentally, along about the first of June the offices of Concert Management Arthur Judson, the New York Philharmonic Orchestra, and the Stadium Concerts will be housed in that stunning Steinway edifice, which is nearly ready for occupancy.

* * *

Said Mrs. Robert Simon to friend husband, who is publicity director of the Judson forces: "I see you are going out to the ball game to take your accustomed weekly exercise." Which accounts for Bob's steady gain in avoirdupois.

* * *

Have you a summer master-class? Nearly everyone we know has one.

* * *

We heard Horace Britt play the cello the other evening and were again impressed. A distinguished artist whose services are in ever increasing demand.

* * *

Now then Willie Walter, welcome back to the East, to Philadelphia and to the Curtis Institute of Music. And good luck to Bre'r Porter, who succeeds to Walter's former position as manager of the Detroit Symphony.

* * *

Bernard R. Laberge, of the Bogue-Laberge Concert Management, is sailing for Europe tomorrow on the French line to look over the prospects for next year. He has just recently returned from a nine weeks' booking tour in the West in the interest of his most recent importations of French artists.

* * *

The Musical Digest has received cheerful reports from Miguel Fleta via cablegram. The news, which comes from Oporto, is that Miguel has just signed a contract for a series of forty appearances South of the Pyrenees under the management of Senor Casali, Madrid impresario. The contract calls for a fee of some 500,000 pesetas, or about $90,000.

Recently Fleta has given two recitals in Jerez, Spain, and now he is singing for the first time with the Oporto opera. On April 27 he appeared in Rigoletto, and three days later sang in Aida.

* * *

Five solosists—Nina Morgana, Ignace Hilsberg, Zlatko Balokovic, Mischa-Leon, and Julia Hudak—together with the United Norwegian Singers, were the artists in the "international concert" at Town Hall on Wednesday evening.

MUD

Impartiality
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The Facts

The Musical Digest

The Late
André Caplet
See Page 5

VOL. VII. NO. 30 (Published Weekly) NEW YORK, TUESDAY, MAY 12, 1925 (Copyright, 1925, by MUSICAL DIGEST, Inc.) 15 CENTS A COPY

Opera and Concert Schedule Announced For New York's Parks

Bands and Symphony Orchestras to Replace Goldman on Mall; Three Free Operas.

HYLAN IS DEFENDED

Ignoring the 325,000 signatures on the petition to allow the Goldman Band Concerts to continue on the Mall in Central Park this summer, Mayor Hylan recently announced the city's program of free summer park music. The Goldman Band is not included on the schedule issued from the Mayor's office.

In addition to the production of Aida on August 1, Pagliacci and Cavalleria Rusticana on August 5, and Faust on August 8, conducted by Josiah Zuro, at Ebbets' Field, the musical program is as follows:

Five evening concerts a week for fifteen weeks will take place in Central Park with some incidental afternoon performances. The bands that will participate are the Seventh, Twenty-second, Twenty-third and Seventy-first Regiment Bands, under Walter Rogers, Thomas Shannon, Gustave d'Aquin, Lieut. Fred Simpson, Joseph F. Meduna, Patrick Conway, Frank Martin, Dr. G. E. Conterno, Paul E. Clifford, and Amedeo Passeri.

The symphony performances will be given by the New York Symphony Orchestra and the Waldorf-Astoria Orchestra, under Franz Kaltenborn, Dr. Hugo Riesenfeld, Maximilian Pilzer, and Josiah Zuro. There will be vocal concerts by the Associated Glee Clubs, the Oratorio Society of New York and the People's Chorus of New York.

In Carl Schurz Park and Mount Morris Park there will be weekly band concerts, and evening concerts at the same interval are scheduled for De Voe, Poe, and St. Mary's parks. Pelham Bay and Van Cortlandt will have concerts on alternate Sundays. Two evenings and Sunday afternoon will be the concert periods at Prospect Park, and Brooklyn's Ebbets' Field will be the scene of the free opera performances. Weekly band concerts are in the Mayor's plans for smaller parks in Brooklyn, Queens, and Staten Island.

At the meeting of the Park Board and the Mayor's Committee on Free Music, a resolution was adopted endorsing the action taken by the Mayor and Chamberlain Berolzheimer against the Guggenheim concerts following the refusal of the Guggenheims to call them "Mayor Hylan's People's Concerts." Mr. Berolzheimer denied that the city had rejected the Goldman concerts and asserted that the Guggenheims refused to give the concerts this year because they were not allowed to monopolize the Mall. William B. Rouston, representing the Guggenheims, and the Citizens' Committee, flatly denied this.

Mme. Ernestine Schumann-Heink, contralto, in nearly her fiftieth season before the public next year will appear in German roles with the Metropolitan Opera Company, besides her regular concert engagements.

Bulletins of News

Berlin, May 9.—Beniamino Gigli was enthusiastically received at the Staatsoper last night in Martha. He was compelled to repeat the Romance in the third act. Gigli will sing here the leading tenor roles in Traviata, Boheme, Rigoletto, and Tosca.

Although his scheduled concert was declared postponed on account of illness, a second announcement to the public declared that Feodor Chaliapin would keep his engagement to sing in his last New York recital at the Metropolitan Opera House Sunday evening. He appeared before a capacity audience for the benefit of the Ort Reconstruction fund, and according to reviews he was at his best.

Rochester, May 8.—The Metropolitan Opera Company closed its tour and its entire season here last night with a performance of Boris Godunoff in the Eastman Theatre. The house was packed, as it was the evening previously when the company gave the first of its annual Rochester performances, presenting Falstaff. The cast of Falstaff included Lucrezia Bori, Queena Mario, Marion Telva, Kathleen Howard, Antonio Scotti, Armand Tokatyan, Adamo Didur and Lawrence Tibbett. Mr. Serafin conducted.

Feodor Chaliapin sang the name part in Boris, and Jeanne Gordon, Louise Hunter, Ellen Dalossy, Jose Mardones, Ralph Errolle, and George Meader also appeared. Gennaro Papi was the conductor.

It is announced that the Metropolitan Opera Company will again visit Cleveland next year, appearing in the Auditorium from April 26 to May 5 in ten performances. Although The Musical Digest has at hand information regarding the deficit incurred this year in Cleveland by the visit of the Metropolitan, it is not considered necessary to publish it.

The end of the season of the Metropolitan Opera augmented last week the lists of music artists sailing for Europe. Among those who departed were Mr. and Mrs. John McCormack, with their daughter Gwen, Jascha Heifetz, Tullio Serafin, Giovanni Martinelli, Sophie Braslau, Lucrezia Bori, Giacomo Lauri-Volpi, Giuseppe de Luca, Jose Mardones, Michael Bohnen, Gennaro Papi, Rudolph Ganz, Jean Bedetti, and Kathleen Howard.

May Music Festival Season Begins With Concerts in Many Cities

Cincinnati Ends Week of Varied Programs; Springfield Hears Spring Music.

STRIKE IN NEWARK

The season of May Festivals opened last week with musical events of importance in several cities. Cincinnati, Springfield (Mass.), Spartanburg, and Newark held their Festivals during the past week.

Cincinnati, May 10.—The twenty-sixth biennial May Festival came to an impressive end last night with a Wagner concert in Music Hall. Long excerpts from Tannhaeuser, Parsifal, and Meistersinger were sung by Florence Austral, Mrs. Elizabeth Durland Langhorst, Mme. Nevada van der Veer, Edward Johnson, Robert Maitland, Fred Patton, Dan Beddoe, and Richard A. Fluke. Franz van der Stucken, director of the Festival, was the conductor.

The singing (which was in English) of both the soloists and the chorus received high commendation from the reviewers. Olin Downes, music critic of the New York Times (writing for the Enquirer), commented on the brilliance of the soloists, and the "admirable achievements of the chorus." Miss Austral, in his opinion, "again displayed a voice of range and quality which in future seasons should put her in the very front ranks of concert singers." Her reception was enthusiastic.

At the afternoon concert, Alfred Hartzel, chorus master and assistant director of the Festival, conducted a chorus of 800 school children in a children's cantata, Young America, by Lodewyk Mortelmans and adapted by Mr. van der Stucken. Mr. Downes thought it one of the most "thrilling" moments of the week. Mme. Louise Homer was the soloist and her work was praised by the chroniclers. In addition to Dvorak's Husitka Overture, the orchestral numbers consisted of Edgar Stillman Kelley's The Pit and The Pendulum, conducted by the composer.

Pierne's St. Francis of Assisi was sung here for the first time at the concert Friday evening. The soloists were Ethyl Hayden, Mme. van der Veer, Edward Johnson, Dan Beddoe, Robert Maitland, Fred Patton, and Robert Thumann.

The third concert (Thursday evening) was marked by the American debut of Florence Austral, Australian dramatic soprano. Other features of the evening were the performance of Brahms' Requiem under Mr. van der Stucken's baton and the performance of Frederick Stock's Symphonic Variations under the leadership of the composer. Howard Hafford, tenor, was also heard in solos.

Olin Downes reported that Miss Austral has a voice "of exceptional range, of firm and rich texture, well placed and under good control" and he commended "not only the beauty of her voice but the feeling and sincerity of her performance."

On Wednesday the offering was

(Continued on page 20)

Repeat Recitals Fill Boston Halls

McCormack and Chaliapin Make Final Appearances; Whiteman's Orchestra and Apollo Club.

Boston, May 6.—John McCormack and Feodor Chaliapin were heard in recital here last week by audiences equalling in size and enthusiasm those at their previous appearances this season. Mr. McCormack, assisted by Lauri Kennedy, cellist, Edwin Schneider, pianist, and John P. Marshall, organist, sang a request program in Symphony Hall Thursday evening and Mr. Chaliapin's concert took place in Symphony Hall on Sunday. He had the assistance of Max Rabinowitch, accompanist, and Abraham L. Sopkin, violinist.

A recital of folk songs was given in costume by Elizabeth Eddy Parker Sunday at the Copley Plaza. Her performance included dancing, miming, and singing. According to the Transcript, her voice has "pleasing quality" and her acting and costumes were altogether praiseworthy. Evelyn Gerstein (Herald) wrote that Miss Parker "has a pretty manner, a graceful carriage, and a gentle and childish voice of slight carrying quality" but that she lacks the "intense and dramatic imagination that alone makes these entertainments eloquent."

Willard Erhardt, tenor, was heard in a recital of songs at Steinert Hall a week ago Tuesday with Harris Shaw as accompanist. According to the reviewer of the Transcript, Mr. Erhardt sings "to best advantage when his tones remain quiet and unforced, veiled rather than overly harsh in a stiffness that can quickly transform itself into a nasality." This writer thought that some of the shadings of his voice "translucent and full of shimmering lightness."

* * *

Paul Whiteman and his band were heard here for the third time this season on Saturday in Symphony Hall. As on former occasions, the audience which applauded them was large and cordial and the reviewers lauded the originality and virtuosity of the orchestra. Gershwin's Rhapsody in Blue and Leo Sowerby's Synconata were on the program. To quote the Monitor, the Sowerby number "shows fine feeling for musical form, genuine inspiration and an innate understanding of the intricacies of modern instrumentation."

* * *

The Boston Chamber Music Trio, consisting of Barbara Werner, violinist, Marion Moorhouse, cellist, and Persis Cox, pianist, gave its first recital at the Copley-Plaza last week. On the program were Mozart's G major Trio and a new work by John Ireland, Phantasie Trio in A minor. Between these, Miss Cox played a group of piano pieces with "her usual deftness of touch" (Monitor). The Mozart Trio, to further quote this paper, received "an excellent performance, careful, painstaking, yet withal spontaneous." The new Phantasie seemed to this writer to be "a well written work, with good material, emotional and possessing sympathetic treatment of the strings, the cello being made to sound weirdly and fantastic, while the violin traced a mood of whimsy."

The Apollo Club gave its final concert of the season in Jordan Hall a week ago Tuesday. The chorus, under Emil Mollenhauer, sang its numbers "admirably," wrote the Transcript chronicler. The assisting artists were Doris Emerson, Frank Luker, Rupert Sircom, Charles E. Boyd, and Louis A. Hanscom.

* * *

A novel and interesting program, in the opinion of the reviewers, was offered by Susan Williams at her piano recital in Jordan Hall on April 23. To quote the Transcript, "she has variety and sureness of touch; her ear is sensitive to quality and measure of tone" and "there is no doubting her musical perception and instinct; her sense of the piano as a musical instrument."

According to the Herald, Miss Williams plays with "singularly" beautiful tone; "makes her scale run with exquisite evenness; she lets her melodies sing; she accompanies them with unusual skill and discretion." This writer thought that if she could add "a broader variety of tonal color, a wider scale of dynamics, a stronger rhythmic urge" to the "charming delicacy and refinement" of her playing, it would add interest to her work. Stuart Mason observed that she is undoubtedly musical and plays with taste, refinement, dexterity, and moments of "felicitous" interpretation. However, he thought her playing lacking in brilliance.

* * *

Another pianist, Agnes Hope Pillsbury, played in the same hall the preceding night. To quote the Transcript, her playing "inclines toward largeness and virility—desirable virility, not mere mannishness. There are solidity of tone, breadth of conception. There is ample technique." Philip Hale commented that "she has facility, her rapid passages are clear when she does not abuse the damper pedal; she has more than sufficient strength." She has more than ordinary technical command, wrote Mr. Mason, "and an unusually clear understanding of its application to the interpretative side of the art."

Bellucci Produces La Forza

John Bellucci has announced for performance tonight at the Brooklyn Academy of Music Verdi's La Forza del Destino, with Caterina Gobbi as Leonora. The Don Alvaro is Gaetano Tommasini; the Don Carlos, Mario Basiola; the Abbot, Giovanni Martino. Antonio dell' Orefice will conduct the orchestra, and a ballet will be presented.

New York Heard Over 1,000 Music Events in 1924-1925

OVER 1,000 formal musical performances of the concert hall type were given in New York during the past season, according to records compiled by F. D. Perkins, assistant reviewer of the Herald Tribune. The exact number of these performances up to the end of last week, exclusive of many free and private recitals, hotel concerts and other programs of less public interest, was 1,124 as compared with 1,193 for last season, say Mr. Perkins' figures.

There were 191 song recitals, an increase of nine over 1923-1924; 154 piano recitals, an increase of twenty-three, and seventy-eight violin recitals, a decrease of thirty-four. Small orchestras and bands gave twenty-five concerts; chamber ensembles gave forty-four; choruses gave twenty-six; dancers, forty-eight (as against 121 the previous season); other instrumentalists, twelve; lecture-recitalists, ten, and joint recitalists, twenty-five.

There were also 220 performances of symphony orchestras, 176 of the Metropolitan Opera Company, and forty-five of other companies. There were meantime about seventy performances of various kinds in Brooklyn.

Negro Singers Refuse to Appear

Washington, D. C., May 5.—Because they asserted that their race had been discriminated against, a group of negro singers refused to appear as scheduled in a program of American music last night before the delegates attending the quinquennial convention of the International Council of Women. The negro music was to share with Indian music a program demonstrating the development of native American music. The singers protested because negro members of the audience of the concert had been segregated from the whites.

Koussevitzky Ends His First Boston Season

Symphony Finishes Twenty-fourth Year; Fortieth Season of Pops Begun.

Boston, May 5.—The twenty-fourth season of the Boston Symphony Orchestra was brought to a close last Friday when Serge Koussevitzky conducted a program consisting of Bach's Brandenburg Concerto in G major and Adagio from the Toccata in C major, Scriabin's Prometheus, Debussy's Clouds and Fetes and Borodin's Prince Igor Dances. The Cecilia Society and Alexander Lang Steinert assisted.

Stuart Mason wrote in the Christian Science Monitor that, as a whole, Mr. Koussevitzky's first season with the orchestra has been marked by "interesting and admirably contrasted" programs. The conductor's dynamic temperament was commented on by Warren Storey Smith of the Post, who added that, in his hands, no piece could be wholly dull because of his catholic musical taste and wide emotional range. Similar tributes were paid the Russian conductor by other reviewers.

* * *

The fortieth season of "pops" opened in Symphony Hall last night, with Agide Jacchia at the conductor's desk. On the program were Rimsky-Korsakoff's Flight of the Bumble-Bee; a Fantasia on Giordano's Fedora, in which an incidental piano solo was played by Mr. Sanroma; the William Tell Overture; Tschaikowsky's 1812 Overture, and other favorites.

Mr. Jacchia, to quote Stuart Mason, "is again the serious musician he has always shown himself to be in the past." According to the Globe, the conductor "gave to every number a passionate and fiery reading, with wide swings of tone shading and tremendous fortissimo effects." In the words of the Herald chronicler, these concerts "clearly fill a need, and they fill it remarkably well."

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Second Spring Festival on Coast

Helen Stanley, Mme. Cahier, Laubenthal, and Kipnis Soloists in Requiem and in Wagner Program.

San Francisco, April 23.—The second Spring Musical Festival opened here Saturday night with a performance of Verdi's Manzoni Requiem, Alfred Hertz conducting. Mme. Helen Stanley, soprano; Mme. Charles Cahier, contralto; Rudolph Laubenthal, tenor, and Alexander Kipnis, baritone, were the soloists.

In the Daily Herald, William Foster Elliot wrote that "the great chorus was the stellar performer of the occasion." Mr. Elliot, however, also lauded the soloists and termed Mr. Laubenthal a "discovery." The tenor displayed "a warm yet brilliant voice of exceptional clarity" and invested the music with "a potent emotional appeal and richness of color. His phrasing is admirable, his musical intelligence unfailing." Other soloists exhibited "unusual gifts," said Mr. Elliot further.

An all-Wagner program was the feature of the second concert on Tuesday evening. The San Francisco Symphony Orchestra, under Mr. Hertz, opened the program with the Tannhaeuser Overture. There were also Lohengrin's narrative, excerpts from Walkeure, and two songs, Traume and Schmerzen. The latter were sung by Mme. Cahier "with artistry and with emotional conviction" (Ray C. B. Brown in the Chronicle). Equal enthusiasm was manifested by other chroniclers. Mme. Stanley, wrote Redfern Mason in the Examiner, eclipsed in quality her singing in the Requiem. Mr. Brown thought Mr. Laubenthal "one of the best Wagnerian tenors" heard here, and Mr. Mason commended his "rare vocal eloquence." Mr. Elliot wrote that the tenor "has an ideal equipment" for such music, including "voice, feeling, dramatic understanding, musicianship." He added that Mr. Laubenthal's tone is virile, "yet of great warmth and beauty," and that he has "unusual power and perfect assurance." Mr. Kipnis, according to this writer, sang "with splendid voice and dramatic emphasis," and Mr. Mason reported that he sang with a "depth of feeling that captured every heart."

Mr. Hertz, the orchestra, and the chorus again were highly commended.

* * *

The annual concert of the London String Quartet was greeted by a large and cordial audience. Mr. Brown wrote of these artists: "They balance their dynamics with so fine an adjustment, blend their tones with so sensitive a feeling for color shades and collaborate with so keen a sense of expressive nuance that the result is a constant satisfaction to the discriminating ear." Similar praise was found in other reviews.

* * *

Reinald Werrenrath's concert in Scottish Rite Hall was applauded vociferously by an unusually large audience. "In excellent voice, he revealed in both the new things and the old favorites a depth of understanding and a knowledge of tonal value that would be hard to excel." Charles Woodman of the Call thought he suffered from a cold at first, although his voice became more natural as the program progressed. Mr. Mason wrote in laudatory vein.

* * *

A concert was given here Sunday by Tito Schipa, accompanied by Jose Echaniz. Redfern Mason observed that the traditional Italian art of song, in Schipa, "is about as perfect a thing as humanity knows." Accordting to Mr. Brown, he "was in fine voice and sang with every resource of his finely developed artistry." The other reviewers echoed this praise, and Mr. Echaniz was praised both as accompanist and individual artist.

* * *

The last concert this season of the San Francisco Chamber Music Society had Germaine Schnitzer as assisting artist. In Mr. Mason's words, "she is a rare spirit, an exquisite artist." Mr. Elliot said her playing in the Mozart number was conspicuous "for its delicacy and precision of touch and sensitiveness to musical values." According to Mr. Brown, "delicacy of touch, and beauty of subdued tone, plastic firmness and airiness of outline were combined in her reading."

This writer continued that Louis Persinger's "refinement of style and sweetness of tone fell naturally into the Mozart idiom." He was praised by other writers, and Mr. Elliot concluded that in the Saint-Saens Quartet the society "was rather above its usual form."

Judson Moves Offices

The offices of Concert Management Arthur Judson and the New York Philharmonic Society will be moved to the new Steinway Building on West Fifty-seventh street as a result of a lease closed last week for space on the fifteenth floor of that building.

The Steinway Company will move up from its old Fourteenth street quarters about the same time. The new building will open with a large list of tenants, many of them musicians and musical organizations, such as the American Orchestral Society, the Studio Guild, the National Music League of America, the American Musical Guild, the Oratorio Society of New York, Boosey & Company, and Harold Flammer, Inc.

Photo by Cornwell

MRS. H. E. TALBOTT

THREE prizes amounting to $500 for American choral compositions are being offered by Mrs. H. E. Talbott, chairman of the board of the Westminster Choir Association of Dayton, Ohio, and foremost among the supporters of the Dayton Westminster Choir. The works submitted must be sacred in character, and arranged for a chorus of mixed voices. The competition is open to all American-born composers. The names of the members of the board of judges will soon be announced.

Mrs. Talbott and John Finley Williamson, conductor of the choir, are desirous of adding to its repertory a number of worthy American compositions. The prizes, which are considered to represent bonuses for the exclusive use of the compositions chosen for one year after the award is made, are respectively $300, $150 and $50.

The compositions will remain the property of the composers, who may have them published for general use after the expiration of the year. Choice of subject (except that it must be suitable for a Protestant choir), words, form of composition, employment or non-employment of solos, are all left to the composers' choice. The contest will close May 1, 1926, and manuscripts must be sent before that date to Mrs. Talbott, Callahan Bank Building, Dayton, Ohio.

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The Musical Digest will seek unswervingly to serve only the best interests of music. It will build up; it will support steadfastly musical progress and just reform; it is pledged to the cause of whatever is musically meritorious in both composition and interpretation, regardless of nationality; it will stand firm for justice; it will belong to no musical "party" or "movement," but remain independent.

The Hard Road of Music

Statistics covering the number of singers, pianists, violinists, and cellists who gave recitals in New York during the 1924-25 season place the total at a round five hundred.

An analysis of those musicians discloses a minimum of exceptional ability amongst them. How many merit being designated "great artists" it is difficult to state. That, after all, may sometimes be a matter of opinion. But it is indisputably true that few of the singers heard in New York in recital stand upon supreme heights. The violinistic and pianistic fraternities reveal a more commendable standard, as does that to which our solo cellists belong.

What must sadden the expert listener is the struggle excellent interpretative musicians undergo; men and women who play an instrument or sing in superior fashion, yet who find the profitable engagements fewer than their resources and conscientious endeavors deserve.

There is, of course, one outstanding reason for the foregoing situation: the concert-giving profession is so overcrowded that competition is made heart-breakingly severe. If it happened that the undeniably meritorious were unvaryingly the ones recognized there would be nothing to regret. Such, unfortunately, is not the case. For all too often it is due to some twist of fortune, or element of appeal quite outside sheer musical excellence, which catches and holds public interest for an artist manifestly inferior to some less successful confrere.

But that, unfortunately, is one of the factors to be reckoned with in a profession fraught with uncertainties and susceptible, it is clear, to the public's whims. As in any other calling, that of music presents its hazards. Ability, if it be rare, generally comes into its reward. Which should prompt those dependent upon their individual efforts for a livelihood to make sure, before embarking upon music seas, that their qualifications rate high.

Nothing save sympathy can be felt for the host of young folk who come yearly before the New York public in recital. Ninety-nine per cent of them have no special talent. Almost without exception they are not equipped to appear in public as serious musicians.

They are usually ill-advised; and even where a restraining effort is put upon their unwarranted ambitions they are not altogether to be blamed. One should not heap censure upon youth deficient in a knowledge essential to a proper estimate of an existing situation. As that manner of youth seems unable to learn save at the price of disappointment and bitter experience, it appears hopeless to supply enlightenment through any other means.

Haste, the spirit of commercialism, and a lack of conscientiousness are three of the elements responsible for the mass of music mediocrity New York is asked to hear. One day conditions may improve. In the meantime it is the exceptionally gifted and the intelligent and industrious artist who succeeds. When the matter is pondered it will be seen to correspond to almost every worth while effort in life.

. . . TEMPO RUBATO . . .

THE common way of tracing the development of music is in terms of personalities. The historical critic includes in his tome a chapter on Mozart and Haydn, one on Beethoven, another on Wagner, three lines apiece on contemporary figures, and so on and the work is done.

There is a less obvious, and perhaps a better method. That is to treat the art as an individual organism itself, and to study some of its fundamental features as they persist and change throughout its development. In such study the achievements of single composers become illustrations of the progress of music.

It is such a scheme that Dr. C. Hubert Parry follows in his splendid critical work, Style in Musical Art (lately republished by MacMillan). Briefly Dr. Parry's thesis is: "The perfection of style is adaptation of diction to conditions."

More or less directly this is the theme of all the essays in his book. He describes the styles of the early choral and instrumental music in terms of the conditions under which they were composed, the traditions and experience by which composers could work, the stage of development of the various instruments, and the customary manner of presentation.

In such terms also he considers the crystallization and growth of the thematic unit in music, the gradual changes in texture, and the development and ultimate abandonment of the classical forms.

THE conception of ideal style in music as being the perfect adaptation of its general characteristics to the conditions for which it is composed is for Dr. Parry a standard of taste and judgment. He can thus condone and enjoy the theatricalism of operatic music because it is written for the theatre, and at the same time he can condemn music-drama mechanisms when the composer employs them in a music which aims to be sympathetic with a mood of religious fervor.

There is a fault in this standard. Styles, even in music which is incontestably good, do not remain pure. They overlap and influence each other, and sometimes they change completely. In theory it is all very well to say, as Dr. Parry does, that it is a mistake on the part of the symphonic composers who are influenced by Wagner to suppose that his principles of procedure are applicable to independent instrumental music of any kind. In fact simply by persistence they have made Wagner's style suitable to the concert hall. The result and proof of their success is that excerpts from the Wagnerian music dramas themselves are continually played as independent instrumental music.

In the same way the contrapuntal style of the sixteenth century persisted into the organ music of the following years. Of course there were changes and adaptations, but certain fundamental factors in the old style for a long time continued to be influential.

SAYS Dr. Parry: "The use of phrases and types of thought which do not belong to the period or locality of art, but which suggest associations which are at variance with its pretentions, is one of the most fruitful sources of vulgarity, which always resolves itself in the end into being a mean form of lying. Associations pervade the whole range of art, and no man whatever can escape them. The music of any period or place cannot escape the associations of that period."

One can reply that these associations change as time passes and experience varies. If a re-incarnated Palestrina were to hear Parsifal, he might consider the music (for more reasons than one) ungodly. A modern audience with its different training has no difficulty in making religious associations with the very same music.

THERE are two undercurrents in Style in Musical Art which have not the surety and strength that has Dr. Parry's main thesis. One is the criticism of program music (Dr. Parry wrote his beliefs in 1911) and the other is the attempt to establish a moral standard and function of music.

Dr. Parry writes, "Those who are at all awake see on every side the encroachments of what is called materialism. Materialism is merely the preference for the lower pleasures of sense rather than for the higher pleasures of mind. The peculiarity of the material sensuous pleasures is that they induce every kind of falseness and vulgarity, and seem to evoke the most odious qualities of humanity. . . .

"Music at the moment is one of the most hopeful antidotes to such materialism, but only so when it is of the highest quality. Trivial and false music debases the minds that take their pleasure in it. Real music appeals to the higher faculties and also enhances them."

The difficulty with this standard is the practical test of it. One cannot take the subscription list of a symphony society and feel sure that it is made up only of virtuous names. One may go to a good concert, and find one's most criminal enemy in a box, and what is more he may enjoy the music as fully and sincerely as anyone in the hall. And then again we have continually the spectacle of musicians of unquestioned standing professing even more than interest in a popular music which Dr. Parry seems to abhor.

IT would be a great convenience for justice if virtue and vice, innocence and guilt could be decided by musical test. One can imagine a situation in a court of law. The lawyers have made their pleas, the judge has summed up their reasoning, but the jury remains undecided. A phonograph is rolled before the defendant, and consecutively strains from the slow movement of the Eroica Symphony, Yes We Have No Bananas, and Liszt's Les Preludes are poured into his ear.

Solemn appreciation of the Beethoven is written in every lineament, and cutting pain at the blatant song of the bananas' lack. Immediately the defendant is acquitted, and an unsuspecting member of the jury who has yawned at the symphony and tapped his feet to the jazz rhythm is immediately hanged.

Lawyers are wise men. Perhaps they would know the correct judgment on the virtues of a defendant who would like the Liszt.

ALEXANDER FRIED.

The Late Andre Caplet

Henri Prunieres Writes of the Composer, Conductor and Man Whom French Music Has Lost.

THE death of Andre Caplet has cast the French musical world into mourning. One can name perhaps greater musicians in his generation, but one cannot point to a greater artist. He was the artist in every sense of the term, a man of refined culture who knew all the secrets of his own art, who loved poetry and painting as well as music, and who was ever sensitive to the experiences of nature and to the emotions of life.

He died at the age of forty-six, in the prime of his creative ability, after a desperate six weeks' struggle against his fatal illness. The poisonous gases which he breathed during his activities in the war, probably were the final cause of his succumbing to his attack of pleurisy.

Andre Caplet was born in Havre, Normandy, in 1879. He first studied music with Woollett, and in 1898 entered the Paris Conservatory. Three years later he won the Prix de Rome.

Upon his return from his studies in the Italian capital, he immediately devoted himself to the career of orchestral conductor. He made his debut in a concert at the Odeon Theatre, and followed this appearance with a tour abroad. He conducted with marked success the orchestra of the Boston Opera, and in London that at Covent Garden.

Together with Pierre Monteux Caplet at the time of his death was the best of the contemporary French symphonic leaders. Not only was his technique remarkable, but he was gifted with a true musical sense. The music of Debussy was his specialty, and his performances of it—and particularly of Le Martyre de Saint Sebastien—was an unforgettable musical experience.

Dominated by the sheer spirit of the music itself, when he led it, one forgot the presence of the orchestra and the singers themselves. Experienced musicians and critics whose duty it is to hear music daily found themselves moved emotionally and with rare intensity by Caplet's interpretations. Personally I owe to Caplet some of my most vivid musical experiences.

There emanated from his person, from his blue eyes, at once dreamy and mischievous, an impression of force, intelligence, and generosity which was strengthened when he spoke. His personal influence on those who were close to him was immense. Debussy himself, defiant and self-contained as he was, loved Andre Caplet with rare tenderness. It was Caplet who was closest to the French master when he died.

Caplet followed the tendencies in music marked by Faure and Debussy, both of whom he admired equally. His earliest works particularly bear their impress. Some of his early songs, a suite for wind instruments, and a violoncello sonata, all composed in his youth, attest his mastery more than his creative originality. The latter quality was slow to affirm itself in his music. This was partly because he was at first occupied with orchestral conducting, and then—from 1914 to 1918—with his war duties.

After the armistice he commenced again to compose. Most of all he wrote songs, for he had an especial love of the voice, and understood its resources as well as any musician alive. (He demonstrated this knowledge in his book of method for singers, entitled The Daily Bread.) In these early post-bellum works one sees going on the struggle between the styles Faure and Debussy and that of more modern composers, notably Stravinsky.

He finished by finding his own manner, and began to build up his music stroke, each more powerful than the one before. His Epiphanie, a concerto for cello and orchestra, was entirely novel in form, and made unprecedented demands upon the virtuosity of the soloist. He composed more songs, some of them of broad loveliness, like the Prieres, some of them charming ingenuity, like the Trois Fables de la Fontaine. Finally he produced what seems to be his masterpiece, the oratorio, Le Miracle de Jesus, based on the mystic poem of Henri Gheon.

Here he renounced instrumental color, limiting his orchestra to string instruments and using them in their simplest terms. With this support the voices of the soloists and the chorus sing a music of the soul simply and directly to the audience.

The success of this oratorio was immediate and considerable. It was sung in six successive concerts at the Vieux-Colombier.

Caplet himself conducted, and he drew from the amateur choir effects which would not have been easy for a chorus of professionals. Attendance at one of these concerts alone was sufficient to make one understand what was Caplet's power in the creation of a semi-religious mood in which all present must share.

Then he went to Italy. At Siena he sketched out an opera, which he began to write with enthusiasm, but which he described to friends only with reserve. The fragment remains unfinished.

In 1922 Caplet was named a member of the jury of the Societe Internationale de Musique Contemporaine, and he displayed such skill and understanding in the reading of the most complex and modern scores which were submitted for performance that his judgment immediately dominated that of his colleagues on the jury, and this was a domination to which they submitted with pleasure and willingness. The next year Caplet was compelled to refuse the unanimous nomination to this position because he wished to set again to work on his opera.

During these three years he worked with superhuman diligence, as though, sensing the approach of his end, he did not wish any moment of his remaining hours to be lost.

HENRI PRUNIERES.

MME. STELLA DE METTE,
Mezzo-soprano, Whose Singing and Acting Were a Large Factor in the Successes of the Recently Finished Tour of the San Carlo Opera Company.

Cleveland Hears Last Opera and Symphony

Aida Ends Metropolitan Visit; Serafin Conducts Parsifal; Orchestra Series Closed.

Cleveland, May 6.—A sold-out house here by the Metropolitan Opera Company last evening. The ovation which followed the production of Aida sends the Metropolitan artists from Cleveland "with the pleasing consciousness of having scored their greatest popular success with their final offering." (James H. Rogers in the Plain Dealer).

Tullio Serafin conducted and the cast included Elisabeth Rethberg, Julia Claussen, Charlotte Ryan, Jose Mardones, and Giuseppe Danise. Mr. Rogers thought it a "stupendous" production and had words of praise for the members of the cast, the chorus, the conductor, and Florence Rudolph's solo dance.

On Monday evening, the production was Tales of Hoffmann, conducted by Mr. Hasselmans. Individual members of the cast were highly commended and Mr. Rogers wrote that the audience was held "spellbound" and that "no more perfect representation has adorned Cleveland's longest and best season of grand opera, now near its conclusion." In the cast were Mmes. Bori, Sabanieeva, Howard, and Wakefield, and Messrs. Tokatyan, de Luca, Meader, Gustafson, and Tibbett.

The gala concert took place on Sunday afternoon before an audience of 8,000. Those who participated were Mmes. Rethberg, Mario, and Gordon; and Messrs. Lauri-Volpi, Tokatyan, Tibbet, Picco, Rothier and Gustafson; and Messrs. Serafin, Papi, Hasselmans, Bamboschek, and Setti conducting. The Saturday evening performance, Traviata, drew the largest audience of the season at that time. Lucrezia Bori's work was applauded by public and reviewers alike. Messrs. Lauri-Volpi and de Luca also appeared. Parsifal, given Sunday afternoon, drew a crowd of almost equal proportions. Archie Bell considered it a "magnificent rendition" of the work and, together with other writers, lauded Mmes. Easton and Telva, and Messrs. Taucher, Whitehill, Bohnen, and Didur. Mr. Serafin conducted, and was highly commended in the press for the manner in which he developed the religious mood of Parsifal and sustained it for the entire performance. The double bill Friday evening combined Pagliacci and Coq d'Or, with Mr. Papi conducting the former and Mr. Bamboschek the latter. In Pagliacci were Mme. Rethberg and Messrs. Martinelli and Danise, Mmes. Sabanieeva and Galli, and Mesrs. Diaz, Didur, Bonfiglio, and Kosloff.

At the annual luncheon of the Fortnightly Musical Club yesterday, several members of the Metropolitan were guests. Among them were Messrs. Bamboschek, Errolle, and

(Continued on page 19)

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Women Composers Hold Festival

Eighteen Musicians Meet in Washington; Bach Mass and Opera Performance Win Approval.

Washington, D. C., May 3.—It is only the expected that happens when a month extending beyond the routine musical season takes on an unusual character. The gathering of some eighteen of America's women composers in a Spring Festival, arranged by Mrs. Dorothy DeMuth Watson under the auspices of the League of American Penwomen, beginning with the closing week of April—is a case in point.

Three formal programs were given, presenting songs by Mrs. Mary Turner Salter, Mabel W. Daniels, Virginia Roper, Karolyn Wells Bassett, and Florence Parr-Gere; story-poems by Phyllis Fergus; sonatas for violin and piano by Mary Carlyle Howe, Gena Branscombe and Florence Marion Ralston; quartets for soprano, violin, cello and piano by Mrs. H. H. A. Beach; a Concert Prelude and Fugue for two pianos by Ulric Cole; a fantasy for piano and orchestra by Helen Sears; a Suite for chamber ensemble by Ethel Glenn Hier; orchestral pieces by Mabel Wood Hill and Mrs. Lawrence Townsend; and choral numbers by Mary Carsisle Howe, Mrs. Beach, Miss Branscombe and Harriet Ware.

In addition to these an interesting and entertaining "music fair" was carried on during three afternoons, where the composers and their friends had opportunity to become more intimately acquainted each with the other, and with their various work. The musical value of the offerings ranged from a creditable mediocrity to an assured expression of individual and well worth while ideas, demanding no favors on the score of sex. Adequate means for the presentation of the more elaborate compositions were not always available but it was recognized that in every case the best possible was given.

* * *

Noteworthy in another sense was the performance of Bach's B Minor Mass by the Bach Choir of Bethlehem, under the auspices of the World Fellowship Through Music. Jessie MacBride of the Times wrote that April 16—the date of the performance—"will stand out as the pinnacle of Washington's noblest dedication to music. Never have we heard such choral singing! . . . The impression of voices is lost. Doctor Wolle plays upon his choir as upon violins. The soloists, (Mildred Faas, Mabelle Addison, Nicholas Douty and Charles Trowbridge Tittmann) are so much a part of the whole that it breaks the mood to separate them."

Helen Fetter of The Star noted the festive character about the thousands who swarmed into the Auditorium, pausing on their way to listen to the famous Moravian trombone choir on the lawn outside the building.

Fifty players from the Philadelphia Orchestra gave full and firm support, and the solo obbligatos of Mr. Lorenz at the first violin desk, of Anton Horner and of the players of the oboi d'amore and trumpets came in for universal praise.

The effect of the Mass as given by this body of singers is cumulative, through the two sessions, and overpowering in the end. Dr. Wolle's conception of Bach's music is one alive with sincerity and poetic insight aided by the ability to command exactly the expression required.

* * *

Another event of major importance was Easter Monday's The Barber of Seville by the Washington Opera Company, Edouard Albion, director. Helen Fetter of The Star reported Mr. Chaliapin as saying after the performance that it was "the best he had ever sung in or seen."

It had indeed a rare quality of sparkle. Each of the principals seemed the happiest possible selection for his part, or hers, and even Chaliapin, to his eternal credit, did not permit his presence to overthrow the balance. Helen Fetter of The Star thought him "of course the dominating figure of the cast," and mentioned particularly the expressive play of his hands and the manner in which he colored his tones with chuckling laughter.

Jessie MacBride of The Times thought the role "far too small for his stature, though bringing out a new Chaliapin with the hoydenish spirit of a comic opera comedian." She thought Paolo Ananian, as Dr. Bartolo "captured comedy honors, and found in Jose Mojica a " 'prima donna' tenor of consummate art, added to which is the charm of his personality and a dramatic art that holds a rare finesse beneath an abounding youth and exuberance." Devorah Nadworney as Bertha "gave her one aria effectively."

Ivan Ivantzoff she thought " a convincing factotum, a vital force at all times, with elegance added to his comedy. All the reviews spoke well of him, as of Tina Paggi, the Rosina. E. P. Poe of the Post wrote that "next to Chaliapin the honors were scored by her," and noted the surpassing beauty of her voice, its artistic handling and the petite and quaintly garbed figure. The same writer found the ensemble work "more than fair, showing the results of intensive practice under the direction of Kurt Hetzel of Munich."

According to W. T. in The News, Jacques Samossoud, at the desk, "read the score sympathetically and had his orchestra in the best shape it has attained this season. The whole presentation marked another step forward.

* * *

The Philadelphia Orchestra concluded its season on the last day of March "in a blaze of glory" to quote Helen Fetter of The Star. The effulgence, however, came rather in the latter half of the program—which was made up of Germaine Tailleferre's Concerto and of Albeniz' Fete-Dieu a Seville—orchestrated by Stokowski—than in the Chausson Symphony and the Saint-Saens Concerto in C minor, excellently played as these last-named were. Alfred Cortot was the pianist.

* * *

Efrem Zimbalist, in the Wilson-Greene series, "delighted an appreciative audience." The dashing surety of his bowing was noted, and his improvisation of a Japanese tune found particularly interesting. Under the same local management appeared Mieczyslaw Munz, in whom Helen Fetter of The Star found "decided individuality of tone, exquisite command of softest shadings in interpretation and marvellous flexibility and accuracy of touch."

Jascha Heifetz, under the Peggy Albion direction was the first to appear as recitalist in the big Auditorium, before an audience numbering over four thousand. He "played his

(Continued on page 14)

"THEY KNEW WHAT THEY WANTED"

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PIERRE KEY'S OBSERVATIONS

A PUBLIC SPIRITED and constructive act was performed in giving those seven young American composers the chance to hear an orchestra perform one new work each of them had written. In so doing George Eastman moved once again to mould an opportunity that would react beneficially upon mental creativeness. Incidentally, he made it possible for Rochester to make another large mark upon the nation's music map.

According to so capable a judge as Olin Downes, of the New York Times, Messrs. Rogers, Copland, Porter, and McKay contributed "compositions of substance and merit." He felt that Messrs. Tweedy, Weiss, and Silver offered "less individual and interesting" works.

Circumstances prevented my being present when the manuscript performance was played last Friday week in the Eastman Theatre, but I place reliance on the opinion of Mr. Downes. He has knowledge, the judicial temperament, and restraint. I cannot call to mind half a dozen music reviewers in all the world who present in their copy so fair a sense of estimation or who impress as being so sincere.

IT MUST BE glorious to have money enough to perform such a service as Mr. Eastman performed. After the rent is paid, the grocer and marketman satisfied, necessary clothing purchased, and all the rest of life's essentials made secure, the average man of means is moved to think primarily of his own desires. Generally they run to the gratifying of personal pleasures, and rarely do they incline in the way of doing substantial good to others.

I say "rarely" in spite of the monetary gifts forthcoming for one purpose or another, for there is far less constructive disposition of money in our country than there should be. Even some of our very best benefactors write a check with a string tied to it. Where they do not seek publicity in some form the giving is done to gratify social ambitions; or because some friend of influence says "give."

Most men, and some of the women also, "follow the leader." Let one such come forward in an impressive way and the rest is easily accomplished. What many wealthy persons have yet to learn is that the acquisition of much money carries with it definite obligations to put a considerable portion of it to fine uses. And I repeat: It is all too seldom done by the many who can do it and who ought to do it.

THE MILLIONS OF DOLLARS transferred to Foundations, other educational institutions, churches, hospitals, art museums and art forms delude the average person. Conceding the total to be a huge sum, and the annual dispensations to worthy organizations and to individuals, the whole represents, nevertheless, a far smaller amount than might be written down.

Music fares less well than it should. For it receives pennies instead of dollars; and compared with other cultural mediums is really treated badly. Don't assume that the deficits supplied for our symphony orchestras represents enough to take up all the slack in the music fabric monetary needs. Or that that sum, coupled to what else is given here and there, is more than a fractional part of what has gone and is going in other directions.

The one outstanding endowment for music was provided for by the late Augustus D. Juilliard. The Juilliard Musical Foundation will have ultimately the income of something like $20,000,000 to spend, and it may work out a plan for doing widespread good. Save for this large bequest the beneficence in behalf of music has been supplied by relatively few men and women—great souls, most of them, who realized and seized gladly their opportunities.

BUT the United States is still young, culturally. Numerous men who have acquired fortunes lack the finer fiber. Their natures are attuned to the commonplace; their thoughts are generally in the direction of costs, disbursements, income, and surpluses. Larger minded men too often have no music in their beings. One tune is to them like all other tunes. And because they cannot themselves understand they are not easily led to the music water trough and made to drink.

Even where such men admit the civic and human welfare influences of music they are slow to analyze the merits of a project which may be brought to their attention. Conditions in this respect are improving, and they will continue to improve; but it will be some time before the musical arts attract the monetary attention they deserve.

The United States needs music more than ever before; and music enlightenment and certain institutions for bringing to the nation factors for its safeguarding. These are dangerous times. Men of big business, and men active in other large ways, would better look into music, and ascertain those ways in which it may be harnessed to pull its share of the load to be drawn.

SHE is the grand dame of singers, and an artiste. She is sixty-five and more, which is an age ten years later than most singers sing and twenty more than many of them are able to. This person, who is a personality, is one of the few vocalists now before the public who respects and adheres to the technical singing line; and her communicative power is of the rarest. Just for that her name ought to be mentioned: it is Mme. Ernestine Schumann-Heink.

Mme. Ernestine seems not unlike the well-known brook, in the matter of running on. She has been round and about for longer than most opera and concert patrons can remember, performing with artistic fidelity. Her public she both loves and admires, and she seeks to do her duty by it.

Her engagement as a 1925-26 guest artiste by the Metropolitan Opera Company seems to have been one of those happy affairs which occasionally in this too-tense world will occur. There is a sentiment side to appeal; and I hope to be present when Mme. Ernestine reappears and causes the scene her presence should cause.

This contralto has her mind made up to retire, and before long. If my memory serves me accurately she expects to linger with her public for two seasons more (or did Mme. Schumann-Heink tell me three?) Then she will settle down in her California home, financially well provided for to spend the remainder of her days with her children and friends about her.

NATIONAL MUSIC WEEK has come and gone. I anticipate receiving presently from C. M. Tremaine a mass of statistics gathered by the alert and pertinacious Kenneth Clark, who is like a sunbeam in both his fittings and disposition. Ken is a digger, a hustler, and a go-getter. Ask Mr. Tremaine about him.

From the tip of Maine to the southwesterly corner of California there have been held during the seven days so recently finished music celebrations in impressive array. Thousands of the musically inclined have sung and played instruments, and increased thousands have listened with a good will.

Prizes have been offered and won and bestowed, and the country is better off for the undertaking. What began in a few communities has developed, in a half dozen years, into a nation-wide movement which reflects the hold music has upon the people and its influence with staid business men who once thought it a fad.

A pianoforte or violin in the home has come to be a symbol of domestic culture and family enjoyment. Or mayhap it may be a cello, or some other musical instrument. In one instance it is the mother or father, or both, who have started the music ball to rolling about the fireside. In anoanother instance it is a child who, fresh from participation in the public school music hour, has enthused the parents to becoming interested—if they have not actually been moved to go and do likewise.

So America's National Music Week appears well on the road to permanency. Which is a good thing, and will be a still better thing as time goes on.

ABOUT THE TIME this is being written Mrs. J. J. Carter will be arriving in New York, after a jaunt across the country during which she stopped off at Kansas City, Cincinnati and several other cities.

Mrs. Carter is of Hollywood Bowl distinction. Her enthusiasm and persistency made possible the Bowl concerts. In her letter announcing her Eastward coming she expounded as she is known to do before the men and women of Hollywood who dig into their pocket-books and guarantee that if there happens to be a margin between receipts and expenses that the financial obligations incurred shall be met.

By a twist of circumstance I expect to be en route for California about the time Mrs. Carter is riding into New York. So we will not meet at this time. But some member of the Musical Digest staff will doubtless engage the lady in a chat, so the readers of this publication may receive first hand information about the approaching Hollywood Bowl concerts, and what conductors are likely to wave a baton over the orchestra recruited from the Los Angeles Philharmonic in addition to Fritz Reiner.

LOOKING THROUGH a recent copy of the Brooklyn Daily Eagle I ran across a review on the playing of John Corigliano. When last I listened to this talented violinist he sent me away from the concert-room with the consciousness that I had heard a fine and conscientious artist in whom there burned a genuine fire. What the Brooklyn Eagle wrote was a tribute to youth and ability, sufficiently restrained to merit a word of praise. Because of that, and because of my belief that merit deserves to be recognized, the review is reproduced herewith:

"Among violinists of the younger generation three only at the moment seem marked by talents of an extraordinary nature. There are twenty, perhaps more, who show a development of style and personality that is well above the average, yet three only come to mind as artists on whom some finality of judgment may be risked. Of this trio is John Corigliano, whose recital at the Academy recently afforded another opportunity to admire musicianship remarkably matured, remarkably well balanced. Mr. Corigliano is a resident of this borough and has appeared often before, both with orchestra and in recital. His debut, as we recall, took place during the season of 1922-23—it was, in any case, during that year that we first heard him, as soloist at a concert given by the City Symphony. Since then, of course, he has made remarkable progress, both in the mastery of his instrument and in the development of a musical personality.

His technique is unusually sophisticated, for there is nothing that seems to dismay or confuse him in the mechanics of fiddle-playing. He plays with ease, with eloquence—the tone that he produces is never hard, never shrill, but always of an even quality, warmest and most expressive in such music as the second movement of Grieg's C minor Sonata, brilliant in such music as the finale of the Tschaikowsky Concerto. It is a pleasure to note, also, that he does not insist on the virtuoso note: his programs are well balanced and avoid insistence on the display of technique for its own sake. The music he offers—at least that of last evening—may be of a familiar order, but it does not consist of two hours carefully divided among Sarasate, Wieniawski, Pagnanini and Vieuxtemps. Mr. Corigliano was accompanied at the piano by Samuel Chotzinoff."

THAT GREAT ARTIST John McCormack, was in a reminiscent mood just before he sailed last week on the Olympic. We spent an hour and more together in his New York apartment; and commenting on those days when we were preparing John's book the tenor reminded me of his daughter Gwennie's tendency to sing, and the altitudinous character of her voice.

Gwennie is now sixteen, and she is determined on a career. Her voice, declares John, is a coloratura soprano, with marked facility. I listened to a record she made, with her two years older brother Cyril, who has a light, high baritone voice of charming quality. The piece was the duet from Reynaldo Hahn's operetta Ciboulette. The young McCormacks sang it with a simplicity of style, and a rhythm indicating how much of their father's talent has been given them.

Then came another record, made by Cyril. The boy sang it with a natural instinct for good taste, without forcing of his tones, and a diction as clear as anyone would ask to hear. Who knows that Cyril may eventually do a little serious singing on his own account.

THE BALANCE OF OPINION

American Orchestral Society

Olga Samaroff and Ossip Gabrilowitsch, who played together Mozart's Concerto in E flat for two pianos, were the soloists at the final concert of the third season of the American Orchestral Society in Town Hall, New York, on the evening of May 5.

Chalmers Clifton conducted the orchestra, which played also Beethoven's Third Leonore Overture, Tschaikowsky's Romeo and Juliet, and the overture to Lalo's Le Roi d'Ys. Mr. Clifton made a short address on the aims of the organization as a training school, and said that this year twenty-five students, experienced in the playing of at least seventy-two standard symphonic compositions, would be graduated.

A large audience heard the "well arranged" (Post) program. The reviewer of the Mail-Telegram said: "Of the performance of the orchestra in this concert it can be said without reservation that it was characterized by admirable earnestness. As for the soloists, of course, they were a delight to hear."

W. J. Henderson wrote in the Sun that the entire concert "reflected great credit on the instructors and their pupils as well as on Mr. Clifton."

Olin Downes in the Times and the reviewer of the Herald Tribune wrote similarly, congratulating the members of the orchestra and the conductor on the spirit and skill with which they played, and praising without reserve the playing of the soloists. The former spoke of the "eloquent ensemble" of the soloists, and the latter declared that they played as one.

Anton Civoru

A Russian basso, Anton Civoru, who has sung and taught in various cities in the United States, made his first New York recital appearance in Aeolian Hall last Tuesday evening. The pianist was Gregory Ashman.

"He showed a just discrimination of serious style, as between Beethoven's In Questa Tomba, and Scarlatti's O Cessate, while temporary hoarseness did not check the more playful spirit of the catalogue aria from Mozart's Don Giovanni," reported the Times. German, English and Russian songs made up a large part of the program.

The Herald Tribune chronicler said: "With some expressive ability, Mr. Civoru's singing seemed rather a matter of extremes." Pitts Sanborn expressed the opinion, in the Mail-Telegram, that Mr. Civoru's singing needed improvement in tone production and in choice of tempo.

Federation Holds Contest

Minneapolis, May 2.—The Northern Lights District contest for young professional musicians took place on April 25 in the assembly room of the Nicollet hotel. Winners of previous state contests in Montana, North and South Dakota and Minnesota were entered. Mildred Perkins, soprano, and Paul Oberg, pianist, Minnesota entries, were among the winners. Other successful competitors were Dean F. McSloy, baritone, of Sioux Falls, S. D., and Hjelmer Huseth, violinist, of Jamestown, N. D. The contest was arranged by the Minnesota Federation of Music Clubs.

Room-Music Concert

The second of Percy Grainger's concerts of room-music in the Little Theatre, New York, took place on the evening of May 3. Mr. Grainger conducted twenty-four musicians of the Philharmonic Society in a program of modern music. He was assisted by Erik Bye, baritone, Ralph Leopold, pianist, and the Hampton Institute Choir. The latter group sang two groups of Negro Folk Song Derivatives, conducted by the composer, R. Nathaniel Dett.

The remainder of the program included Franz Schreker's Kammersymphonie; two Memories of New Mexico, by the late Natalie Curtis; Grieg's Lost in the Hills, a song for baritone and orchestra; and Paul Hindemith's Chamber Music.

The reviewers were unanimously grateful to Mr. Grainger for the interest of his program. The Post writer was enthusiastic regarding the Grieg music, and reported that Mr. Bye sang it "with an exquisite art and dramatic fervor." This writer added that Mr. Grainger "Vividly brought out the solemn medievalism and haunting charm" of the New Mexico Memories.

"Mr. Grainger throughout gave a deftly subdued plasticity to ensembles analogous to sculptured cubism," reported the Times writer, referring particularly to the Shreker and the Hindemith music. Mr. Peyser of the Telegram Mail was not enthused over the Grieg piece, which he considered below that composer's standard, but he added the opinion that it was "excellently sung" by Mr. Bye.

The most enjoyable parts of the program were the negro songs, thought Mr. Henderson. He said also, "Mr. Dett proved himself to be a musician of ability and ingenuity."

Emil Friedberger

Emil Friedberger, an American pianist, gave his first New York recital in Chickering Hall on the evening of April 30. His program included Brahms' Variations on a theme of Handel, Beethoven's Sonata, Opus 111, and pieces of Chopin, Debussy, and Wagner-Liszt.

"He played with clear tone and fluent style," reported the Sun, and the Herald Tribune writer said: "He seemed to be a most skillful and well versed player, with thorough technique and marked expressive ability, finding many and varied degrees of shading." Other newspapers did not report the concert in detail.

Emma R. Steiner's Concert

A large audience was present at the Metropolitan Opera House, New York, on the evening of April 30, at the concert given as a testimonial to Emma R. Steiner to mark the fiftieth anniversary of her activities in the musical world as composer and orchestral director.

For some years Miss Steiner has been working for the benefit of the Steiner Foundation, which aims to establish homes in each State for aged and infirm musicians. The proceeds are to be devoted to the fund.

Miss Steiner led an orchestra of 100 musicians in a program of her own music. She has conducted 6,000 light opera performances in this country, and once, in 1894, she directed Anton Seidl's orchestra in her own music. At the anniversary concert there were vocal solos and an oboe selection, besides excerpts from Miss Steiner's operettas, Fleurette, The First Kiss, and others. Soloists included Giuseppe Leoni, Le Roy Weil, Wing Wetmore, Dorothy Adrian, and Agnes Robinson.

"An American Singer Singing to American People Songs Which They Can Enjoy"

—*Los Angeles Times, March 11, 1925.*

"There are not many American concert singers who combine vocal skill and interpretative power to the same extent as Royal Dadmun. Mr. Dadmun's recital was a fine exhibition of artistic singing."
—*Paul Morris, New York Evening World, April 28, 1925.*

"There is a tremendous quality in Dadmun's singing—a trumpet call of truth. It is so luscious, so golden, and the art of his work is that of the highest kind—'the art that conceals art'."
—*Portland Oregonian, March 19, 1925.*

"He is one of the most refined among popular baritones."
—*Los Angeles Express, March 11, 1925.*

"Mr. Dadmun displayed freedom and buoyance beyond the usual dexterity of baritone voices of his powerful timbre."
—*New York Times.*

"His good voice served him well in the expression of sentiments, and his finish in phrasing was a valuable asset in his general work."
—*W. J. Henderson, New York Sun, March 28, 1925.*

"He swept his audience into clamorous demands for encores."
—*Portland Telegram, March 19, 1925.*

"In truth, he is an actor of songs as well as a singer and his gifts are many and varied."
—*Seattle Daily Times, March 17, 1925.*

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THE CRITICAL SCALES

Young Men's Symphony

Led by Paul Henneberg, the Young Men's Symphony Orchestra ended the activities of its twenty-third year with its annual concert in Aeolian Hall, New York, on the afternoon of May 3. Ethel Best, soprano, was soloist with the orchestra in an aria from Massenet's Herodiade, and sang also a group of songs with the piano accompaniment of Pauline Gold.

The Herald Tribune reviewer reported that the concert approached the professional standard. Mr. Henneberg, who is also leader of the Police Band, conducted Mendelssohn's Fingal's Cave Overture, Schubert's Unfinished Symphony, Grieg's Sigurd Jorsalfar Suite, and Massenet's Phedre Overture. "Admirable precision, fine spirit and good tone," for the most part were found in the playing of the orchestra by the Sun observer, and he called Miss Best's voice "pleasing."

The "exhilarating spirit" of the players pleased Pitts Sanborn, the Telegram-Mail writer, and he said that evidently Mr. Henneberg is "an inspiring leader." The string sections of the orchestra Mr. Sanborn found technically more finished than the brass.

Of Miss Best he wrote, "though she is not yet a finished vocalist, she has to recommend her a voice of good quality and considerable strength, a generally free emission of tone, and sound notions as to style . . . she is a singer of distinct promise." The Times reviewer found Miss Best's voice "agreeable," and lauded the spirit and precision of the orchestra. He made particular mention of the unusual size of the audience.

Miss Elizabeth Forkois

An audience composed mainly of her compatriots heard Elizabeth Forkois, Czecho-Slovakian soprano, in her Town Hall recital in New York on the afternoon of May 3. Her program ranged from Puccini to Brahms, Strauss and Dvorak. Karel Leitner was the accompanist, and Anna Daly, violinist, and Anton Schimek, organist, also assisted in the program.

The Times report said that Miss Forkois' voice quality could not be said to match her musicianship, while Pitts Sanborn in the Telegram-Mail thought that her voice was too small and too restrained, although from time to time it seemed "of pleasant quality." Other papers did not report the recital in detail.

Montclair Orchestra Plays Again

Montclair, N. J., May 2.—The third concert of the Montclair Orchestra, Philip James, conductor, ended the third season of that organization in the High School Auditorium here last evening. James Friskin, pianist, was the soloist in Bach's D minor Concerto, and he played also Brahms' Waltzes, Opus 39. The program included Mozart's Symphony, No. 6, in F; Bridge's Lament, Kramer's In Elizabethan Days, Andrews' Devotion, and Holst's Fugal Concerto for flute, oboe, and strings.

Mrs. Frances Whittington

Accompanied in several two-piano numbers by her husband and teacher, Dorsey Whittington, Mrs. Frances Whittington made her New York recital debut in Rumford Hall on the evening of May 2. Bach's A minor Prelude and Fugue in the Liszt arrangement, Schumann's Papillons and compositions of Chopin, Goossens and Balakireff were included in the program.

The reviewers who reported the concert analytically felt that Mrs. Whittington was a player of distinct talent and promise. According to the Post report, she disclosed "intelligence and commendable finger technique," but he saw room for an increase in poetic sense and stylistic understanding. "She has talent and should go further," this reviewer concluded.

The chronicler of the Herald Tribune likewise found "undoubted talent," and commented on Mrs. Whittington's "considerable degree of technical skill. . . . Her interpretations suggested understanding of the music and expressive ability."

Miss Maria Mugavero

Assisted by Luigi Costantino, pianist, who played a number of solo pieces, and Antonio dell' Orefice, accompanist, Maria Mugavero, coloratura soprano, appeared in recital in Aeolian Hall on the evening of May 3. Her program included selections of "an amazing variety of composers" (Mr. Sanborn in the Telegram-Mail) from Proch through Cadman and Donaudy.

Mr. Sanborn said, "She revealed a fresh voice of unmistakable capacity, but her singing last night was largely vitiated by a faulty adjustment of tone to breath." Nevertheless Mr. Sanborn commented on the singer's youth, and saw promise in her work.

The Times report also stressed the fact that Miss Mugavero's youth leaves time for maturing of her talents. He suggested the necessity of "time and study and the self-direction of the singer's own riper, more animated personality," before she will be at her full powers.

Jersey Singers Visit New York

The University Choral Clubs of Rutgers College and the New Jersey College for women, Howard D. McKinney conductor, came over to Town Hall on the evening of May 1 for their second annual New York concert. Bach, Tschaikowsky, Speakes, and Elgar were on the program, and the singers presented also a cantata of Deems Taylor, The Highwayman. A string quintet assisted in this composition. "The tone of the young singers was agreeable and their ensemble generally praiseworthy," reported the Sun. The Times observer declared, "Few returning ensembles have brought more sterling pleasure or fuller proof of their progress."

Miss Isolda Bernhard

Isolda Bernhard, a young Russian soprano who has been heard with the Ukrainian Chorus, introduced herself as a recitalist to New York on the evening of May 4 in Town Hall. She was accompanied by Nicholas Voinoff.

Miss Bernhard opened her program with German Lieder, and sang also a Russian group, and selections of Wagner, Puccini, Heckscher, and Debussy. The Times reviewer thought her better in the Schubert than in the Schumann, "where her voice became shrill." Some of the songs, reported Mr. Sanborn in the Telegram-Mail, she delivered "with feeling and some appreciation of their style. . . .Her voice, however, is of limited power." He thought that at times the soprano forced it disadvantageously.

Vocal assets of "modest type" were attributed to Miss Bernhard by the Sun observer, but he lauded her "admirable interpretative sense." The opinion of the reviewer of the Herald Tribune was much the same. He said in part, "Miss Bernhard showed zeal and considerable expressive ability, with a voice not without its assets, but not used to best advantage."

Paul Robeson

A capacity audience in New York's Greenwich Village Theatre again greeted Paul Robeson, negro baritone, in his second song recital on the evening of May 3. The program again consisted of negro spirituals, in which Mr. Robeson was assisted at the piano by Lawrence Brown. Mr. Brown supplied the tenor voice obbligato where it was called for several times during the program.

"Mr. Robeson's singing made stirring appeal," reported the Sun. "His voice was massively rich and his use of it remarkable in the expression of the songs voicing the moods of the negro." "A remarkable demonstration of dramatic power," on the part of the singer-actor (Mr. Robeson has lately acted in various plays of Eugene O'Neill in New York), the Times observer said of this concert.

The singing supplied the Post reviewer with an "exquisite thrill," he wrote. "For," he added, "Mr. Robeson combines with a gloriously rich and mellow voice a dramatic restraint and power that seems to hold unheard thunder behind each song."

In the Herald Tribune, F. D. Perkins referred to Mr. Robeson's recital as "another very successful performance."

Tenor and Pianist Divide Program

Oliver Stewart, tenor, and Daniel Wolf, pianist, appeared in a joint recital in Rumford Hall last Tuesday. Mr. Stewart, reported the Herald Tribune, accompanied by Helen Chase, "sang in a voice of full resonant quality, except for a slight suggestion of effort in some top notes." Mr. Wolf played some Chopin and several of his own compositions.

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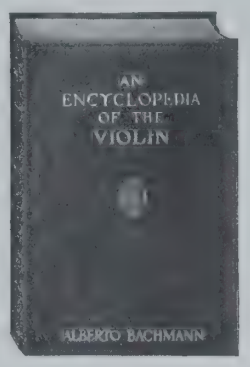
AN ENCYCLOPEDIA OF THE VIOLIN

By ALBERTO BACHMANN



With Introduction by EUGENE YSAYE

Translated by FREDERICK H. MARTENS

Edited by ALBERT E. WIER

This is a unique work, being the only encyclopedic treatise on the violin ever published. It is written by the eminent musicologist, Alberto Bachmann, with an introduction by Eugene Ysaye. The following synopsis of the contents gives an excellent idea of the value of this book to professional violinists, teachers, students, or merely enthusiasts about this instrument:

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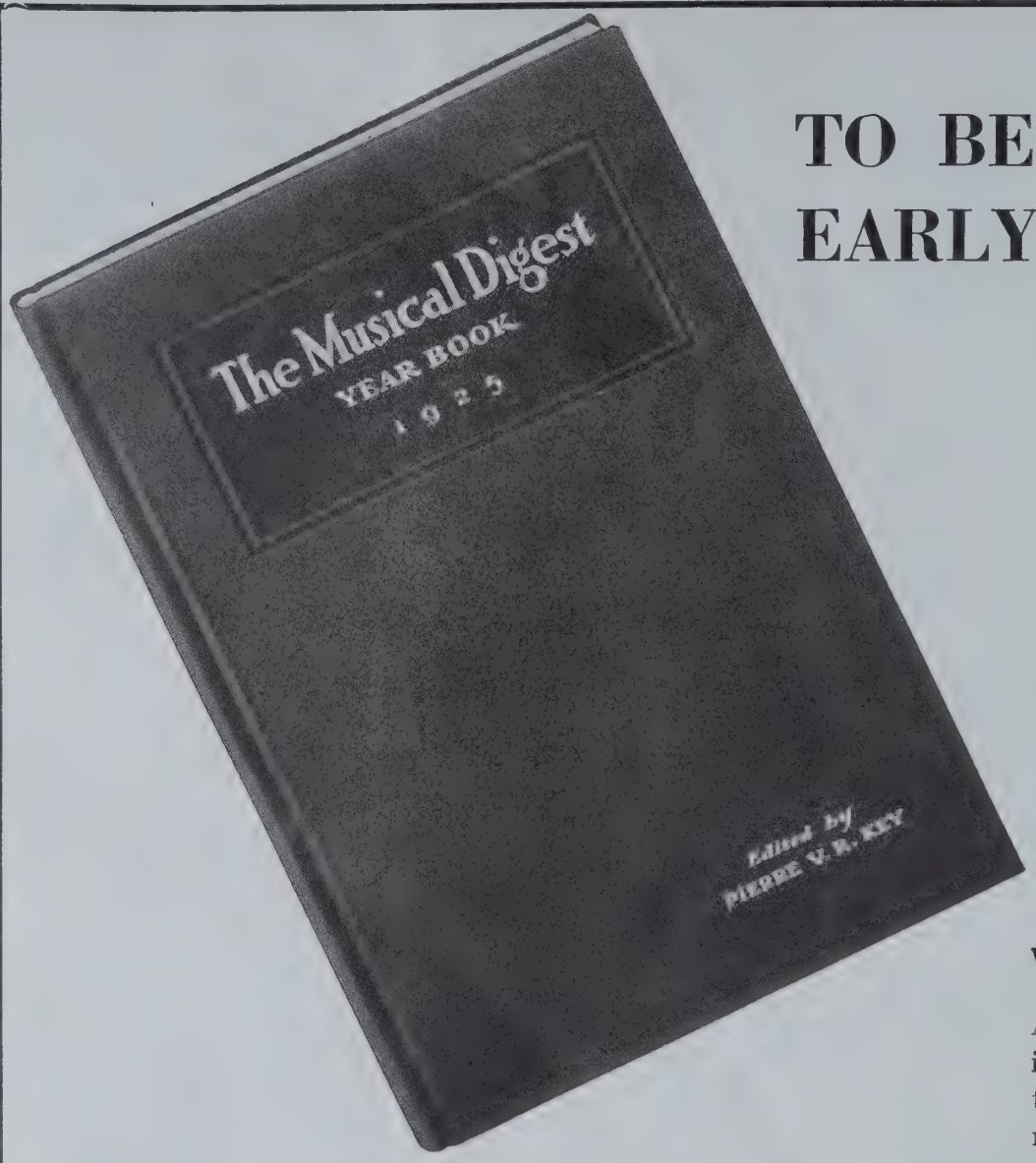

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Harvard Singers Visit Philadelphia

Six Choruses Head Quaker City Concert Program; American Music Heard; Varied Recitals.

Philadelphia, May 4.—Choral music has come to the front during the closing weeks of the music season here. During the past fortnight six singing organizations were heard in concert.

The Harvard Glee Club, led by Dr. Archibald T. Davison, met with marked success at its recent concert. To quote the North American, it sang "as a unit, with sweet clarity in the most legato of tender passages, with technical excellence, but without fire and without spontaneity." Stanley Muschamp of the Inquirer commended the tonal of the Club and the expert conducting of Dr. Davison.

Mendelssohn's Elijah was sung in the Academy of Music Thursday evening by singers from the Choral Society, the Fortnightly Club, the N. Snellenburg & Co. Choral Society, and the Phoenixville Choral Society, under the direction of Henry Gordon Thunder. Among the soloists were Florence Kinnaird, Marie Stone Langston, Royal P. MacLellan, Henri Scott, E. Marie Townsend, Blanche Steitler, Sadye G. Kaplan, Margaret Kremer, Esther Endicott, Charles Hunsberger, Charles W. Munder, and Frances Sheridan. The principal soloists were highly commended in the press as was the work of the chorus and the conductor.

* * *

The third and final concert of their fifty-third season was given by the Orpheus Club, Dr. Arthur D. Woodruff conducting, in the Academy Wednesday. According to Sidney L. Laciar of the Public Ledger, "the organization has rarely sung better. . . . The club in its singing showed its usual fine balance of parts."

Lillian Gustavson was the assisting artist and, in Mr. Muschamp's words, her voice has "unusual beauty. The tone is clear and generally well managed." He also commented on her excellent taste and musicianship. Mr. Laciar wrote in the same vein.

Under the leadership of Fred Lyman Wheeler, the Atlantic Choral Society gave its eleventh semi-annual concert recently. Mr. Laciar commented on their "excellent singing" although he did not think their tonal balance all it should be. The soloists, members of the society, were Jean Benge, Arthur Catnach, Phyllis Stalker, Madeline Patton, and J. Brooks Greenwood.

* * *

The Main Line Choral Society was also heard in its first spring concert, William T. Bentz conducting. The sixty singers proved themselves worthy of the high standad they have set for themselves, according to the Ledger, in an interesting and varied program.

Moniuszko's opera, Flis, was presented at the last concert of the Polish Choral Society. The chorus, wrote Mr. Laciar, "sang with much spirit and good tone, although none too great in volume" and Walter K. Giggaitis conducted "admirably." The vocal and histrionic honors were carried off by Valentine Figaniak, added this writer, and other members of the cast were Philomena Vysocka, "whose charming stage presence as well as her singing made her characterization effective," Edward Rylewicz, Thaddeus Gorecki, John Zuchlinski, and Leon Cortilli. In the concert which preceded the opera, Messrs. Cortilli and Figniak and Mme. Janina Stanska took part.

* * *

Among the recitalists of recent days were Charles McCabe, "a talented young violinist" who, to further quote the Ledger, showed "a pleasing tone of fair size and an excellent rhythmic sense" in his recital; Fabien Sevitsky, assisted by Boris Koutzen, violinist, and Marie Dormont, soprano, who again displayed her "masterful technique and fine tone;" Franklin Riker, dramatic tenor, whose voice, barring an occasional throaty quality at the start, "is of beautiful quality, of ample power and is under perfect control in all the details of technique" (Mr. Laciar); and Frank Oglesby, who sang five airs by local composers and received the hearty applause of the large audience.

* * *

The Philadelphia Music Club gave its final bi-weekly concert of the season with a program made up entirely of the works of American composers. The assisting artists were Eugenie Miller, Caroline Wagner Greene, Florence Haenle, Irene Hubbard, Margaret Hughes Holmes, John B. Clothier, Raymond Vetter, Emily D. Moore, Mary Brooks Thompson, Ruth M. Barber, Dorothy Johnstone Bassler, and Mrs. Edward Phillips Lynch.

The seventeenth public concert of the Symphony Club took place not long ago in the Academy of Music. The Junior String Orchestra, the Senior String Orchestra, under the direction of Herman Weinberg, and a one hundred piece symphony orchestra, led by William F. Happich, took part in the program.

Photo by Mishkin

MME. THALIA SABANIEEVA, Greek Soprano of the Metropolitan Opera Company, Was Heard in a New York Recital at Aeolian Hall Last Saturday Evening.

A program of music and dancing was offered by the Philadelphia Music Club at its "premiere Revue Nouvelle" on the evening of April 23 in the Academy. Several numbers were played by the Women's Symphony Orchestra, J. W. F. Leman conductor, and the chorus of the club sang. Ballets, recitations, a representation of the Death of Eurydice from Gluck's Orpheus, and excerpts from the opera Mireille completed the program.

* * *

The opening concert of the constructive art concerts was held in the Benjamin Franklin Hotel the next morning. The assisting artists were Edwin Swain, American baritone, and Princess Atalie.

Ohio Teachers Convene

Columbus, April 30.—The Ohio Music Teachers' Association held its convention here from the 20th to the 24th. Among the speakers were Herbert Witherspoon and Cecil Fanning. Social events, concerts, meetings and demonstrations occupied the period of the convention.

Will Honor Victor Herbert

Under the auspices of the American Society of Composers, Authors and Publishers, a concert in memory of the late Victor Herbert will be broadcasted through station WEAF on the evening of May 24. Various speakers and musicians will take part, and the program will include the performance of many of Herbert's compositions.

Philadelphians Close With Request Program

Franck Symphony and Scheherazade Popular Selection; Civic Orchestra Concert.

Philadelphia, May 4.—The annual "request" program was played last Friday and Saturday at the concluding pair of concerts of the Philadelphia Orchestra, Leopold Stokowski conducting.

Cesar Franck's D minor Symphony and Rimsky-Korsakoff's Scheherazade Suite shared the program. "That they were made to go well together was due to the masterly guidance of the director and the superb playing of the orchestra," wrote Linton Martin in the North American, "not to any programmatic affinity." Stanley Muschamp (Inquirer) commented that the series of concerts this year have been directed "with marvelous interpretative power by Leopold Stokowski." The work of the orchestra and the conductor shared the plaudits of the other reviewers and both were accorded an ovation at the conclusion of the program.

* * *

The Civic Symphony Orchestra, conducted by Meyer Gorodetzer, gave a concert in the Academy of Music Sunday evening. The ambitious program included the Rienzi Overture, Tschaikowsky's Fourth Symphony, and Rimsky-Korsakoff's Spanish Caprice.

The soloist was Herman Weinberg, on of the first violins of the Philadelphia Orchestra, who played Wieniawski's D minor Concerto. Sidney L. Laciar of the Public Ledger thought "his technique was fluent, his rhythmic sense excellent, and his intonation perfect, besides which his conception of the work was admirable." Mr. Muschamp was agreed that "his temperament fits the music admirably and his technical equipment is ample to cope with the difficulties of the work."

This chronicler thought the program "well played with sincerity." Commendation of this organization, composed of one hundred Philadelphia musicians, was also forthcoming from other reviewers. Mr. Gorodetzer was presented with a loving cup on behalf of the members of the orchestra, and Edwin A. Fleisher, benefactor of the orchestra, was given a silver cigarette case.

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On The Music Highway

SAN FRANCISCO is celebrating its Fifth Annual Music Week from May 17 to May 23. One of the features of the activities of the week will be a series of concerts under the auspices of the Community Service and the Recreation League, who are arranging the observance of the Week, in one of the larger rooms of the San Francisco Public Library. These concerts will be in the nature of solo and ensemble recitals and of lectures on musical subjects with musical illustrations. The hall chosen seats between four and five hundred persons.

Henry Hadley will conduct for the remainder of this season the rehearsals of the Alliance Symphony Orchestra, an organization whose purpose is to give advanced students and semi-professional musicians an opportunity of acquiring orchestra routine. Richard Hageman, regular conductor of the orchestra, has accepted the invitation to conduct the summer concerts of the Philadelphia Orchestra this season, and he will follow that work with the direction of Los Angeles opera in the fall.

On leaving the Alliance Symphony for this season Mr. Hageman was presented by the members with a leather music case in appreciation of his efforts in the development of the organization. The orchestra is still accepting members, who are not required to pay any fee and whose membership depends only on their musical ability and on their constant attendance at rehearsals. Rehearsals take place every Sunday morning, and the affairs of the orchestra are directed by the Educational Alliance, New York.

Lucy D. Bogue and Bernard R. Laberge announce the following list of artists under their management for the season of 1925-26: pianists—E. Robert Schmitz and Clara Haskil; organists—Charles Courboin, Alfred Hollins (Management East of the Mississippi, Alexander Russell, Concert Direction Wanamaker, New York; West of the Mississippi and Canada, Bogue-Laberge Concert Management); harpist—Marcel Grandjany; violinist—Robert Imandt; sopranos—Marya Freund, Rose Armandie and Laurie Merrill; tenor—Fernand Francell; conductors, composers, lecturers—Eugene Goossens, Clarence Gustlin, Darius Milhaud and Vladimir Golschmann.

Josiah Zuro selected for the eleventh free concert of the Sunday Symphonic Society on May 10 a special Music Week program. With the exception of Liszt's Les Preludes, the program was made up of American music, including one composition never before played.

Varying the arrangement of his concerts, Mr. Zuro offered an extra orchestral piece instead of the customary soloist. MacDowell's Indian Suite opened the program, and two excerpts from Cleopatra's Night, by Henry Hadley (the Intermezzo, with a flute solo by Paul Siebeneichen, and The Dance of the Desert Girls) were also given.

The work which had its first performance at the concert was a prelude by A. W. Binder, a New Yorker by birth and education. Mr. Binder in choirmaster of the Free Synagogue and director of music of the 92nd Street branch of the Young Men's Hebrew Association. He studied music at Columbia University with Daniel Gregory Mason and Cornelius Rybner. While there, he was awarded the Morganthau Fellowship for composition.

Frederic Warren will give his only ballad concert of the season at Aeolian Hall, New York, Thursday evening, with the co-operation of Olga Warren, coloratura soprano, Elizabeth Lennox, contralto, James Price, tenor, Edgar Schofield, baritone and Francis Moore at the piano. Mr. Warren's policy for the past five years, since he began giving this annual series of musical events, has been to give these songs in English. Last season five semi-monthly concerts were given. The present program will include solos, quartets, and a special song cycle for four voices.

Cecil Arden of the Metropolitan Opera Company, appeared in Princeton, N. J., on the evening of April 28, as soloist with the Princeton University Orchestra.

The London String Quartet sailed recently from Montreal after its season in this country. It will return here next January.

Florence Easton, Richard Crooks, the Cherniavsky Trio, Ethel Leginska and Julia Claussen have been booked for the Montgomery, Ala., concert course for next season.

After thirty-one weeks of grand opera presentations in over a hundred cities from coast to coast, Fortune Gallo brought the tour of his San Carlo Grand Opera Co. to a close on May 3, in Newark, N. J.

According to Mr. Gallo's statement, this was the most successful season in the history of this organization. The company will now disband. It will reassemble at the end of the summer for its season of 1925-26, which will begin with five weeks in the Century Theatre, New York, beginning on September 21.

A departure from Mr. Gallo's former policy was the presentation of opera in English for the first time by this company, the most important of which was the production of Bizet's Carmen in the vernacular in the Auditorium Theatre, home of the Chicago Civic Opera in Chicago. Mr. Gallo has announced his intention of establishing other operas in English in his repertoire for next season, including Faust, Haensel and Gretel and others, and while his Italian presentations will predominate, at least one performance in English will be given in each weekly engagement in the coming year.

Mrs. J. J. Carter, president of the Hollywood Bowl Association, is leaving Hollywood on her second tour across the United States at the invitation of about twenty cities. She will address audiences in these communities on the subject of the Hollywood Bowl and its achievement in the development of symphony music among the general public.

Mrs. Carter will return home in time to open the fourth season of the series "Symphony under the Stars," conducted by Fritz Reiner. The season will last eight weeks, with all admissions at twenty-five cents, and will probably present a number of guest conductors.

Allen McQuhae, tenor, has signed a contract to appear in concerts under the management of the Wolfsohn Musical Bureau for five more years. He is concluding his season this month with a number of festival and oratorio appearances.

Feodor Chaliapin gave his last New York recital of the season at the Metropolitan Opera House last Sunday evening.

On the occasion of their second appearance before the Bohemian Club this season on April 6, each member of the New York String Quartet was presented with a silver loving cup inscribed: "With Expression of Highest Esteem to their Colleague—from the Bohemians, April 6, 1925."

At this meeting the Quartet assisted in the performance of Paolo Gallico's Septet for string quartet, piano, horn and contralto voice, with the composer at the piano. They have been engaged for the first public performance of this work on November 22, 1925, by the Friends of Music. On February 21 they played Kreisler's Quartet in A minor at the dinner given by the Bohemian Club in honor of Fritz Kreisler.

The Metropolitan Musical Bureau announces its list of artists for next season as follows: sopranos, Maria Jeritza, Anna Case, Queena Mario, tenors, Giovanni Martinelli, Tandy MacKenzie; baritone, Louis Graveure; pianists, Ossip Gabrilowitsch, Harold Bauer, Ignatz Friedman; violinists, Jacques Thibaud, Bronislaw Huberman. Paul Whiteman and his orchestra are also being booked for a transcontinental tour under this management.

Harriette Mittelstaedt, soprano, was heard in recital in Chickering Hall, New York, yesterday evening with Edward Rechlin as accompanist.

America is to have a visit next season from Alfred Hollins, English blind organist and composer, who has not been in this country since his tour as pianist and organist in 1888. It is expected that Mr. Hollins will arrive about October 1, and remain until the middle of December, and will play recitals from the Atlantic to the Pacific Coast, the tour to be under the direction of the New York Wanamaker Auditorium, which has presented Messrs. Dupre and Courboin in their tours.

Harold Samuel, English pianist, whose Bach recitals were heard here this season, has been engaged to appear as soloist with the Friends of Music next season in New York, playing a Bach concerto with orchestra.

Nina Morgana has been re-engaged for her sixth season at the Metropolitan Opera House, and in recognition of her achievements at this institution, her season has been extended from twelve to sixteen weeks. Miss Morgana has also been busy with concert appearances, her most recent concerts having been at Salem and Medford, Mass., on April 16 and 26 with the International concert at Town Hall, New York, on April 29 and Brooklyn on May 2.

Ernest von Dohnanyi, conductor of the State Symphony Orchestra, will present to the New York public a novel seating arrangement of the orchestra; his past experiences have convinced him that the following placing of the different instruments gives much better results than the traditional grouping. The violas will face the first violins, and have on their right the cellos; the second violins will be alongside of the first violins; the trombones and tuba will be placed at the conductor's left in the rear; tympani and percussion next to the tuba; string basses will be off the right centre rear; the balance of the orchestra in their usual positions.

For their third season the State Symphony Orchestra will give twenty subscription concerts at Carnegie Hall, divided into eight Saturday evenings, six Tuesday evenings, five Wednesday evenings and one Sunday afternoon included in the Wednesday evening series.

The first concert of the season will be conducted by Mr. Dohnanyi on the evening of October 21. Alfredo Casella will direct the second half of the season.

Jerome Swinford, American baritone, returned to New York to appear as soloist with the University Glee Club of New York at the Metropolitan Opera House on April 23, his fifth appearance with that organization in two years, after which he departed immediately for his second Southern tour this year.

On April 29 he sang at the University of North Carolina for the third time this season—incidentally his tenth engagement with the Glee Club of that institution this season. On May 2 Mr. Swinford sang at the Alabama College; on May 4 at the University of South Carolina; and tomorrow he sings his third recital in Norfolk, Va., within four seasons. The University of Florida has also booked Mr. Swinford for a recital.

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Reviewers Applaud Rochester Concert

The critical verdict on the seven new American compositions played the morning of May 1 under the auspices of the Eastman School of Music in Rochester by the Rochester Philharmonic Orchestra, Howard Hanson conducting, was, on the whole, highly favorable.

Olin Downes of the New York Times wrote of the undertaking that "the general quality and technical standards of the compositions performed would appear to justify such a course. They would stand very favorable comparison with an average program of the modern musical societies who function during the season in New York." None of these works, continued Mr. Downes, "disclosed hitherto unknown masterpieces, but they were written by young men of talent and of considerable mastery of their medium."

According to F. D. Perkins (New York Herald Tribune), "the general impression was most encouraging—unexpectedly so." Mr. Perkins also commented that, "compared with the European novelties offered in New York in the season just closed, these American scores held their own remarkably well."

Aaron Copland's Cortege Macabre, to quote Mr. Downes, is the work of a young man with imagination, "experimenting with tonalities and instrumental timbres" with the distinction of "clarity and definiteness of development" and the defect of too great length. Mr. Perkins suggested that this young composer, whose symphony for organ and orchestra was heard in New York and Boston this winter, "should well bear watching." A. J. Warner of the Rohcester Times-Union considered his work "the most challenging" of the program. The composition "has something to say that is honest, straightforward and rhythmically free," added Mr. Warner. He was called a "frank ultra-modernist" by Mr. Perkins.

The Soliloquoy for Flute and Strings by Bernard Rogers, a pupil of Hans van der Berg, Ernest Bloch, and Percy Goetchius, showed "a soundness of taste and technique that would have commended the music on any concert program," wrote Mr. Downes. Mr. Rogers, continued this reviewer, has written simply and melodically and has contrived also to be personal and poetic. In Mr. Perkins' opinion, it seemed "one of the best adapted works of the morning's list for a regular symphony program—a simple, ingratiating melody over a well wrought background." Mr. Warner thought the work well written and that it created a definite sentiment.

The writing in William Quincy Porter's Ukrainian Suite, wrote Mr. Downes, is "concise and finished, and there is beautiful employment of modal harmony . . . the melodies have in themselves much distinction and poetry." According to Mr. Warner, the composer's sense of form is admirable.

George F. McKay's short symphony, From the Black Hills, was "tuneful" in Mr. Perkins' opinion, and Olin Downes observed that there were "youthful enthusiasm" and "a real breath of the hills" in the work, although it proved diffuse and indicative of outside influences.

Writing of Donald Tweedy's symphonic study, L'Allegro, F. D. Perkins commented that it showed effective use of orchestral coloring in spite of its length and lack of variety. Mr. Downes agreed that it was too long and spoke favorably of the orchestral coloring. Mr. Warner found it melodious. Adolph Weiss' I Segreti was, added Mr. Downes, "better concentrated and more modern in style" although lacking in congruity. Mr. Perkins considered it diffuse although skillfully orchestrated. This same defect of too great length was found by the reviewers in Mark Silver's Peace and War.

Mr. Perkins remarked on the excellent orchestral performance and asserted that "marked credit is due to Mr. Hanson for his skillful reading of the manuscript scores." In the words of Mr. Warner, he conducted "with a contagious conviction and an authority which he communicated to his musicians who gave him excellent support." Mr. Downes agreed.

Photo by Underwood

HOWARD HANSON,
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Musical Chicago En Courant

Music Week Activities Start With Meeting of Federation of Women's Organizations; Spring Concerts.

by HAZEL H. MOORE

Chicago, May 5.

CHICAGO'S MUSIC WEEK started its official activities with a breakfast and artists' revue at the Morrison Hotel on Monday noon, under the auspices of the Chicago Federation of Women's Organizations and with the endorsement of Vice-President Dawes and Mayor Dever, its two honorary chairmen. A long list of music reviewers with a sprinkling of theatrical confreres expressed opinions as to the most effective work possible of accomplishment by the women's clubs towards a more musical Chicago.

The artists' revue program, which followed, enlisted the services of Elizabeth Stokes, soprano; Robert Duenweg, tenor; Stella Wrenn, dramatic soprano; Joel Lay, baritone; Ebba Frederickson, violinist; Fred Wood, tenor; Edith Frost, coloratura soprano, and Harold Morris, baritone as well as various accompanists.

"Give more thought to music" has been adopted as the slogan of the week and as a start in the right direction the affiliated clubs of the federation have planned daily programs to take place in hospitals, institutions, community centers and clubs. Churches, schools, theatres and radio stations are active in cooperation. Prizes amounting to $50 will be awarded to Chicago boys and girls, between the ages of twelve and eighteen, for the best essay on What Music Means to Our City. The winner is invited to broadcast his essay.

A PARTICULARLY appealing benefit performance was given on Saturday by five hundred pupils of the Sherwood Music School, all between the ages of seven to fourteen years. The concert was for the benefit of children left destitute by the tornado in Southern Illinois. The funds realized will be distributed by the Illinois Children's Home and Aid Society. Daniel Protheroe conducted the chorus, in which tuition is free, and whose object is to train children's voices in preparation for the larger choral bodies of the city. Two young solists played piano numbers accompanied by the Sherwood Symphony Orchestra.

CHORAL SOCIETIES continue to exhibit their spring wares. Instead of the usual oratorio, the Swedish Choral Club offered an attractive program of part songs under the direction of Edgar Nelson, who has welded his small forces into a flexible and good-toned whole. The program included Latin sacred works and some a cappella singing in a Swedish group. Edna Swanson Ver Haar was a soloist to please the eye and ear, in her version of Donizetti's O Mio Fernando.

An interesting, if not entirely convincing, dramatization of oratorio was that of Elijah given at Orchestra Hall on Friday, by the united choirs of the new First Congregational Church, under the direction of George L. Tenney. There have been some thirty performances of this version in the churches throughout the city, and the capacity audience of Friday evening bore witness to the continued interest of the public.

The Orchestra Hall stage does not lend itself completely to such an undertaking, yet there was illusion and dignity to the performance. That the continuity of the oratorio might be unimpaired, occasional selections were read by Dr. Gilbert Wilson. The solists were Rollin Pease, as Elijah, Mrs. George L. Tenney as the widow, Lucy J. Hartman as the angel, Leon Jones as Obadiah, Dorothy Wilkins as Jezebel, Mary Crowther as the youth, and Tenney Ford as Ahab. The costumes were said to be direct from Syria.

CHARLES MARSHALL proved himself a best seller when he appeared as soloist in the Grand May Concert given by the Bellman and De Svenske Choruses. This was his first appearance as a singer of songs in Chicago's loop, but should not be his last.

The American wing of the Chicago Civic Opera tenors has been busy this week. Forrest Lamont furnished the program for the May meeting of the Friends of Opera, particularly converting the friends of opera to friends of Lamont in his English group, which included a new song by Mrs. Eleanor E. Freer, How Can We Know. The words were by Mrs. Edith Rockefeller McCormick.

Its performance by Mr. Lamont, with Isaac Van Grove at the piano, was the signal for prolonged applause for all concerned. The first edition of the song is to be sold as a benefit for the David Bispham memorial fund.

A RECENT ENGAGEMENT of the Chicago Civic Opera is that of Stella Norelli, who classifies as a lyric coloratura and brings considerable experience to her future duties at the Auditorium. Last season Miss Norelli made a coast to coast tour with her own company in a revival of Von Flotow's L'Ombra, under the auspices of the Associated Musical Bureaus of America. In private life Miss Norelli is the wife of Forrest Lamont. Thus is added another to the connubial pairs listed with the Chicago Opera.

A VERY YOUNG pianist played a very big program when eleven-year-old Rosalind Kaplan gave her recital at the Playhouse on Sunday. In fact Rosalind was the only small thing in evidence, as both her success and her audience were large. Maurice Rosenfeld proudly claims the young lady as his pupil. She has already had appearances with the Chicago Symphony Orchestra and the Chicago Theatre Orchestra, and given several full length recitals.

CHICAGOANS lately stopped long enough to weep a tear at the fate of Pocahontas. Pocahontas was a highly intelligent dog. She was also the eyes of her blind master who for years has played the fiddle for all who would listen at the corner of the Auditorium Hotel, at Congress and Michigan.

At the appointed time Pocahontas, observing the traffic signal warily, would lead her master safely across the street. Last week she started on the correct signal, but now she is dead, struck by a car turning the corner. And the blind fiddler is no more at his post—his eyes are twice gone.

Sing Dramatized Elijah

Chicago Choral Performances Are Praised; Organist, Pianists, and Singers Give Recitals.

Chicago, May 7.—Two choral concerts had a prominent place on the list of musical attractions during the past week. Mendelssohn's Elijah was given in dramatic form by the united choirs of the New First Congregational church, under the direction of George L. Tenney, and the Bellman and de Svenske choruses, Otto C. J. Carlson conducting, sang in Orchestra Hall Sunday afternoon.

Among the recitalists were Hugh Porter, Zinaida Joelsohn, Benedict Saxe, Emilie Fulner, Rosalind Kaplan, Grace la Rocca and Clara Clemens, who concluded her series of historical song recitals.

The assisting artists who appeared in the dramatized form of Elijah were Rollin Pease, Mrs. George L. Tenney, Lucy J. Hartman, Leon Jones, Dorothy Wilkins, Mary Crowther, Tenney Ford, William Lester and Mrs. Walter Schmidt. Edward Moore of the Tribune thought the performance interesting, although Mendelssohn's music is not adapted to dramatic purposes. According to Maurice Rosenfeld of the News, he was spellbound by "the beauty of the performance, the imaginative talents of the director and his associates and by the work of the soloists and large chorus." Mr. Pease both sang and acted well, wrote Mr. Moore, and the other soloists were highly praised by both Mr. Moore and other reviewers.

* * *

The soloists at the other choral concert were Charles Marshall, Ebba Frederickson and Elsa Soderstam. The chorus, led by Mr. Carlson, showed "a commendable ensemble and a tone quality which, with further training, will develop into higher musical grades," wrote Mr. Rosenfeld.

Mr. Marshall, according to this writer, sang "with beautiful tone, musical style and interpretative art of the first order." In Mr. Moore's opinion he sang with "gorgeous tones," but Karleton Hackett of the Post thought his style a bit heavy. Glenn Dillard Gunn wrote in the Herald Examiner that Mr. Marshall's diction, tone and style were excellent, although his songs were unworthy of his voice. Miss Frederickson's playing of Wieniawski's Polonaise Brillante received commendation.

* * *

Hugh Porter's organ recital in Kimball Hall Monday evening was marked by variety of coloring, sure technique, power and brilliance, in Mr. Hackett's opinion. "Excellent knowledge of the technique and the color possibilities of the organ" were evidenced in his playing, according to the Tribune. His talent, appreciation for the capacities of his instrument and excellent technique were praised by Mr. Gunn.

* * *

Zinaida Joelsohn, pianist, and Emilie Fulner, contralto, were heard in joint recital at the last concert of the Young American Artists' Series. The young pianist, to quote Mr. Gunn, "played with dramatic intensity, as well as with evident knowledge of the text, its musical and poetic meanings, its pianistic opportunities and disadvantages." Mr. Rosenfeld asserted that she played with "brilliant technique, with a full, round, musical tone and with uncommonly fine interpretative force." Mr. Moore was less enthusiastic.

Miss Fulner's voice, said Mr. Rosenfeld, "had depth and a warm quality phrasing which showed intelligence and clear enunciation of the text." The native quality of her voice was thought attractive by Mr. Gunn.

* * *

A piano recital was given in Kimball Hall by Benedict Saxe Thursday evening. Mr. Gunn found him the "fortunate possessor of a great talent," although he is unschooled and lacks the skill gained through expert training. The writer in the Post commented that Mr. Saxe "evidenced musical temperament and will gain in accuracy and self command with further study and experience." According to Mr. Rosenfeld, he disclosed musical talent and good technique.

* * *

Another pianist of the week was eleven-year-old Rosalind Kaplan, who appeared at the Playhouse Sunday. To quote the Post, she showed "comprehension of the music and the beginnings of individuality" as well as an instinct for playing the piano. Mr. Moore observed that she has "highly developed keyboard facility and an imperturbable poise." In the opinion of Mr. Rosenfeld, she is endowed with appreciation for the music and puts into its production "vitality, clear and intelligent articulation and interpretation." Mr. Gunn admired her mechanical facility and dramatic power.

* * *

Helen Peterson Barth, contralto, was heard April 23 in a joint recital with Robert Lyle Malone, tenor. Mr. Gunn wrote that she displayed a voice "of much richness and ample power" and that Mr. Malone "has much style but little tone, fine diction but limited breath control."

In Mr. Rosenfeld's opinion, Mrs. Barth "disclosed a deep, well colored contralto voice which has both power and range. She sang seriously and effectively." He thought that the tenor's voice "proved pliable and well produced." Karleton Hackett commented that she has good quality and range and sang "with musical feeling." The individual timbre and the interpretative power evidenced in Mr. Malone's singing were admired by this writer. "Excellent tone and a fine feeling for the dramatic in song" were attributed of Mrs. Barth's singing, wrote Mr. Moore, who thought that Mr. Malone disclosed a pleasant voice and good enunciation.

MME. TAMAKI MIURA

Lyric Soprano, Just Returned From Her Season's Tour With the San Carlo Opera Company, Will Sing in New York in an Aeolian Hall Recital Tomorrow Evening.

Washington Music

(Continued from page 6)

instrument as the violin seldom has been played here before."

The Harvard Glee Club was perhaps more effective than ever before, reported the Star. The program "varied greatly in mood and period," according to the writer in The Star, who found the religious music as done by the choir particularly impressive.

Mention must also be made of the concluding concert of the series by American composers for the benefit of the MacDowell Colony, made up of works by Bruno Huhn, who was assisted in their presentation by Raymond Moore, Gretchen Hood and the Monday Morning Music Club; of the third and fourth of the series of Promenade Concerts at the Hotel Mayflower, featuring respectively Frederic Dixon, pianist, and James Stanley, baritone, and Grace Devine, soprano, Caryl Bensel, mezzo, Rubby Gerard, violinist, and Walter Mills, baritone; of a violin recital by fifteen year old Milton Schwartz, recently winner of the grand prize for violin offered by the Music Week Association of New York City, and formerly a pupil of Josef Kaspar of this city; and of a recital by the De Sayn String Quartet, consisting of Elena De Sayn, Frieda Irwin, Lydia Brewer and Herman Sevely.

M. G. S.

Soloists in Minneapolis While Orchestra Tours

Minneapolis, May 3.—Varied recitals and musicals have attracted music lovers here since the departure of the Symphony Orchestra on its spring tour. Mr. Verbrugghen's forces, assisted by Marie Tiffany, soprano, began their outside series of thirty-three concerts in Aberdeen, S. D., on April 20, and will return to this city on May 25.

The Civic Music League ended its season in the ballroom of the Leamington on April 27. Paul Oberg, pianist; Otto Jellison, tenor; George Klass, violinist; Elsie Wolf, pianist; Agnes Rast Snyder, contralto, and a piano trio consisting of Karl Scheurer, Abe Pepinsky and Clyde Stephens took part.

The final Thursday Musical of the season presented at the Garrick Theatre Annette Yde Lake, soprano; Margaret Hicks Schmitt, pianist; James A. Bliss, pianist, and Mrs. John F. Dahl, accompanist.

An unusual concert was that of Martha Swensson, pianist and composer, assisted by the Beethoven String Quartet in a concert partly made up of her own music. This program was given in the MacPhail School Auditorium on April 22. Other recent recitalists were Alma Mehus, pianist; G. H. Fairclough, organist, who dedicated the new organ of the University of Minnesota, and Ethel Adams Sherman, soprano, together with Else Jache, pianist.

Baltimore Musicians Win Prizes

Kansas City, May 6.—Three prizes offered by the Friends of American Music, founded by N. Derubertis, for compositions by American citizens have been awarded to two Baltimore composers. Gustave Strube won a prize of $1,000 for his Violin Concerto, and another of $400 for his Arlequinade, a scherzo for string quartet. Theodore Hemberger also won a $400 prize for a chamber composition. Both these composers were born in Germany. Gustave Mehner of Grove City, Pa., won honorable mention for his Romantic Suite, a piece of chamber music. The judges were Henry Hadley, Chalmers Clifton, and Rubin Goldmark. No songs or piano compositions submitted were considered worthy of prizes.

Rothwell Offered Many Novelties

Twenty-three compositions new to Los Angeles and twelve new to Philharmonic audiences were offered by Walter Henry Rothwell on his programs of the Los Angeles organization during the season just closed. These novelties were included all in the fourteen pairs of subscription concerts and the twelve pops. Ravel's La Valse, Honegger's Pacific 231, and John Alden Carpenter's Perambulator Suite attracted most interest among the new works.

Geni Sadero Sings in Costume

Costumed as a Southern peasant girl, Geni Sadero, Italian soprano, gave a recital at Columbia University a week ago Saturday. She sang a number of folk songs, playing her accompaniments herself, and spoke briefly before each of these numbers. All of them were songs which she herself gathered among the peasants and sailors of Italy.

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IN CONTINENTAL CAPITALS

Orchestral Leaders Visit Milan

Scherchen and Foch Conduct Symphony Concerts; Raisa Returns to La Scala; Other Operas.

The Musical Digest Foreign Correspondents:
J. B. BAUER, Damenstiftstrasse, 16-3 MUNICH, Germany.
VICTOR BELAIEV, Novinsky Boulevard 117, lodg 4, MOSCOW, Russia.
FEDERICO CANDIDA, 12 via Palermo, MILANO, Italy.
ARTHUR KURSCHNER, 48 Hauptstrasse, BERLIN, Germany.
PAUL LEWINSON, 21 Maresfield Gardens, LONDON, N. W. 3, England.
PAUL STEFAN, Hamerlingplatz, VIENNA 8, Austria.
IRVING SCHWERKE, 22 Rue Copernic, PARIS, France.

Milan.

Ermanno Scherchen and Dirk Foch were the two conductors of the latest symphony concerts here in the Salone Gallignani. Walter Gieseking was soloist in the concert of the latter, and Salomea Krusceniska assisted in the program of Scherchen two weeks later (April 17). Meantime on April 11 the latter conductor had made his first Milan appearance in a program without a soloist.

Signora Krusceniska sang four Lieder of Richard Strauss and Cesar Franck's Nocturne. The rest of Scherchen's program consisted of Handel's Concerto No. 26 (Feuerwerkmusik), Schubert's Second Symphony, Arthur Honegger's Pacific 231, and Alfredo Casella's Italia. Strangely enough the Schubert performance was an Italian premiere!

Signora Krusceniska displayed the same style and purity of voice which she has shown La Scala audiences in the past. Concert-goers in Milan have not forgotten her Isolde.

Audience Interested

The performance of the orchestral part of the program aroused interest in the audience, although enthusiasm is hardly the word to describe the reception of the music. The Handel, the Schubert, and the Casella (a youthful work of this composer) were all pleasing to the audience.

The same must be said of Pacific 231, as far as most of the listeners were concerned. A number of those who were present were surprised by the nature of this music, and began to hiss it violently. The rest applauded. There was a short struggle between the applause and the disapproval. Honegger won the day, without a doubt.

The reviewers of the newspapers were not inclined to like the music as much as were the members of the audience. They attacked Honegger regardless of his popular success in the Salone Gallignani. They did not criticise him on the ground that he was going beyond the bounds of the art of music by his attempt to portray the romantic feelings engendered in him by a locomotive in its midnight flight. They found fault with the result, although the approval of the audience in a way was evidence that Honegger had pictured his impressions in music with full success. Scherchen's first concert offered the Stravinsky Pergolesi Pulcinella Suite, and other familiar numbers.

Foch's Concert

Walter Gieseking was greeted by press and audience as one of the most important pianists whom Milanese have had an opportunity to hear in some time. He played with Dirk Foch and the orchestra Beethoven's Fourth Piano Concerto, and assisted also in de Falla's Nuit Dans les Jardins d'Espagne.

The reviewers commented in a laudatory vein on his velvet touch and the finesse and ease of his technique. He showed no tendency to bang the keyboard beyond its capacity to resound clearly and musically, but displayed in every range of dynamics a studious care of pure pianism. He avoided sentimentality, but played his music with a contagious spirit and sense of its mood.

The de Falla piece was new to Milan at this concert. It made the impression of a certain monotony in its color and in its melodic style, but was attractive none the less. The Debussy influence was marked.

The rest of the program, which was long, included a novelty of Malipiero, his La Bottega da Caffe, and Sior Todero Brontolon; Franck's D minor Symphony, and Wagner's Rienzi Overture.

The Malipiero pieces are two short items based on the Commedie Goldoniane. The brilliant rhythm of the first of them was particularly effective. The other chose as a subject for portrayal a stout man with a grouch. Of course it was funny.

Dirk Foch was warmly applauded, but his reception was not extraordinary. Gieseking, on the other hand, won quite an ovation.

Rosa Raisa Returns

Rosa Raisa, who created the leading soprano role of Boito's Nerone at La Scala a year ago, returned here on April 13, and sang Asteria again. The word "create" is particularly in point in this case, for Milanese opera-goers are of the unanimous opinion that vocally and dramatically she has already become inseparably connected with the interpretation of Boito's heroine, and no one can quite take her place.

A capacity audience flocked to La Scala on this occasion and obviously was astonished to find it was enjoying the same sensations of enthusiasm and pleasure that it had experienced at the premiere of Nerone a year ago. The reviewers exhausted their vocabularies in praise of Mme. Raisa's singing and the manner in which she molded her voice to the style of Boito. Their conclusion was that Raisa is for the present, at least, the one and only Asteria.

Very much the same sort of thing was said in praise of Marcel Journet (Simon Mago). The reviewers felt that hardly any other interpreter of this part is conceivable. They lauded the way he dramatized every line of his part, whether it was melodic or declamatory, and the variety of his characterization, convincing in whatever situation Mago finds himself. Raisa and Journet were called by one writer veritable collaborators of Boito.

Although there was so much praise for these two artists the newspaper observers and the audience were not blind to the virtues of the rest of the production. Signora Bertana was the same Rubria as of last year, and the tenor Pertile similarly maintained the high standard that was the rule at the premiere of Nerone. The baritone Franci sang the part of Fanuel, and the basso Autori took the place of Pinza as Tigellino.

The scenery was as effective as ever, and Toscanini's strength dominated the entire ensemble. The rhythm, power, and interpretative abilities of the chorus and orchestra were molded by him into a general effect which was perfectly precise and ordered.

Gluck's Orfeo Presented

Oddly enough it took an opera of Gluck, his Orfeo, to show the scenic resources of La Scala at their best. The public was surprised at this phenomenon when the opera was revived there on April 4. It seemed queer that at a time when La Scala has not the resources to present a perfect Manon of Puccini it can put on such an excellent Orfeo.

The explanation of the miracle is simply that there was available for Gluck's masterpiece an adequate contralto, Fanny Anitua, whose voice has not only an original beauty and power, but also training of the first order. Perhaps it is not to be compared with the great voices of once upon a time, such as those of Fabbri, Guerrini, Delma, and Vidal, but in these days one must learn not to ask too much.

The direction of the opera by Toscanini was typical—which is to say that it was all that can be asked in vigor, clarity, rhythmic surety, and beauty of tone. The remainder of the cast was largely responsible for the success of Orfeo. Maria Zamboni was well adapted to the soprano role of Euridice, which cannot be said of her appearance recently in Manon Lescaut. Cesarina Valobra was a good Amore. The ensemble effect of the stage work, the costumes, and the scenery was of the best.

Rigoletto a Modest Success

The single annual performance of Rigoletto took place on April 9. The success of the performance was at best modest, although as far as Toscanini was concerned the performance was worthy of a better lot.

More than one of the elements of the production approached very closely to absolute mediocrity. The tenor de Paolis has not the vocal means and art for a sufficient portrayal of the part of the Duke of Mantua. Signora Capsir had some good moments during the evening, and some that were not so good.

The main trouble with this performance of Rigoletto was that the public could remember only too well some of the singers who have been in it in recent years, for example Toti dal Monte, Lauri-Volpi, and Fleta. Signora Capsir's voice has agility and range, but the tone quality is imperfect, and her phrasing not impressive.

The baritone Franci sang well for the most part, and acted with skill and conviction, but his voice was not all that it might have been in the mezza voce passages. At any rate he was rather the most successful of the cast as far as the audience was concerned. The secondary parts were competently sung, and the mise-en-scene much admired.

Panizza Stands Out

In the production of La Wally at La Scala at the end of March the conducting of Ettore Panizza stood out in high relief against the other elements of the presentation. The protagonist, Valeria Manna, has a voice that is clear and limpid enough, but it cannot be said that she is of the great line of sopranos even of recent years. Franco Lo Giudice, who was successful with the leading tenor role in I Cavalieri di Ekebu, was not so well placed in La Wally in the part of Hagenbach,

(Continued on page 17)

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OLD-WORLD HIGHLIGHTS

London Awaits Opera's Coming

Music Activity Lulls; Native Compositions Performed by Philharmonic; a New Coloratura Soprano.

London.

For the end of April, as for the next few May days, there is not much activity to report from London—the "lull before the storm" has come, to be broken into when the grand opera season, attended on by many recitals, begins on May 18. However, the British National Opera Company is in the midst of a suburban season at the Golders Green Hippodrome, as near as it will get to London this year. Evidently the revival of foreign opera at Covent Garden, begun last year, has had its effect on the smaller organization.

The B. N. O. C. still keeps up its tradition of good repertory, having on its bills for this week, April 27, Pelleas and Melisande, the first London production of the new At the Boar's Head, Gianni Schicchi, and Hugh the Drover as well as more usual items from the French and Italian lists.

All-British Program

At the last concert of the Royal Philharmonic Orchestra, an all-British program was presented, conducted by Dr. Malcolm Sargent. Harold Samuel assisted in the premiere of a Piano Concerto by Herbert Howells. The other numbers included the previously, if not often, heard Garden of Fand by Arnold Bax, John Ireland's symphonic fantasy Mai-Dun, Vaughan Williams' Pastoral Symphony, and Lord Berners' Spanish Fantasy.

"Naturally," says the Daily Telegraph, "the new work was the principal event, and was the most discussed. In form it is conventional enough, being cast three movements, although there is no actual break. In matter it is probably as English—as we understand the definition musically—as any work that has been produced since the war. In spirit it impressed one as being honest, vivacious, healthy, and free of affectations (if not free of influences, which is another story). Its quality, if not throughout of fine-spun gold, is individual and highly personal. This young composer has been inclined to run a theme to earth, to chase it through one movement into another, altering its character or accent to suit the mood required. It is not really a good scheme, unless it is carried out with the psychological purpose and skill of an Elgar. What Mr. Howells has done is to delight us with a very fresh and lively tune and play variations on it."

New Viola Concerto

Another English premiere occurred at an earlier London Symphony concert; a Viola Concerto by Yorke Bowen, given a performance "simply beyond praise" by Lionel Tertis. George Schneevoigt conducted, and his readings were "notable chiefly for high colors and strong emphasis," says the Telegraph. A Haydn symphony suffered from this rather incongruous treatment, although the Eroica came through "exceedingly well."

This procession of nationalistic programs was added to by the Bach Choir, at whose concert a first performance was given the Lyke-Wake Dirge of W. G. Whittaker. Trying to the chorus, this was still a dramatic setting of a traditional Northern poem by itself most impressive. Palestrina's mass Assumpta Est Maria, not often heard, was welcomed by the critics, although not as carefully prepared as its difficulties require.

Two recitalists have appeared. Frederic Lamond made a reappearance which greatly added to his laurels as a technician and an earnest and sincere interpreter. And Aida Poggetti, a coloratura from Brazil, chose the Capitol Theatre, a great new cinema hall, to make a debut under conditions so difficult that her technical adeptness was all that could be sufficiently judged. P. L.

British Musicians Aid Schools

London.—British musicians have formed an Educational Council to cooperate with the schools in the teaching of music. Sir Alexander Mackenzie, former Principal of the Royal Academy of Music, is chairman of the Council, and Percy Scholes, music critic, is Honorable Secretary. Mr. Scholes conducted a series of four Saturday morning lecture-recitals for children in Aeolian Hall as a first step in the activities of the Council. The lecture-recitals took place between March 14 and April 4.

Present Adapted Mozart Opera

Glasgow.—The Carl Rosa Opera Company presented Kingsley Lark's adaptation of Mozart's The Impresario at the Theatre Royal on March 26. Mr. Lark has added three airs from other rarely heard operas by this composer and reduced the number of characters to five. The cast included Kingsley Lark, John Kelly, W. Parkyn Newton, Maud Neilson, and Evelyn Birks. Excerpts from Lucia di Lammermoor were given the same evening.

ALFREDO CASELLA,
Italian Pianist and Composer, Who in His American Visit Next Season Will Not Only Make Solo Appearances, but Will Also Conduct the State Symphony Orchestra in a Number of Its Concerts.

La Cena Wins Naples Success

Naples.—Following its premiere in La Scala of Milan, Giordano's newest opera, La Cena delle Beffe, triumphed in its first production in this city at the San Carlo Theatre on March 25. The author of the book, Sem Benelli, and the composer were present. There were nine curtain calls for the principals at the end of each of the first three acts, and eleven at the close of the final act.

The performance, under the direction of Gino Marinuzzi, revealed all the beauties of which Giordano's score is capable. The tenor Capuzzo displayed a voice of power, good tone, and clarity, and Mariano Stabile, baritone, sang always with aggressiveness, good style and expression. Signora Cervi-Caroli was as fresh and lively in bearing as in voice, in the role of Ginevra. F. C.

Wales Hears Beethoven Cycle

London.—Herbert Ware's orchestra is providing South Wales with the opportunity of hearing all of Beethoven's Symphonies. The "Immortal Nine" are being presented in rotation by Mr. Ware, with prefatory lectures by Professor Rowsby Woof of the Royal Academy.

Foreign Notes

Prague.—The Prague Music Festival will start on May 15 and end May 20. There will be three concerts by the International Society for New Music, one choral concert, and two operas. The Society's concerts will take place on Friday, Sunday, and Tuesday, with programs that have already been announced.

The choral program on Sunday will include works for male voices by Axman, Foerster, Janacek, Jeremias, Ostreil, Vomacka, and Zich; and Ladislav Vycpalek's Kantante von den Letzten Dingen der Menschen, for soloists, mixed chorus, and orchestra. The Monday opera performance will be Janacek's three act work, Das Schlaue Fuechslein. The final opera performance on Wednesday will be that of Dukas' Ariane et Barbe-bleue.

Rome.—Madeleine Keltie, American soprano, made her Roman debut on April 26 in the title role of La Tosca at the Costanzi Theatre.

London.—Pavlowa will begin a month's engagement in Covent Garden at the end of September.

Rome.—Paderewski played an all-Chopin program at the Augusteum on May 4 for the benefit of the war orphans.

Milan.—Georgette Leblanc sang songs of Debussy and recited verses of d'Annunzio on April 1 at the Milan Conservatory.

Madrid.—Richard Strauss and Felix Weingartner have been recent orchestral conductors here.

Brussels.—Schoenberg's Pierrot Lunaire had this season its local premiere. The audience was both for and against.

Vienna.—The Philharmonic Orchestra will tour Europe in June under the direction of Bruno Walter.

Utrecht.—The four days festival which is to be held here in October in honor of the jubilee of the Nederlandsche Toonkunstenaars Vereenignig (Dutch Musical Artists' Association) which was founded in 1875, will be devoted to music by Dutch composers.

Turin.—A tablet in honor of Gaetano Bavagnoli, conductor of the Teatro Regio, and formerly of the New York Metropolitan Opera Company, was recently unveiled in the Camera di Commercio here.

Berlin.—After an interval of twelve years the Schleswig Music Festival will take place again this year at Goerlitz. Willem Furtwaengler is to conduct, and the Schleswig Choral Society and the Berlin Philharmonic Orchestra will take part. Works of Bach, Brahms, Beethoven, Bruckner, Mozart, and Strauss will be performed.

Berlin.—The Berlin Philharmonic Orchestra will extend its German tour this year to Holland.

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FOREIGN MUSIC ACTIVITIES

French Notables at Benefit Opera

Claudia Victrix Sings in Massenet's Sapho; American Pianists and Soprano Give Paris Recitals.

Paris.

A charity performance for the benefit of the Maison des Journalistes was given at the Opera Comique on the evening of April 24. The president of the French Republic, Gaston Doumergue, was among the many notables present.

The opera chosen for the occasion was Sapho, libretto by MM. Henri Cain and Bernede after the famous novel of Alphonse Daudet, music by Massenet.

The principal feminine role was interpreted by Claudia Victrix, who, according to the New York Herald (Paris edition) is "endowed with a very fine voice and real dramatic feeling." The Herald also remarked that "the voice of Mme. Victrix is very soft, rising with ease to the sharpest notes; her articulation is clear and expressive, and her gestures are always appropriate to the action."

The reviewer of Le Petit Journal declared that her voice is "warm, pure, wide in range, managed with consummate artistry," and that the singer "made child's play of all the difficulties of the score." Le Figaro was none the less enthusiastic in praise of Mme. Victrix: "Gifted with a voice of sumptuous beauty, she impersonated Daudet's heroine with extraordinary emotional power, tenderness, charm and melancholy." "Sapho by her," said the observer of Le Petit Parisien, "is intense," and at one and the same time are enjoyed "her exquisite voice, her histrionic art and the ovations she received."

The orchestra for this performance of Sapho was conducted by M. Andre Balbis. The role of Jean Gaussin was sung with "ardor and feeling" by the tenor Devries; Divonne was sung by Germaine Baye, Cesaire by M. Azema, Caoudal by M. Sauvageot and Irene by Mlle. Coiffier.

American Pianist Impresses

Of the many piano recitals given the past week none made a deeper impression than that of the American, Jacques Jolas. His program ranged from ancient to modern music and was played, Paul Le Flem wrote in Comoedia "with breadth and a fine feeling for plans and values. . . . His tone is ample and ringing," and in his interpretation of a Scarlatti sonata and the Toccata of Pasquini, Mr. Jolas played with "finesse," and set off their "details with delicacy."

The Chicago Tribune writer, commenting on Mr. Jolas' reading of the Bach-Busoni Fantaisie in G minor, called attention to his "scrupulous care in the shaping of his phrases" and the mightiness of his "left hand thunder." The Schumann Fantaisie (Op. 17) was "splendidly accomplished technically," and was "beautiful in color, romantic glow and bizarre passion." The last movement was "a song of infinite sweetness."

Another piano recital was that of Willard MacGregor, also an American. The New York Herald found this youthful artist "an excellent musician," capable of putting "swing and energy into his playing, although he might be reproached with too great a use of the pedal."

Comoedia admired his "supple technic," "delicious sonority," and "artistic style," while to the Chicago Tribune reviewer his tone was "dry," his rhythms lacked "control," and his music without "meaning." The Tribune, however, predicted a good future for him, provided "he could be persuaded of the foregoing wants of balance."

Florence Bowes Sings

Florence Bowes, an American soprano, who gave a song recital one evening last week, "has a charming voice," wrote Comoedia. That journal after calling attention to certain technical faults and the fact that her French was pronounced "with a certain love of fantasy," commended her style, which is of a "delightful and cordial freedom." The Chicago Tribune praised her Italian diction, but called her French pronunciation "bad," and adjectived her voice as "agreeable, well trained" and "discreetly" used.

For her first seance Maud Allan, who is giving a number of dance recitals in Paris, had only a small audience. She interpreted music of Chopin, Rachmaninoff, Albeniz, etc., in all of which, according to the Chicago Tribune, "she seemed to please her clients." The plasticity of her hands and arms was much admired.

JACQUES JOLAS
American Pianist Who Made a Favorable Impression in a Recent Paris Recital.

The New York Herald reported that "her claim to distinction rests more on beauty of facial expression and harmony of action than on proficiency in the art of dancing." The Excelsior chronicler wisely remarked that there was only one thing wrong with Miss Allan's ambition to conquer Paris, namely, "the attack is a bit late; in art one must not finish, one must commence, with Paris."

He termed the dancer "an Isadora Duncan for the music hall," that is, the music hall of England, not the French variety. . . . "In gracefulness and charm Miss Allan revealed precious qualities," and the ensemble of her performance is a spectacle "of a very pretty quality of art, and it leaves a harmonious souvenir for the eye."

Two Piano Recital

Mlle. Amparo and Jose Iturbi played two-piano compositions the other evening at the Salle Gaveau. In some of their numbers they were assisted by a double string quintet directed by the famous young Spanish composer, Manuel Infante.

In the Mozart D major Sonata, the pianists were admirable in the first and last movements, "but in the second," complained the Tribune, "they revealed what practically every modern pianist reveals when he gets to a Mozart Andante or Adagio:—that he is in water beyond his depth."

Comoedia was much in favor of the "personal style of playing" of the two artists, "their good taste in tone and their frank rhythms" which give such a special interest to their evocations.

IRVING SCHWERKE.

Mediocre Casting Mars La Scala Presentations

(Continued from page 15)

where the tonal thickness of his voice was oppressive.

The third member of the cast, who did not raise the standard of the evening appreciably, was the baritone Carlo Morelli, the Gellner. Of average merit were the Afra of Signora Masetti-Bassi, and the Walther of Signora Valobra. Better were the basso Autori (Strominger), and the baritone Baracchi (Pedone di Schnals).

Besides the conducting of Panizza the other outstanding feature of the production were the settings of Edoardo Marchioro.

La Wally Suffers

All of the descriptive poetry and the elegiac sense of the score of Puccini were clearly brought out under the baton of the conductor. It was fortunate that he was the helmsman in the difficult passage of the evening, otherwise the entire production of La Wally might have gone astray. One is inclined to wonder nevertheless whether the management did not make a mistake in putting on this performance in view of the interpretative material it had at hand. The opera requires and merits a stronger cast than La Scala gave it on this occasion, and even if one concur that Panizza's conducting was a noteworthy feature of the season, the question still remains whether he would not have spent his efforts better in the direction of an opera which circumstances would permit to be better presented.

There is the question also of the danger which the reputation of the opera itself is forced to undergo in such presentation of its qualities. La Wally judged on the basis of the recent Scala performance is a different opera from what Panizza could make it if he had the materials with which to work.

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THE STUDIO EASY CHAIR

RAYMOND C. ROBINSON, of the faculty of the New England Conservatory of Music, gave an organ recital in Jordan Hall, Boston, last Friday evening. His program included works of Bonnet, Bach, Widor, Mulet, Karg-Elert, Mozart, Dunham, and Vierne.

Siri Engman, a pupil of Richard Czerwonky, of the Bush Conservatory of Music, won the Junior violin prize offered by the Chicago Artist Association in their annual prize competition.

Henriette Blackwell, contralto, was awarded the $200 scholarship of the Bush Conservatory Chapter of Sigma Alpha Iota, national musical sorority, last week. The contest which was held under the direction of Lyravine Votaw, member of the sorority, was entered by a large number of contestants, of whom Miss Blackwell was chosen. The judges were Charles La Borge, Emerson Abernathy, and Mrs. W. S. Bracken.

Mae Graves Atkins, soprano of Bush Conservatory, reports many activities by her pupils. Among them are Villas Johnson, baritone, Helen Smith, soprano, and William Balhatchet, tenor, who sang several trios from The Creation for Radio Station WMAQ, April 25.

Genevieve Dunn, former student of Mrs. Atkins, is coaching with Mrs. Atkins preparatory to a concert tour. She is soprano soloist at the First Methodist Church of Jackson, Michigan, and besides many concert engagements she has a large class.

Under the auspices of the Department of Fine Arts of Athens College, Athens, Alabama, a certificate piano recital was given on the evening of May 6. This was the nineteenth recital of the season at the College. Lorine Henderson and Sarah Orman took part. They were assisted by Marie Talley, violinist, and Benjamin Peck, tenor.

Two days later another piano recital was given by Myra Courington and Willie Mae Johnston, assisted by Miss Orman and by Minnie Manson Godsey, violinist.

Cornell University, in Ithaca, N. Y., has announced its thirty-fourth summer session from July 6 to August 14. The courses in music offered are: Harmony, Professor H. D. Smith; Musical Appreciation, Form, and Design, Professor Kinkeldey; History of Modern Music, Professor Kinkeldey; Music in the Public Schools, Mr. Seitz; and General Problems of Music Supervisors, Mr. Seitz. The Department of Music will organize and maintain a choir for the services in Sage Chapel.

The sixth concert of the Music Students' League was held in the chamber music auditorium of Carnegie Hall, New York, last Saturday evening. Those who appeared were Alma Dormagen, soprano; Shirley Portnoi, violinist; Giuseppe Leone, baritone, Victor Trucco, pianist.

At the annual meeting of the League held for the election of officers, the following were elected for the year 1925-26: J. Fletcher Shera, President; Dr. Eugene A. Noble, Vice-President; Viola Sherer, Student Vice-President; Helen Fountain, Treasurer; Susanne Gambardella, Secretary and Acting Treasurer; Alice Gates, Recording Secretary. The Secretary was ordered to cast one ballot electing the officers unanimously. It being impossible to hold the annual business meeting the first Sunday in April, as required by the By-Laws, same was adjourned to April 14th.

The Lyric Club of Utica, N. Y., a group of sixteen young women, under the direction of Frank Parker of the Utica Conservatory, presented two cantatas on the French program of the B Sharp Musical Club Wednesday, April 15, Ste. Mary Magdalene by Vincent d'Indy and The Blessed Damozel by Debussy. The accompanists were Alice Newman, pianist and Margarethe Briesen, organist.

Vernon Williams, a son of the late famous tenor, H. Evan Williams, and for many years a pupil of Herbert Witherspoon, has been engaged as one of the leading tenors for the season at the Royal Opera, Covent Garden, London, in May and June. Mr. Williams will sing the part of Radames in Aida and other roles which he has already done in Italy.

A normal course in piano teaching will be given during the Summer Session of 1925 at Boston University by Professor Clarence G. Hamilton of Wellesley College, the editor of the Music Students' Piano Course. The course will include pedagogical principles, technique, interpretation, ear-training, transposition, sight-reading, theory and history of music as applied to piano pupils. Special attention will be given to the subject of teaching for school credit, and the Music Students' Piano Course will be used as a text-book.

Registration Day is July 6, the first class meeting on July 7, and the final examination on July 25. The class will meet daily except Saturday. A number of free scholarships are available, and application for these scholarships should be made to the Director of the Summer Session, Boston University.

A program of violin arrangements of Fritz Kreisler was played by Peter Meremblum of the faculty of the Cornish School of Music last Sunday evening. The recital included Kreisler's own Recitativo, Scherzo, and Caprice, Valse, and Caprice Viennois, and transcriptions of works of Paganini, Francoeur, Tartini, Gluck, and Cartier.

An all-Russian program, with numbers by Nicolaieff, Glazounow, Tschaikowsky, Auer, Gliere, Rimsky-Korsakoff, and Wieniawski, will be given by Mr. Meremblum at the Seattle school on the evening of May 24. A German program and a French precede these two concerts.

WILLIAM QUINCY PORTER

AMONG the seven selected compositions chosen for performance by the Rochester Philharmonic Orchestra at its special concert of new American music on the morning of May 1 in the Eastman Theatre were two by composers connected with the Cleveland Institute of Music. William Quincy Porter's Ukrainian Suite and Bernard Rogers' Soliloquy for flute and strings. Both of these pieces had unofficial performance in the "laboratory" at the Institute as soon as they were composed, just as do all the compositions of the members of the faculty and of the student body.

Mr. Porter has for four years been associated with the Institute as an instructor in theory. He studied music at Yale University and in Paris. When Mr. Rogers composed his Soliloquy he was a pupil of Ernest Bloch, director of the Institute.

A pupil of Mme. Pamplin of St. Petersburg, Fla., Ruth Shirley, has just won first prize in the Florida State Music Contest in the competition for coloratura sopranos. Miss Shirley has been a pupil of Mme. Pamplin for four years, and has prepared a repertory of Italian, French, Spanish, and English songs and operatic roles.

Walter Leary will conduct a summer vocal class in the Herbert Witherspoon Studios until August 1.

A feature in connection with the courses in Music to be given during the coming summer at Carnegie Institute of Technology in Pittsburgh, a recent announcement points out, is the engagement of Dr. Will Earhart, Director of Music in the Pittsburgh Public Schools, who is to give a series of five lectures June 29 to July 3 on the Principles of Music Education. It is expected that teachers and supervisors of public school music will be especially interested in Dr. Earhart's presence on the program as a lecturer.

Dr. Earhart is Chairman of the National Research Council of Music Education, Chairman of the National Music Committee for Platoon Schools, and is nationally known for his contributions in the field of music educational problems.

The eighth annual Summer Session at Carnegie Tech will open courses of six weeks for professional musicians and for teachers and supervisors of music, on June 29. In addition to individual lessons in voice, organ, piano, violin, violoncello and all other instruments of the symphony orchestra, courses will be given in elementary harmony, practical harmony, elementary counterpoint and form, history of music, Dalcroze Eurythmics, technique of orchestral instruments, chorus conducting, elements of orchestration, methods in teaching music appreciation, rote songs, and principles of music education.

There was a concert given by the pupils of the Bronx House Music School on May 2, at Morris High School, New York. Under the leadership of Edgar S. Stowell, director of the Music School, an orchestra of fifty pieces played and there were selections by members of the piano, vocal, and cello departments.

A piano recital was given by Ira Pendler, artist pupil of Gustav L. Becker, in old Steinway Hall, New York, on May 3. His program included numbers by Beethoven, Chopin, Schumann, Brahms, Borodin, Sibelius, and Liszt.

Edwin Hughes has been re-engaged to conduct a Master Class Session in piano at the University of Minnesota on June 24 during the annual convention of the Minnesota Music Teachers' Association. His Summer Master Class in New York City begins June 29.

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PIANO music has a large place in the recent issues of the various publishing houses. To the compositions of H. Balfour Gardiner already mentioned in this column G. Schirmer, Inc., have added his Humoresque and A Sailor's Piece. The music of the former is original in harmonic coloring and catching in its rhythm, although it is by no means obvious. It is of moderate difficulty, yet perhaps suited to a lighter group in a recital program. Percy Grainger has edited the music in this issue. The nature of the latter work is indicated by the title, although the suggestiveness of the music is far from commonplace.

Mr. Grainger is the editor also of the piano setting of Gabriel Faure's Nell, from the song of that name. The work is freely transcribed, but the Faure in it is not forgotten. This also is published by Schirmer.

From the same house come Two Concert Studies, by N. Louise Wright; The Afterglow, by Charles Huerter; and A Whim, by Kathleen Blair. The Studies are not beyond the capacity of the intermediate student, although to play them perfectly is an accomplishment. That in C major is a study in arpeggiations with a melody above them divided between the right and the crossing left hand. The D major Study gives a bel canto melody to the left hand, while the right supplies an incomplete triplet accompaniment.

The Afterglow is a revery of warm melody simply, but effectively presented. This piece and The Whim, a capricious bit of music with clever rhythm and imaginative melodic structure, are not too difficult for the student of a little more than intermediate advancement.

Carl Fischer, Inc., are the publishers of Moriz Rosenthal's Carnaval de Vienne, a humoresque on waltz themes of Johann Strauss. This music is familiar because of its frequent performance in concert by the pianist himself. It was originally composed thirty-six years ago this month.

Published by Fabbri & Company, of Trieste, Italy, are Gastone Zuccoli's Three Impressions for the piano. The three works, included in one cover or available separately, are Humoresca, Dansando, and Piccolo Studio.

The Scouts' Trip to Fairyland, by Ruth Stephens Porter, (published by Hinds, Hayden, and Eldredge, New York) is an operetta intended for the pleasure, entertainment, and training of younger school children. It consists of twenty songs from the Teacher's Book of Accompaniments, arranged successively with some spoken dialogue and simple scenic indications.

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Nikolai Sokoloff completed recently the season of the Cleveland Orchestra. He left last week for Europe, but will return in time to begin rehearsals for his week of appearances as guest conductor of the Stadium Concerts this summer.

Cleveland Bids Season Farewell

(Continued from page 5)

Tibbett, Mr. and Mrs. de Luca, and Mmes. Guilford, Gordon, and Dalossy. Several short speeches were made anent the success of the opera season and the musical advance in Cleveland.

* * *

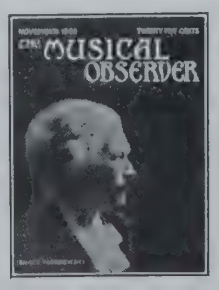
The symphonic season also was brought to a close with a request program, Nikolai Sokoloff conducting. Cesar Franck's Symphony was the one chosen by the orchestra patrons for the final program, and other numbers were the Tannhaeuser Overture and Loeffler's Pagan Poem, with Beryl Rubinstein as soloist. Prolonged applause for the conductor and the orchestra followed the concert.

Eleanor Clarage wrote in the Times that Mr. Rubinstein proved his worth "as an artist of high rank. His touch is sparkling and crystal-clear; his sense of rhythm and phrasing indicates musical insight of the highest degree and his technique is at all times amazingly facile." Mr. Bell asserted: "He is the finished artist, and if there be piano music that he does not play beautifully, intelligently, and brilliantly, it has not yet been placed upon the piano before him." Mr. Rogers commended his "impressive" volume, "exquisite clarity and lightness" of tone, and "enlightened musicianship." According to Wilson G. Smith of the Press, "he had technical finish, dynamic force without excess and obtrusion, and tonal delicacy in the solo episodes."

The soloist at the closing pop concert of the year was Harriet Eells, mezzo-soprano. Her talent and understanding were praised by Mr. Bell, and Miss Clarage thought her lower scale more pleasing than her upper voice, but commended her "smooth and intelligent" manner of presentation. Mr. Rogers stated that hers is a voice of great beauty; "it is round, smooth of texture, of uncommonly pleasing quality."

* * *

The Dayton Westminster Choir, John Finley Williamson conducting, gave a concert here recently. According to Mr. Rogers, they did some "very remarkable chorus singing." This writer continued: "It would be difficult to surpass the manifold lights and shades, the subtleties and pliancies of modulated tone which Mr. Williamson summons from his singers. The sixty voices are well balanced, and the response to the conductor's baton is alert, spirited and perfectly co-ordinated."



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BACH'S B MINOR MASS, by C. Sanford Terry, published by the Oxford University Press.

This little book is a number in the series, The Musical Pilgrim, edited by Dr. Arthur Somervell. Mr. Terry says in his preface: "The object of the series which includes this book is to provide students and concert-goers with reliable guidance to the classics more solid than that afforded by annotated programs."

The material which the author has combined appeals in part to the lay reader who wishes to know more about what he is hearing when he goes to a concert at which the Mass is sung, and in part to the student of music who will want to know the history of the composition of the Mass, facts about its historical precedents as a type of music, details about the manner in which it is to be performed, and the like.

The book fulfills its purpose. It is a summary of many critical writings on Bach's masterpiece, and it includes the results of careful study of the score of the work by the author of the book itself, as well as by other commentators. If one is curious about Bach's B minor Mass, here is detailed information, and much of it.

The Theodore Presser Company, Philadelphia, publishes The Little Folks' Picture History of Music, by James Francis Cooke, a study book for children, treating in elementary terms the history of music from its mythological beginnings on.

The text is written simply and in a manner calculated to fascinate the attention of children. Facts are colorfully dressed up to catch the fancy and to be seized upon by the memory. There are anecdotes, and pictures to be pasted, and test questions . . . but facts are not neglected.

The April issue of The League of Composers' Review (published at 29 West Forty-seventh street, New York) is like its predecessors in the history of this publication, except that it is bigger, and better, too.

Testimony as to the quality of the latest Review is to be found in a simple list of its contents, which are the following articles: The Curse of Literature, by Andre Coeuroy; Why Modern Music Lacks Melody, by Wanda Landowska; Magyar Explorers, by Adjoran Otvos; Tyranny of the Absolute, by Adolph Weissmann; Busoni the Musician, by Guido Gatti; Folk Fables, by Frank Patterson; Festival in Gallup, New Mexico, by Frederick Jacobi; Another Schoenberg Dithyramb, by Pitts Sanborn; and Placing the Critics, by Olin Downes.

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May Festival Season Starts

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(Continued from page 1)

Bach's St. John's Passion with Miss Hayden making a very successful local debut and Mme. Homer, George Meader, Dan Beddoe, and Fred Patton were among the assisting artists.

In addition to a chorus of children from six parochial schools, there were the Schola Cantorum from St. Gregory's Seminary, Mt. St. Mary's Seminary, and the children's chorus from St. Peter's Cathedral. Miss Hayden was very well received, and Mr. Beddoe was accorded special mention for the excellence of his work. To quote Mrs. Lillian Tyler Plogstedt (Post), Miss Hayden "displayed a voice of exquisite purity and sweetness and of correct timbre for oratorio singing."

The opening night of the Festival was the most brilliant in the recollection of the local reviewers. Elgar's Dream of Gerontius was presented with John McCormack, Nevada van der Veer, and Fred Patton as soloists. Mrs. Plogstedt played the organ accompaniments.

Springfield, Mass., May 10.—The annual Springfield Music Festival, including three concerts and two public rehearsals, came to a close yesterday evening with a varied program in which Marguerite d'Alvarez, contralto, and Lawrence Tibbett, baritone, took part as soloists.

Emil Mollenhauer conducted the Boston Festival Orchestra and the Festival Chorus (trained by John J. Bishop) in a program which included the Ballet Music from Goldmark's Queen of Sheba, the church scene from Cavalleria Rusticana, Chabrier's Espagna, and the Hallelujah chorus from the Messiah. Mme. d'Alvarez sang songs and selections from Carmen and Samson, Mr. Tibbett was heard in opera selections.

The opening program of the festival on Friday evening was devoted to the Elgar oratorio, King Olaf, in which Mr. Bishop conducted his chorus of 300 voices, and in which Jeannette Vreeland, soprano, Allen McQuhae, tenor, and Lawrence Tibbett, were soloists. The matinee concert yesterday was an orchestral program conducted by Mr. Mollenhauer, and Germaine Schnitzer was assisting artist. She played a solo group and Liszt's E flat Concerto. Beethoven's Leonore Overture (No. 3), Schubert's Unfinished Symphony, and Svendsen's Carnival in Paris were played by the orchestra.

The public rehearsals of the music presented in the regular concerts took place Friday afternoon and yesterday morning.

Newark, N. J., May 7.—A last-minute strike of the orchestra almost prevented the opening of the eleventh annual Newark Music Festival in the new Salaam Temple on Monday evening, but a substitute orchestra was quickly obtained, and the concert went on as scheduled. The third and last program of the series was given last evening with Florence Macbeth, soprano, and Percy Grainger, pianist, as soloists.

The musicians' union called away the regular festival orchestra because it was to be directed by Mortimer Wiske, who a year ago in Philadelphia conducted a festival on which union musicians who took part have yet to collect part of their pay. The neighboring Montclair Orchestra, diminished by its union members, filled the breach, with certain changes of program.

The first soloist to appear on the opening program was Sylvia Lent, violinist, who played a group of solo pieces and the Bruch G minor Concerto. The reviewer of the Evening News praised Miss Lent for the beauty of her tone and for her technical skill. Queena Mario won great applause from the capacity audience of 4,000 for her singing of selections from Carmen and Lucia, and in several encores.

"Robust and compelling," the News writer called the voice of Paul Althouse, tenor. He sang Walter's Prize Song from Die Meistersinger, took part in the Faust trio, and was called upon for encores. The chorus sang without orchestral accompaniment a Bach cantata, with Jackson Kinsey, baritone, as soloist, in the final Faust scene, for the three vocal soloists, and in Mark Andrews' The Dawn. The orchestra played Mozart's F major Symphony, No. 6.

Rosa Ponselle, soprano, Kathryn Meisle, contralto, and Lucille Svet-Katchen, local pianist, were the soloists of the Tuesday evening concert. Miss Ponselle received one of the greatest ovations of her career, reported the Ledger. She sang arias from Traviata and Trovatore.

The audience greeted with almost equal enthusiasm the playing of Devotion, by Mark Andrews, which the composer conducted himself. Kathryn Meisle divided honors with Miss Ponselle, said the Ledger. She sang selections from Samson and Le Prophete. The chorus was heard without orchestra under Mr. Wiske.

Mrs. Svet-Katchen played a solo piano group, and was warmly received. At the final concert last night Percy Grainger played solo compositions by Grieg and by himself. The lack of orchestra prevented the scheduled performance of Grieg's Concerto and three solo numbers of his own. Florence Macbeth, in addition to airs from Mignon and Dinorah sang the solo part in Fanning's cantata, Liberty. Dark Hills, by Spaulding Frazer, president of the Festival Association, was sung by chorus with piano accompaniment. There were other shorter choral numbers. The Montclair Orchestra played some compositions of Grieg and Kramer.

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Lines o' News AND Chatter

Lines-O'-Newser shook hands over the phone last week with Mr. and Mrs. Alfred Hertz, lunched with Mr. and Mrs. Rudolph Ganz, dined with Fritz Reiner, said "Howdy!" to Theodore Spiering, read a letter from Ossip Gabrilowitsch, another from Leopold Stokowski, and then called it a couple of conductorial days.

* * *

Back to New York too trouped the trouping Metropolitan Operaites, and then went their various ways: to the east and the west . . . those who haven't stopped off in town to catch a metaphorical breath.

* * *

Now John McCormack has gone and left us, being a few hundred miles out on the Atlantic as we write. In the meantime his manager, Dennis F. McSweeney (who has taken over exclusive control of John's affairs) is putting things to rights in his new office at 565 Fifth avenue, New York.

* * *

In the Kansas City Star of April 30 appeared a cartoon of "Some Boys Who Have Made Good." Beneath the crayon caricature of Walter A. Fritschy appeared the words, "the gentleman with the shoulful eyes." No wonder Walter picks good attractions.

* * *

Well, congratulations to Mischa Elman who, having married Miss Helen Frances Katten, of San Francisco, last Wednesday, will now step regularly up to the captain's office and make his daily reports.

* * *

Our newest correspondent-at-large is Capt. Max Fleischman, brother of Mrs. Christian R. Holmes, active in New York's Philharmonic Orchestra and Stadium Concert affairs. Captain Fleischman sent a half column story from Santa Barbara which told of Arthur Bliss's Band, the program played, and the hearty reception it had.

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"On to Berlin," murmured Sophie Braslau as she walked aboard the Olympic last Saturday preparatory for sailing and bent on conquering new fields hitherto uninvaded. Miss Braslau will be back home in the late summer.

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If the gentleman who wrote to Bruno Zirato, of The Musical Digest, and asked for information touching on advertising will send in his name Mr. Zirato will be pleased to supply that information. It happened that the writer, who signed himself "Yours cordially," neglected to affix his signature to his communication.

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According to best available records Tullio Serafin is the first Italian to have conducted Wagner's Parsifal in the United States. He turned the trick during the recent Metropolitan visit to Cleveland.

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The Kneisel twins—Frank and Fred (now nineteen)—look so much alike that their own father cannot always tell them apart. If only they were fiddles Papa Franz would have no difficulty.

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Walter Henry Rothwell, leader of the Los Angeles Philharmonic forces, has retired to the seclusion of Carmel, partly to rest and partly to study the score of The Echo, which he will conduct in its world premiere at the coming Portland convention.

"I will shortly have an interesting Line-o'-News for you," confided Tamaki Miura. Just what can the petite Japanese prima donna be contemplating?

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Another good music reviewer gone wrong . . . Willard M. Clark, of the Springfield (Mass.) Union, has stepped from the silence of print to let his baritone voice be heard in concert. Springfield now agree that Willard knows what he writes about.

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His colleague, Francis Regal, reviewer for the Springfield Republican, has been elected president of the Springfield Musicians' Club.

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Mrs. Dorothy Caruso Ingram, together with little Gloria Caruso, left the United States on the S. S. France last week. Dr. and Mrs. P. M. Marafioti were on the same ship.

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Miss Nellie C. Cornish, from far off Seattle, also spent several days in New York . . . and many were the interesting things she had to tell about the progressive Cornish School.

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From Milton Douthat, whose business is to keep the world reading about Haensel and Jones' artists, comes the following:

"Florence Easton's versatility being well known, it is little wonder that an Elizabeth, N. J., grocer received an order for a bottle of Florence Easton's mayonnaise shortly after the Easton Mayonnaise Company began putting up eight-sheets in that city. However, Miss Easton wants us to announce that she has no intention of commercializing her own justly famous salad dressing which is still reserved for favored visitors at the Long Island home of Miss Easton and her husband, Francis Maclennan, and that she has no connection with the mayonnaise company."

* * *

Mrs. Edna Saunders, the Houston, Tex., manager of concerts, writes of the recent appearance in that city of Barbara Lull. This young woman is a Houston product, and her playing the Mendelssohn Concerto for violin with the Kansas City Little Symphony Orchestra was of an order which prompted the critical Ellen Douglas MacCorquodale to write stunning things in the Houston Chronicle and to predict for Miss Lull "a career of the greatest promise."

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Presently a host of National Federation of Music Clubs members will be winding their respective ways towards Portland, Ore., where the next biennial is to be held.

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Joining the procession of musicians eastward were Mr. and Mrs. William Bachaus and Marcella Roeseler of the Metropolitan Opera Company. They sailed on the S. S. Stuttgart on May 4.

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Getting a close-up of Albert Stoessel the other evening he looked for all the world like a university undergraduate.

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In the meantime, America's master schools of music will get under way, with their masters working madly in masterly fashion.

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She's the grand old lady of opera—Mme. Ernestine Schumann-Heink—and what a royal welcome she will have at the Metropolitan on her return there.

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